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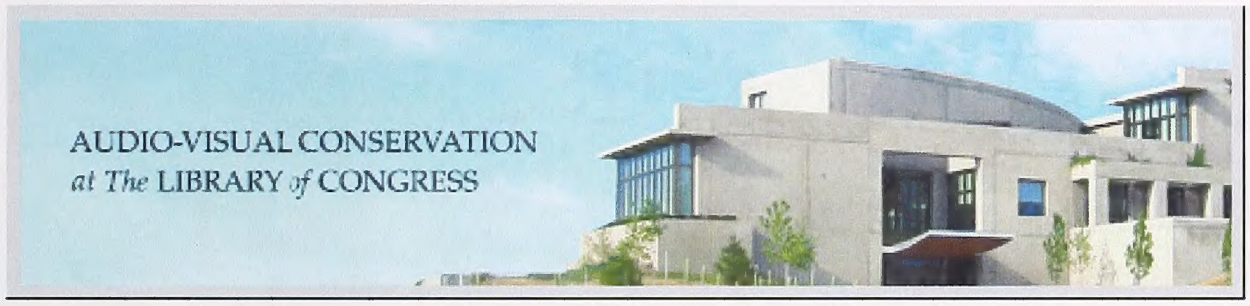

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE NEW SEASON

MGM

Features 48
Shorts 105

RADIO

Features 52
Shorts 106

PARAMOUNT

Features 65
Shorts 125

UNIVERSAL

Features 42
Shorts 111

Two Sections — Section One

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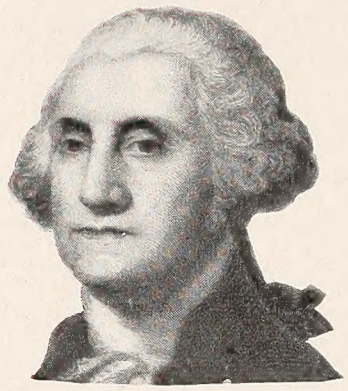
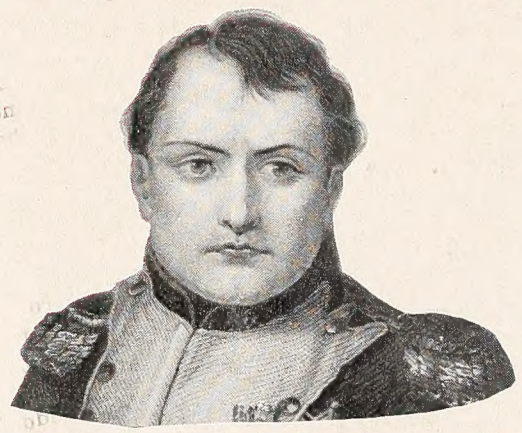
JULIUS CAESAR MADE HISTORY



GEO. WASHINGTON MADE HISTORY



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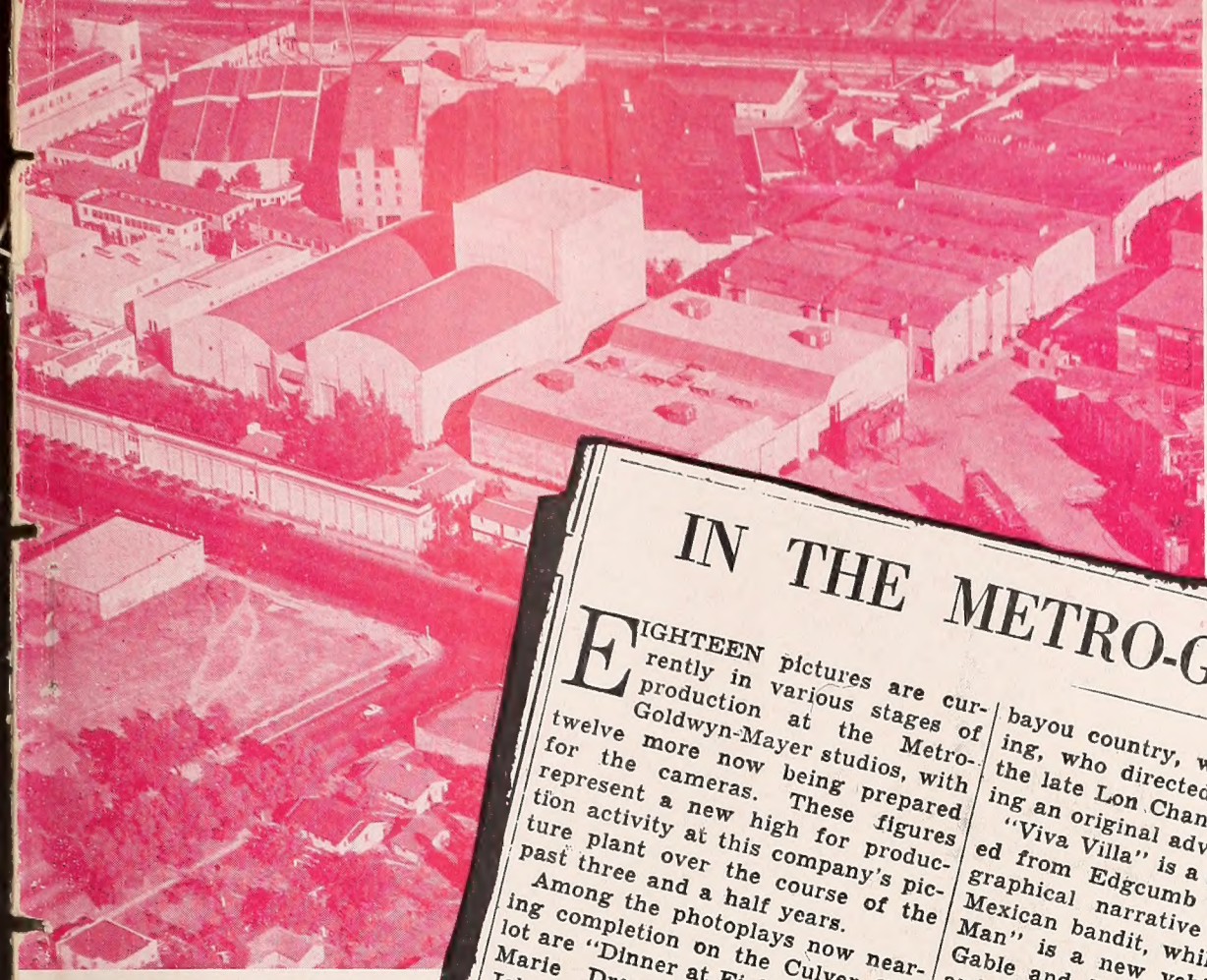


READ EVERY WORD OF IT!

This article from the N. Y. Times is typical of the amazing stories, now being printed all over America, telling of what's happening at M-G-M's Miracle Studios.

IN THE METRO-GOLDWYN STUDIOS

EIGHTEEN pictures are currently in various stages of production at the Metro-Goldwyn-Mayer studios, with twelve more now being prepared for the cameras. These figures represent a new high for production activity at this company's picture plant over the course of the past three and a half years.

Among the photoplays now nearing completion on the Culver City lot are "Dinner at Eight," in which Marie Dressler, Wallace Beery, John and Lionel Barrymore, Jean Harlow, Lee Tracy, Billie Burke and Edmund Lowe have leading rôles, and "Night Flight," with a cast headed by Clark Gable, Helen Hayes, Robert Montgomery and the same two Barrymore brothers. At the present time most of the players in both of these productions have been set free to work in other stories, and practically all of them have gone on with new rôles without even a temporary breathing spell. Lionel Barrymore, for example, set off with the King Vidor troupe doing "Stranger's Return" on location in Eastern California two hours after he had made his final sequence for "Night Flight," while Helen Hayes and Robert Montgomery traveled back and forth from the sets of "Night Flight" and "Another Language" for several days in order that the screen adaptation of Rose Franken's Broadway play might be put in production on schedule.

"Tugboat Annie."

"Tugboat Annie" is now being made on location in and around Seattle to conform with the original locales described in the magazine stories on which the film is based. Marie Dressler and Wallace Beery, who played together in "Min and Bill," have leading rôles in this photoplay.

"Eskimo" is nearing completion after twelve months of camera work in the Arctic and at the home studios. W. S. Van Dyke, who made "White Shadows in the South Seas" and "Trader Horn," is director of this film, with a cast made up almost entirely of natives.

Still another current location picture is being made in the Louisiana bayou country, where Tod Browning, who directed the majority of the late Lon Chaney's films, is doing an original adventure story.

"Viva Villa" is a new film adapted from Edgcumb Pynchon's biographical narrative of the noted Mexican bandit, while "Hold Your Man" is a new vehicle for Clark Gable and Jean Harlow. "Tarzan and his Mate" is a Johnny Weissmuller sequel to the earlier "Tarzan the Ape Man," and "Bombshell" is a new Lee Tracy production with a press agent angle.

"Strange Rhapsody" is based on Alexander Hunyardi's Hungarian play, with Nils Asther and Kay Francis. Greta Garbo is back at the Coast studios after an absence of nearly a year, and has been busy with final details of her new production, which will have a Swedish background.

Although Ramon Novarro and Jeanette MacDonald have not yet returned from their present European trips to assume the leading rôles, "The Cat and the Fiddle" has been placed in production at the Coast, with atmospheric scenes already under way. Another musical now being made at Culver City is "The Hollywood Revue of 1933," which has a varied roster of prominent names and music by Rodgers and Hart, Nacio Herb Brown and Arthur Freed.

Two more musical films will follow in the near future. These are "The Big Liar," in which Jack Pearl, Jimmy Durante and Stuart Erwin will be seen, and an untitled story in which Ed Wynn will have the principal role.

The line-up of productions soon to be launched at the studios includes the Pulitzer Prize novel, "Laughing Boy"; Charles Morgan's novel, "The Fountain"; Robert E. Sherwood's play, "The Road to Rome," and the S. N. Behrman comedy, "Biography." These properties are supplemented by "Soviet," a story with a Russian background; "The Late Christopher Bean," which will present Marie Dressler and Lionel Barrymore; "La Tendresse," in which Norma Shearer will be featured, and a musical version of "The Garden of Allah." Two stories with somewhat similar titles but of widely different character are "The Education of a Princess," based on the autobiographical story of the Grand Duchess Marie, and "The Bogus Prince," an adaptation of Alva Johnston's New Yorker stories dealing with the spurious "Prince Michael Romanoff" and his adventures.

TELLING YOUR PUBLIC!

The best thing that has happened in the industry in years is M-G-M's pep program of production. A tonic for the fans! Assurance to exhibitors of what M-G-M thinks of the future of motion picture business!

MOTION PICTURE HISTORY!

EXTRA! (As We Go To Press)

"WHEN LADIES MEET" continues Big Business everywhere!

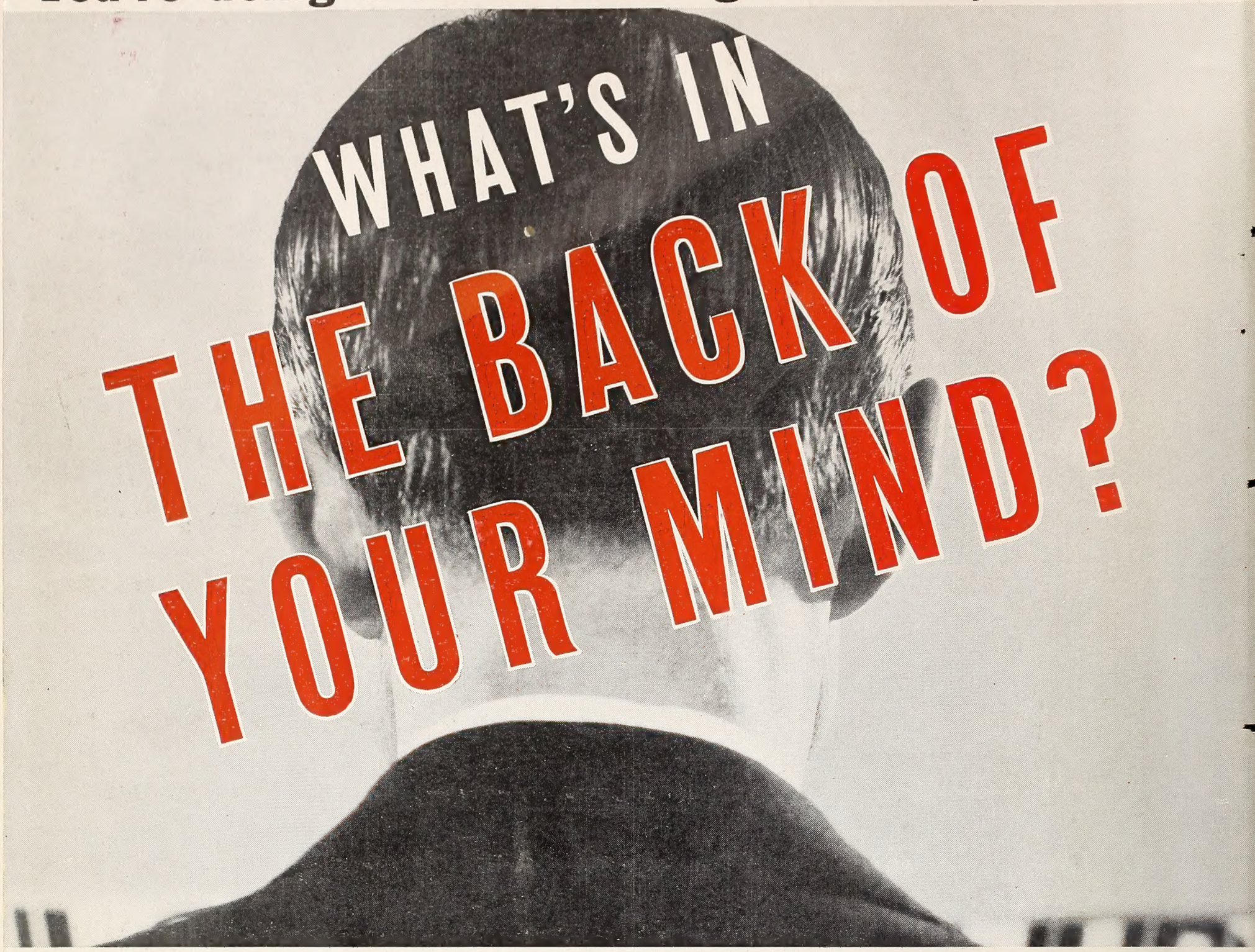
JEAN HARLOW, CLARK GABLE in "HOLD YOUR MAN" just previewed. Bigger than "Red Dust."

MARIE DRESSLER WALLACE BEERY in "Tugboat Annie" completed, and soon to thrill the industry!

A *Pleasure!*

M.V.B. 20/III/35

You're doing a lot of reading these days–but . . .



WHAT'S IN THE BACK OF YOUR MIND?

While extravagant plans for future production clamor for your attention, there is undoubtedly one insistent thought in the back of every exhibitor's mind—"WHAT ARE WARNERS GOING TO DO?" That question will be answered soon—and answered in a way that will increase still further the new confidence with which Warner

Bros. have inspired the trade ● But right now we believe it would be little short of criminal to neglect proper promotion of the kind of pictures Warner Bros. have prepared for release *this summer* ● Because we honestly feel that these shows are superior to any ever released at this time of year by any company, we have purposely delayed our announcement of new product so that you may concentrate your full time and effort upon the full exploitation of their profit possibilities ● We believe it is to your best financial interest to devote every waking hour to the strongest possible promotion of "CAPTURED!"* WITH LESLIE HOWARD, Doug. Fairbanks, Jr., Paul Lukas, Margaret Lindsay — JAMES CAGNEY IN "THE MAYOR OF HELL"* another *I Am a Fugitive* —"GOODBYE AGAIN,"† Broadway's longest-run comedy hit—KAY FRANCIS IN "MARY STEVENS, M.D.,"* the first story of a woman doctor—GEORGE ARLISS IN "VOLTAIRE"*—EDW. G. ROBINSON IN "RED MEAT"† ● These pictures will all be released within the next 8 weeks by

WARNER BROS.

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The book that's bringing rousing cheers from the FOX sales staff ...now convening in Atlantic City

FOX 1933-34

personalities and product

ANNOUNCEMENT

With more downright showmanship packed between its covers than any previous announcement in FOX history. Being distributed through FOX Exchanges.

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MOTION PICTURE HERALD

Vol. 112, No. 1 July 1, 1933

Let's be Simple

AS various lines of information, official and unofficial, become available it is made clear that the motion picture industry, just now agog with the formulation of a code of practise and operation under the Industrial Recovery Act, is still going to have to run itself. For a few days the chatter and the speculations seemed to anticipate that the government, or the Administration, was suspected of having a notion of taking over this, and all other industries.

It is plain enough now that the endeavors of the movement now being administered by General Hugh Johnson are aimed chiefly at getting some work for the unemployed to do, to insure that these workers will be paid a living wage, and that industries in general be, on the one hand, prevented from such hysterias as under cost selling, and on the other hand permitted and empowered to take reasonable steps for effectual operation, even if in some instances those steps do not precisely square with older codes of anti-trust statutes.

The hot breath of "nationalization a la Soviet" is not on the back of American industry or the motion picture. The Administration is obviously trying to make good with the voters, but with no shortsighted notion of crippling the bird of industry which lays the golden eggs of payroll and profit.

In some quarters the code-makers of the movies have betrayed slight attacks of the jitters, not thereby reflecting any too much credit on themselves or glory in the inferences which are to be drawn from the sense of guilt betrayed by the confessions of their provisos for future good conduct.

It would be very easy indeed to formulate a code of eminent practicality in about five minutes. It would read something like this: "We will produce, distribute and exhibit motion pictures, of average American decency, at costs and subsequent selling prices consistent with the requirements of reasonable salaries in all departments and reasonable profits on the investments involved. We will be on the level with each other all the time and with the public as much as practical." Of course a code like that would presume a realization that it is smart to be simple, and it would give the lawyers and industry politicians very little to do.

All the rules, laws and codes in the world cannot be a substitute for an honest intent.

It would seem to be possible, when the code builders get around to it, to devote their attentions to basic elements of practise, with perhaps a little less emphasis on the presumptions of misconduct, and arrive at the commonsense of a cooperative attitude and cooperative methods between all the parties at interest in the industry. The motion picture cannot make money out of itself any longer. It will be necessary to depend entirely on the box office. Excellent opportunity is now presented to formulate lines of procedure by which the industry will have the backing, the power and the authority of the government in the elimination of many abuses. But the beneficiaries of those abuses cannot at this time be expected to vote for the plan at the expense of any portion of their gains.

To be sure, no one in this industry is so naïve as to expect that any of the participants in the code drafting activities will here suddenly cease to be the special representatives of the special interests with which they have been identified, but it is not unreasonable to expect and demand that for once producer, distributor, exhibitor, artist and artisan admit the rights of the others while contending for their own.

It may be emphatically stated that the whole of and all factions and factors of the industry will be heard and will have their influence upon the code under which the industry will be asked to operate itself. It may be set down now that any endeavors to dictate elements of the code for special interest cannot long prevail.

The voices will all be heard—either within the industry's current councils—or in Washington. A sensible course would be to let all the talking be done in the industry.

Talking in Washington has a disagreeable way of getting far out of hand and contributing nothing at all to the general public esteem of this industry, which needs that same general public esteem today just a little more than it has ever needed it before.

Fullest expression and the most complete airing of all that anybody in the industry has to say about a code of practice will conduce to a wholesome final result. Conspiracies of silence and endeavors at dictation without representation will further no proper cause, and in fact will ultimately further no improper cause either. The opportunity to "put something over" is not a part of the Administration's program for any industry. There is the opportunity to square off in an effort to get the public dollar back to the box office and distribute it to those who earn it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

"VISITORS" TO PARIS

Shivers, chills have lately coursed up and down the spines of French film players, as they take sharp note of the unusual numbers of American lesser luminaries of Hollywood, "visiting" Paris. In jeopardy French performers see their places, claiming the Americans "designing job hunters." Point to the fear comes from Paris-Soir, Paris newspaper, recalling recent remarks of MGM's Irving Thalberg, en passant through the capital: "Once and for all Hollywood is finished with paying fantastic salaries. Production managers . . . realize they can supply the popular demand for finished acting . . . at much smaller costs and justifiable economy . . ." Two reasons impel French cinema stars to sleepless nights: French audiences prefer the Hollywood brand of performance; "dubbing" of French dialogue in American films has reached near to perfection's peak vocally, no mechanical difficulties preventing the use of American players in French pictures. Perhaps uncalled for, the fright is nonetheless real in the mind of the French player. . . .

ACADEMY REVAMPED

Aimed at freedom from the (to some) malodorous taint of producer-subsidization is that feature of the new constitution and by-laws of the motion picture's far-reaching Academy of Arts and Sciences which provides that members' fees are to be held in a special research fund, divorced from operating revenue. More democratic rule also characterizes the new governing principles, already run the gantlet of legal investigation, now set for the yes or no of the Academy's sundry branches. . . .

ANCIENT ORDINANCE

Deep into history delved the city fathers of Hollywood, there unearthed an ancient ordinance this week, enforced it through the board of billing and safety, requiring theatre owners to remove all signs above or below the essential marquee. Already to 120 business men have gone orders to remove signs. To arms are springing local independent theatre owners, Fox West Coast, poster companies whose field is thus curtailed, planning a fight to eradicate the ancient edict. . . .

SEEING STARS

Long popular with the hoi-polloi of cinema-attendants of Greater New York has been the star rating system employed by the New York Daily News in evaluating motion pictures for its avid readers. Not disturbed to any extent were home office advertising-publicity chieftains by the system—until recently, when they arose, demanded its elimination as pre-prejudicial, in that the reader governed his film-going by stars, not reviews. Once advertising concocters agreed not to use the News star valuations in selling—until someone drew maximum (four stars). The smart News polled its readers, found overwhelming demand for continuation, despite repetitious balloting. Planned retaliation, advertisements in which concocters give themselves stars, innumerable stars, applying to the News system the devastating "reductio ad absurdum," thus laughing it out of existence. . . .

SCREEN - BLACKBOARD

To the host of testimony, pro and con, which in recent years has been compiled via arduous study relative to the yes or no of the value of the screen in the classroom, last week was added that of Dr. Varney C. Arnspiger, of Columbia University's Teacher's College. Wide was his field, taking into his test tubes 2,500 pupils in 64 different classrooms in schools of Schenectady, Camden, Elizabeth, Baltimore, in three states. Checked were pupils taught with the aid of films against those under ordinary instruction, in music and natural science. "Distinct contributions to learning," was Dr. Arnspiger's conclusion, noting the extent of superiority for all cities combined as ranging from 20 to 60 per cent. Into the controversial ledger goes one more score for the film as a teacher's first assistant. . . .

In This Issue

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PROUD CACKLE

Much in the fashion of the barnyard inhabitant who has just produced an unusual egg, did RKO's Radio City theatres (Music Hall, Roxy) find voice in a publicity cackle of pride and joy last week as, on Thursday last, a girl stepped to the box office, there purchased what is recorded as the 4,000,000th admission to Radio City, the 4,000,000 having reference to both houses. Roundly boastful was the organization, noting the theatres open less than six months, crediting the Music Hall with 2,994,331, the Roxy with 1,005,369. Comparisons were drawn with New York's Museums of Art, Natural History, with the Aquarium, with the Bronx Zoo. . . .

SAD RECEIVERS

Completely saddened, sharply struck in the pocketbook last week were receivers Samuel I. Rosenman, George W. Alger, Philip J. Dunn, of New York's tumultuous projectionists' union, Local 306. From the appellate division of New York's supreme court came emphatic decision that, since that receivership was declared illegal, the receivers are entitled to no fees, nor are their attorneys. Not enough was the loss of an expected $7,500 allowance and $3,000 counsel fees, but adding insult to injury, the gentlemen discovered the $909 spent during their brief receivership must come from their own collective pocket. To William C. Elliott, international union president, through whom the receivership was voided, the three luckless receivers may give thanks for their bad bargain. . . .

QUIET CONCLAVE

Whispered from Hollywood is word of a secret meeting, en masse, the conclave to gather in the Beverly-Wilshire Hotel, taking the form of a direct, sharp reaction to Warner president Harry M. Warner's recent crackling denunciation of high salaries, says the whisper. Calling the clan is a group representative of various studio branches, under the leadership of Frank Woods and Al Cohn. . . .

WITHOUT ESCORT

Groping in darkened theatres, searching for unoccupied seats, the Canadian picture-going public will have no protection of the civil law of the land should they stumble, fall, incur injuries, alleged or otherwise. Thus indicated Judge E. J. Daly in Ottawa Civil Court last week, ruling in a damage suit that theatres were in no way legally obliged to supply ushers. Disappointed was Miss Rose St. Amant, suing the Francais theatre. So firmly convinced was Judge Daly of his contention that when the jury brought in a $100 verdict he refused it, threw out the case. . . .

NEW SEASON OPENS WITH INCREASE IN PRODUCT FROM FIVE COMPANIES

Plans of MGM, Paramount, Radio, Universal and Fox-Educational Call for 13 More Features and 29 Additional Shorts

[*Details of MGM product for the new season appear on page 30; Paramount, page 31; Radio, page 33; Universal, page 34.*]

The distribution branch of the motion picture industry is looking up. Half of the large companies this week officially launched their 1933-34 campaigns for merchandising, determined to obtain wider representation on the screens of the nation. Developments were:

Metro-Goldwyn-Mayer, Paramount, Radio, Universal and Fox-Educational announced 1933-34 product to salesmen in the field.

First five announcements listed 257 features, 591 shorts, an increase of 13 features and 29 shorts over 1932-33; thus refuting reports of curtailment.

Distributors were determined to expand sales activities; some already have decided upon enlarged sales forces in order to cover the decentralized theatre movement.

Star names and important novels, books and plays will be large factors in new releases.

Westerns and serials are practically eliminated, Universal being virtually the only distributor to engage in such production.

Forty per cent of all feature schedules to be withheld from announcement in order to allow for selection of timely subjects later.

Distributors awaiting completion of distribution code before finally determining policies.

The new sales season, postponed two months because of the banking situation early in the spring, officially started Monday morning, when Paramount, MGM and Radio opened annual conventions to outline to salesmen complete details of the product. Subsequently, Fox-Educational and Universal started their conferences, signaling one of the keenest sales competitions ever engaged, due to two factors: the breakdown of mass film buying in New York, in favor of local buying by new factors who have developed out of the decentralized theatre movement, and, secondly, a feeling of confidence that the autumn will bring a general trade revival. The distributors are prepared to act accordingly.

Product announced this week by the five companies which were in convention, and a comparison with 1932-33 releases, follow:

	1932-33					1933-34				
	Features	Two Reelers	One Reelers	Serials	News Issues	Features	Two Reelers	One Reelers	Serials	News Issues
Fox-Educ.	48	46a	124b	..	104	50	52a	92c	..	104
MGM.....	48	46	43	..	104	48	56	49	..	104
Para.....	60	101	30	..	104	65	24	101	..	104
Radio.....	62	42	65	1	104	52	54	52	..	104
Univ.....	26	26	39	5	104	42	52	59	5	104
Totals:...	244	261	301	6	520	257	238	353	5	520

a All Educational releases.
b 88 Educationals, 36 Fox.
c 66 Educationals, 26 Fox.

The increase in production schedules of both short subjects and features is of double significance, indicating confidence in the upward swing, and the decision to present a wider diversity to the hundreds of new film buyers.

When Columbia, United Artists and Warner Brothers make known their feature schedules, within a week, the total releases for 1933-34 from the eight large distributors will approximate 400. Columbia, United Artists and Warners probably will announce 48, 26 and 60 features, respectively.

Universal's Expansion Greatest

An increase of 16 in feature releases places Universal atop the list of those expanding schedules. Fox will have about two additional, Paramount five, Metro has a total identical with the current season, while Radio lowered its figure by ten, eliminating westerns.

Universal will be the only large company marketing serials.

There is an increase of 29 in the total number of short subjects set for 1933-34. Two-reelers drop from 261 to 238, but single reels rise from 301 to 353.

Further indications of the new spirit in distribution was the announcement this week by United Artists, appearing as an advertisement, which said in part: "Congratulations to every company, preparing for the good times that are bound to come. . . . "All of them sincerely working toward the recovery of the motion picture business and our share of national prosperity. United Artists is working with them." . . .

Star Names a Factor

That distributors will concentrate considerably on star values was indicated. Every company, too, has lined up widely read books and novels and popularized plays. Hollywood was at work this week filming some 60 features, 10 per cent more than at this time in previous seasons. Practically all companies plan at least one outstanding musical. Drama and novelty themes predominate.

Practically every company has purposely withheld a number of feature selections in order to select the most timely subjects. Forty per cent of all pictures scheduled by Metro, Paramount, Radio and Universal have not been determined. This departure is expected to reduce substitution difficulties. The compilation which follows indicates the extent of the new policy:

	Features Scheduled	Definitely Selected	No. Not Selected
MGM	48	29	19
Para.	65	51	14
Radio	52	23	29
Universal	52*	23	19
Totals	207	126	81

(*) Includes six westerns.

While distribution executives were outlining product, the executive branches were advancing the formulation of a code of distribution to conform with the National Industrial Recovery Act. Until such a code is adopted, determination of many sales policies must be held in abeyance. Exhibitors, too, are drafting a code.

Metro Policy Unchanged

The MGM feature program of 48 pictures, outlined this week by Felix F. Feist, general sales manager, indicated the company will continue to concentrate heavily on starring personalities in popularized novels and plays.

Salesmen heard Mr. Feist outline the details of 29 of them at the two sales conventions in Detroit Monday and Tuesday, and Kansas City Wednesday and Thursday. The company has decided on six specials, and two road shows, "Dinner at Eight" and "Eskimo." The specials are "Hollywood Party," "Dark to Dawn," "Soviet," "Tarzan and His Mate," an untitled Dressler feature, and "Two Thieves," to star Clark Gable and Robert Montgomery. Plans also call for 56 two-reelers and 49 one-reel.

Universal Alone Continues with Westerns and Serials; 40 Per Cent of Subjects Left Open for Timely Selection Later

Three new short series will be released next season and Hal Roach again will contribute the bulk of one and two-reel product.

In Chicago, en route from Detroit to Kansas City, Mr. Feist made clear that MGM will augment its sales force and will re-employ salesmen necessarily dropped during the depression.

Mr. Feist also indicated recognition of the highly important problem of selling product to theatre booking combinations, which he characterized as "entirely unnecessary," and "not constructive."

Metro Schedule Increased

While the company's feature program is numerically identical with 1932-33, the short subject lineup will be greater by 10 two-reelers and 6 one-reelers.

It is understood that Metro has decided to curtail its percentage playing activities, releasing only eight on percentage next season, as compared with 14. The eight will probably include the six specials and two roadshows. At the home office it was said no definite policy for the two roadshow attractions had been determined. They may be marketed on special contracts.

Mr. Feist said at Detroit that the production budget would represent some $20,000,000. He said general business conditions are better.

Paramount Widens Marketing Activities

The management at Paramount is confident the autumn will bring a general trade revival. The first step, made known at the first of three regional sales conventions, embraces an enlarged production schedule and the second includes plans to get to market quickly with bulk feature material. The convention, held at the Waldorf-Astoria, New York, will be followed by others in Chicago and Los Angeles.

With 60 features this season, the company will have 65 in 1933-34. The short subject total will be nearly identical, but instead of 101 two-reel and 30 one-reel subjects, there will be 101 one-reelers and only 24 in two-reels. Mack Sennett made most of this season's two-reel series. This contract was not renewed. Paramount News will continue to distribute 104 issues, twice weekly.

George J. Schaefer, general manager in charge of distribution, on Tuesday, outlined nearly two-thirds of the entire 1933-34 feature schedule and indicated 19 productions will be ready for the first quarter, pointing to an immediate campaign.

Box office stars like Chevalier, Dietrich, the Marx Brothers, Sylvia Sidney, W. C. Fields, Fredric March, Jack Oakie, George Raft, Mae West and others are to be headlined in the new product. In most releases, however, the company will concentrate on all-star support.

The second convention opens Thursday at Chicago, and the third in Los Angeles next Wednesday.

22 from Rogers, Schulberg, DeMille

The first tangible results of Paramount's decentralized production idea will come forth with a minimum of 22 productions from independent producers. Charles R. Rogers will make ten in the new season; B. P. Schulberg is set for eight, Cecil B. DeMille, four.

Emerging from a maze of corporate difficul-

(*Continued on following page*)

COMPANIES EMPHASIZE STAR NAMES

(*Continued from preceding page*)

ties which crystallized into complete decentralization of its theatre system. Paramount is prepared for the first time to proceed without the necessity of bank loans to finance new studio activities. It will pay for filming out of current earnings. Mr. Schaefer said the business position of the corporation is stronger, and morale at its highest point in several seasons.

He pointed out that a survey of 20 industries, made by Fred LeRoy, industrial statistician, revealed that Paramount's paid-up deliveries for the quarter ending June 1 ranked the company first with a 95 per cent rating.

Newsreel bookings were at a high point, said Mr. Schaefer, with their grosses exceeding those of any competitors.

Regarding Percentage Bookings

It was learned that Paramount was considering a flexible selling policy. Both percentages and flat rentals will be acceptable, it was said. Individual district and branch managers will be entrusted with determining policy more than ever before. However, the company was said to favor flat rentals in order to obtain wider gross representation, and to obtain quick cash for merchandising expenses.

Another departure was the decision to book its specials into key city first-run theatres before any are shown in small towns.

Mr. Schaefer sounded the death-knell of the one-man, one-idea home office method of exploitation. Under the supervision of John C. Flinn, in charge of Paramount exploitation, the Paramount campaigns will be started at the time the script is completed, carried down through production and will be actively functioning at the time the picture is released.

Paramount Week is set for September 3 to 9.

Recording Charges To Continue

There will be no change in recording charges, he advised the group. He pointed out that music on film had resulted in a tremendous saving of overhead to the theatre owner.

Details on sales policies and on quotas were given Tuesday to branch and district managers by J. J. Unger. Knox Haddow discussed the different forms of contracts and booking details with the booking managers. Sam Dembow, Publix executive, said next season looks like a "buyers' market."

Radio's 52 Features and 106 Shorts

Elimination of western features and a flexible production lineup were the important decisions made known by Radio in New York Monday, at the first of three regional sales conventions. The others will be in Chicago and San Francisco. The 52 features and 106 shorts will be headed by a group of nine special productions.

To allow for timely subjects later, only 23 features have been definitely set. In these will be starred, among others, John and Lionel Barrymore, Katharine Hepburn, Constance and Joan Bennett, Douglas Fairbanks, Jr., Dolores Del Rio, Richard Dix, Irene Dunne, Leslie Howard, Walter Huston, Francis Lederer, Zasu Pitts, Ginger Rogers, Wheeler and Woolsey.

Lou Brock and Van Beuren Corporation will again produce most of Radio's shorts. There will be as many shorts released next season as in 1932-33, but features have been reduced by ten. Culbertson's series heads the shorts group.

The specials are: a Whitney-Vanderbilt technicolor production; "Ann Vickers"; a Frank Buck sequel to "Bring 'em Back Alive"; "Flying Down to Rio"; Somerset Maugham's "Of Human Bondage"; "Son of Kong," a "King Kong" sequel; "Long Lost Father"; "Green Mansions."

Frank O'Heron promised the conventioners "consistent product that will reflect popular name appeal and story values enhanced through economies effected in other branches of production." In line with this, the company will build a veritable city of permanent exterior sets on the 40 acres of the Pathe studio in Culver City.

Universal Increases Schedule

One of the most notable increases, proportionately, in feature and short subject product will be made by Universal, which at the first of two regional conventions, in Chicago on Thursday, will announce 42 features, 111 shorts, and a newsreel. Among the features, ten more than this season, are two road shows, "Blossom Time" and "Only Yesterday." There will be six westerns and about an equal number of special. Shorts are divided into 52 two-reelers and 59 singles.

Features will be produced by John M. Stahl, Edward Sedgwick, Bryan Foy and others. Carl Laemmle was reported this week to be negotiating with Edward H. Griffith to make two of the specials.

Announcing the program, Carl Laemmle said, "I am deliberately omitting 13 pictures, (exclusive of the six western, "U" will announce titles of 23 out of 36), simply because I am convinced this business has become more than ever a matter of timeliness." This elasticity is entirely to the benefit of exhibitors, he said.

"I see plenty of fair weather and prosperity ahead for this country and this industry," he added.

Universal is virtually the only large company which will continue to release western features. The company's officials said it "has never lost its faith in western pictures."

Fifty on Fox Schedule

Sidney R. Kent and other officials of Fox Film will start the company's new selling season Thursday at Atlantic City, where some 225 from home office and field will assemble at the Ambassador hotel for three days. John D. Clark, general manager of distribution, will outline details of approximately 50 features. In addition, Fox will distribute the usual 104 issues of Fox Movietone News and 26 one-reel Movietone Magic Carpet subjects.

Following discussion of the Fox product, E. W. Hammons, president of Educational, which distributes through Fox, will detail the material in the 52 two-reel and 66 single reels coming from his company. Last year, Fox released 48 features and 36 Magic Carpets; Educational had 46 two-reelers and 88 singles.

The program for Thursday includes talks by Clayton Sheehan, general foreign manager; E W. Hammons; Truman H. Talley, vice-president of Fox Movietone News, and W. J. Kupper, western divisional sales manager. In the afternoon, Mr. Clark will announce the new pictures.

Charles E. McCarthy, director of advertising and publicity, will speak Friday, followed by E. C. Grainger, eastern division manager, and Herman Wobber, Pacific coast representative.

At the concluding sessions Saturday, Sidney R. Kent, president, will discuss Fox purposes and plans for the new season, followed by W. C. Michel, executive vice-president, and Spyros Skouras, who operates Fox theatres.

136 Salesmen on Hand

Besides those already mentioned, home office executives in attendance will include Sydney Towell, D. A. Doran, Felix Jenkins, Percy Heiliger, George Skouras and E. L. Alperson. In addition to Mr. McCarthy, advertising and publicity representatives will be Gabe S. Yorke, Earl W. Wingart, Arch Reeve, Lee Balsly, Carl Moss, Joel Swenson, C. N. Odell, Leonard Gaynor, A. O. Dillenbeck, P. J. Baietti, W. H. Schneider, C. A. Hill and Elliott McManus.

Messrs. Clark, Grainger and Kupper will head a home office sales delegation which includes William Sussman, Jack Sichelman, N. B. Finkler, E. H. Collins, Roger Ferri, Clinton S. Dow, Jack Bloom, Irving Lincer and Deon DeTitte.

The foreign department, besides Clayton Sheehan, will be represented by Irving Maas and M. L. Ahern.

From Educational Pictures, 12 New York representatives will attend, headed by Mr. Hammons, and including: J. H. Skirball, S. R. Edwards, Harvey Day, J. J. Scully, David Dubin, G. C. Blumenthal, Joseph Kaliski, Gordon White, H. R. Skirboll, J. A. Bachman, Harlan Starr.

One hundred and thirty-six salesmen and headbookers arrived at Atlantic City Wednesday.

Studio executives at Movietone City meantime were completing "Shangahi Madness," which winds up the 1932-33 group. Educational likewise finished the last current release.

Only Three To Go

Fox had not announced details of its 1933-34 product up to press time. With Fox, M-G-M, Paramount, Radio and Universal definitely launched on campaigns, only Columbia, United Artists and Warner Brothers remain to complete an industrywide schedule for 1933-34 of all large distributors.

Columbia will hold two regionals: Atlantic City, July 3, 4, 5 and 6; Los Angeles, July 12, 13 and 14. Jack Cohn will preside. Tentatively, 48 features have been set for 1933-34.

United Artists starts its season at its annual meeting in Chicago July 17, where Al Lichtman will outline policies and probably reveal about 26 feature releases for the new season.

Warner Brothers, with about 60 features tentatively scheduled, will not make any convention plans for another ten days. Gradwell Sears and A. W. Smith, sales executives, in a joint statement Wednesday, made clear that the company "is not going to rush into any new selling season," and that for the present they were concentrating on marketing "Gold Diggers" and others of the current program. "We realize our responsibility to the exhibitor until the last picture on the current schedule has been released and played," they said. Warners have enlarged their writing staff to 48.

Schenck Denies Star "Raiding"

Twentieth Century Productions, headed by Joseph M. Schenck and Darryl Zanuck, is not engaged in a program of star "raiding," Mr. Schenck declared at a gathering of newspapermen in Hollywood Tuesday. The company has, however, the right to negotiate with any player whose contract has only one or two months to run, he said.

"All this talk about Twentieth Century raiding and being financed by Louis B. Mayer and Nicholas M. Schenck has been inspired by a company which is acting the part of a martyr," Mr. Schenck said in repudiation of gossip concerning alleged financing by the MGM executives.

'GRAND MATERIAL FOR THE SCREEN'

Says De Casseres of "Nine Pine Street" in Commenting on Film Possibilities of Current Stage

by BENJAMIN DE CASSERES

NINE PINE STREET

John Colton and Carlton Miles have built up a play in "Nine Pine Street" on the celebrated Borden murder mystery of over forty years ago, and they have put over one of the most absorbing and psychologically thrilling plays of the season.

As entertainment it is superior to O'Neill's "Mourning Becomes Electra." It ends implacably on the note of Murder Triumphant. That is, Effie Holden, who murdered both her father and step-mother with a flatiron and hatchet, gets away with it, and lives and dies blessed with all the good things of this world.

For Effie is a New England type of the old breed, and what went on in those persons' innards was just nobody's business.

As portrayed by Lillian Gish this is a character revelation of astounding vitality and suggestiveness. It is also a revelation of the growth of Lillian Gish, for it is the greatest thing she has ever done.

From any angle it is grand material for the screen: menace, suspense, murder, romance, humor, a murder trial (not seen on the stage but which will be a wow on the screen), characters out of the gay and bloody nineties, and a soft-pedal ending twenty years after, where, thank God—at last!) the murderess seems to be saying to the world, "Well, I did it. I got away with it, and what are you going to do about it? Anyhow, wasn't I justified in bumping off such a father and such a step-mother?"

And every audience will say, "Yes, Effie—if we must have murder, they are the kind of people to get rid of." Not "moral," but true to our secret reactions.

There is a cast of sixteen, and each one can be made a perfect character study on the screen. The play is worked up slowly but inexorably to the climax of the murders. The dialigue is almost ready-made.

Lillian Gish should do this on the screen. If she does, it will, with an intelligent director, be the b.o. smash of the year or else I'm no guzzler of 3.2.

Picture value, 100 *per cent.*

FOUR O'CLOCK

"Four o'Clock," by Nan O'Reilly and Rupert Darrell, is a melodrama founded on the murder of Vivian Gordon, whose body was found in Central Park after some palookas had taken her for a ride. It is hot crime screen stuff.

There is a fellow up to the ears in love with Donna Mason, known later as Donna Madison. He lifted 25 grand from the bank where he was employed and gave it to Donna.

A tab. prints Donna's picture and that of her daughter (whom Donna loves, of course). The daughter kills herself (following the Gordon case), and then Donna lives to get even.

She centers on Webster, the tab's publisher. She necks him in Florida with the aid of a girl confed. Now Donna has powerful connections in ye underworld. So the game of blackmail (hey, hey, George Raft!) begins.

Now there is gunplay. Donna is going to kill Webster, but someone drops Donna. A murder mystery looms. There is a court scene, and things are finally cleared up.

It is exciting and has a picture angle in almost every minute of the play.

Picture value, 90 *per cent.*

THE COMIC ARTIST

Now that sex is coming back again, it strikes me that Susan Glaspell's story of the Grand Pash, if laid in Paris and among the necking arty colony at Cape Cod, would just about assuage a lot of complexes on the Great Libido Belt and all points south.

It is called "The Comic Artist," although it is a pretty serious drama if you take the Grand Pash seriously. As a play it left me as flat and as unexcited as twelve bottles of 3.2. But when some good scenarist and director give it twelve shots in the arm and several in the ear, "The Comic Artist" will, I think, come out a first rate b.o. investment.

Steve Rolf, a portrait painter; his wife Eleanor and their child in their Cape Cod home. All is hunky-dory.

Blows in brother Karl, a successful comic strip "artist" from New York, with his young wife Nina and her mother, a divorcee of the smarty type.

Now Steve and Nina had been on the loose together in Paris before Nina married Steve's brother. The latter is ignorant of this.

Nina tries to make Steve again. Steve can't stand up under her Storm Troop tactics.

Wife and brother discover the truth. Wife forces showdown with Steve. Nina threatens suicide—almost succeeds.

There's a patch-up in the end.

There is, as you see, gentlemen, the groundwork of a grand old buck-and-wing sex drama. With a competent picture cast "The Comic Artist" can show the fans how a superior picture can be made out of a mediocre play.

Picture value, 75 *per cent.*

ONE SUNDAY AFTERNOON

Of course this beautiful little comedy-drama, "One Sunday Afternoon," by Leo Peters and Leslie J. Spiller, was bound to be snapped up by the picture people. And I'll be a-waiting to see how it is going to be done.

Here are sentiment, romance, comedy, satire and character work so skillfully and harmoniously blended that it ought to make what is called a "perfect picture."

The story of the small-town dentist whose wife objects to his drinking cronies, the flash-back twenty years in the lives of four people, the quaint old atmosphere of the beer-garden nineties and the comic ending of what might have been a murder—well, it's simply got to go over.

"One Sunday Afternoon" is not a "Cavalcade" or a "Rasputin," but it is going to be a picture that will, I believe, be shown at every picture house in the country. Why? Because it is the quintessence of that universal want: entertainment.

Picture value, 100 *per cent.*

AMERICAN DREAM

The Theatre Guild productions have made some sock screen hits, notably "Strange Interlude," "The Guardsman" and "Reunion in Vienna." But I have my doubts about its latest play, "American Dream," a "trilogy" by George O'Neil, creating any great excitement in Hollywood, although there are in this new imitation of "Cavalcade" some scraps and angles for an imaginative writer to build therefrom a real American epic running from 1650 to 1933.

What ails the saga of the Pingree family is its stringiness and unconnected episodal qualities. The whole play is laid in the Pingree (New England family) homestead. We see the decadence, socalled, of this family for three hundred years; but what wouldn't shrink, shrivel, get rotten or otherwise wash out in three hundred years?

In this ineffective play there parade before us everybody you ever heard of from the original cigar store Indian to the latest negro poet, Jim Tully hoboes and lesbos.

Picture value, 20 *per cent.*

THREE-CORNERED MOON

Gertrude Tonkonogy, with the aid of Ruth Gordon and Cecelia Loftus, batted out a hit in "Three-Cornered Moon," a whimsical, semi-nutty comedy of the cock-eyed doings of the Rimplegar family.

It is not the sort of thing that is done easily on the screen or knocks off records at the b. o.; but something like this is worth trying once in a while as a foil to Stick 'em up! and to lions that breakfast on Christians.

The Brooklyn Rimplegars consist of four scatterbrains, with good old Mother Rimplegar feeding the kids, totally oblivious of the moon. She has unadvisedly lost a fortune on margins.

Doc. Stevens, who is the only sane friend of the family, has to take over the affairs of this daft family. And he angles in on the girl and beats out the novelist. The love-angle is of the comic brand.

There are a lot of funny antics in this show. It kept the audience hoop-laing all evening. It has a swift, whip-saw dialogue ready-made.

Picture value, 40 *per cent.*

INDUSTRY BRANCHES ADVANCE CODE WORK AS BUSINESS ADDS TO GAINS

Wider Use of Arbitration Wins Favor at Conferences; Independents Invited to Submit Proposals; NAMPI Has Code

[Text of code drafted by representatives of seven organizations of motion picture employees in Hollywood appears on opposite page.]

With general business reports from various sections of the country adding further confirmation of definite improvement and with 1,629,000 new jobs created in the last two months, the motion picture industry maintained its progressive course this week in drawing up plans for final codes in accordance with President Roosevelt's Industrial Recovery Act. Coordinators, composed of committees of exhibitors and distributors, are still hard at work polishing up suggestions and recommendations for both. Already tentative codes for these two branches have been drawn up in New York, and a second distribution code, containing many of the recommendations made by independent producers and distributors.

Independent representatives were invited to attend a meeting last Friday with sales and distribution executives of the larger companies at the offices of the Motion Picture Producers and Distributors of America. Meetings between exhibitor-distributor coordinators, temporarily concluded last Saturday, were to be resumed later this week. The chief reason for the postponement were the sales conventions, several of which opened this week.

More Arbitration Favored

Wider use of arbitration was tentatively accepted by distributor and exhibitor interests at one of the final meetings last week. Ed. Kuykendall, president of the MPTOA, who presided, disclosed that acceptance of the principle of arbitration had been reached.

"Naturally, good taste and morals of the pictures shown, as well as business arrangements, will be a concern of the industry," he said. "The motion picture business never was and never will be a religious organization. We must depict life as it is and of course that cannot ignore themes in which sex figures. We hope to combat not only stupidity, but extravagance. For the industry to survive there must be decisive adjustment of salaries. That does not mean indiscriminate wage reductions. There is no doubt that there must be cuts in some of the higher salary brackets and boosts in some of the lower."

Standard Contract Favored

Mr. Kuykendall also said that the discussions have viewed with favor the adoption of the standard exhibition contract for inclusion in the final codes.

Agreements between exhibitor and distributor representatives on code proposals which are at variance may be reached late this week, an MPPDA official said last Saturday.

Highlights of actual progress made during the week by interested parties include:

Approval, by 15 regional units of the MPTOA, of the efforts of the association's executive committee in New York in working on exhibition code proposals.

Joint meetings of independent and major producers and distributors to outline final codes satisfactory to both.

The drawing up of a tentative code for production, exhibition and distribution by the National Association of the Motion Picture Industry, an independent association.

Appointment by the Academy of Motion Picture Arts and Sciences of a committee to study the Industrial Recovery Law.

Citation, by P. S. Harrison of the NAMPI, of 38 industry trade practices as being "unfair methods of competition," all of which are contained in the tentative code.

Departure of Will H. Hays for the Coast to assist in the writing of a production code with Academy representatives cooperating.

Announcement, from Washington, that state administrators of the Industrial Recovery Act probably will be appointed upon the President's return to Washington.

On the whole there is said to be a far better spirit of cooperation and understanding between the independent and other companies in the matter of a code. While no action has been taken as yet on proposals contained in the first draft of a distribution code submitted to them last week for study, the independents are reported to be less inclined to regard the MPPDA policy on code conferences as being arbitrary in nature. The independents were invited to submit proposals for new clauses as well as changes, the final code to be submitted to all distributors simultaneously. Independents attending Friday's session were Edward Golden, Monogram; Harry Thomas and Al Friedlander, First Division; Phil Meyer, Helber Pictures; Herman Gluckman, Majestic; Arthur Greenblatt, Invincible, and George Batcheller, Chesterfield.

The NAMPI Provisions

The NAMPI tentative code includes discussions of such practices as protection, or clearance, zoning and exclusive runs; integration of production or distribution with exhibition, an alleged monopolistic practice; unfair discrimination in favor of large buyers; withholding product from exhibitors; block and blind booking; franchises; mergers and consolidations; threats to buy or build theatres for purposes of coercion; concerted action to fix, maintain or reduce film rentals; common use of exchanges; admission prices; overbuying; duplication of sound royalties; requiring exhibitors to take product of another distributor; buying combines; ownership or control of more than two theatres in the same city, town or competitive zone; substitutions; double featuring and changes of program; hold-over of prints; bicycling; allocating product; reporting percentages; commercial "bribery"; standard exhibition contract; arbitration; credit regulations; inducements to breach contract; obscenity in pictures and advertising; restrictions on exchange of stars or use of studios and facilities; limitations on recording licenses; unfair allocations to independent producers; commercial advertising; non-profit casting bureau; employment of minors; unfair competition from radio broadcasters, and concerted action by employers to restrain or prevent employment, or free and open bargaining by employees or labor.

Hays on Coast Conferring with Academy; 15 MPTOA Units Approve Committee's Work; Allied Organizations Meet

While exhibitor and distributor interests in New York were attempting to outline codes for both, regional meetings of many Allied units got under way to discuss whether or not theatres are subject to the Industrial Recovery Act. In a "plea for sanity," Abram F. Myers, national president, last week in a bulletin virtually accused the MPPDA and the MPTOA of putting independent theatres in a minority position "so that they will be helpless to defend themselves against an unfair set-up." Said Mr. Myers: "It is possible that the producers, represented by Mr. Hays, and the affiliated chains, represented by Mr. Kuykendall, might constitute a majority of the total capital invested in the motion picture business, taken as a whole. However, they would not represent a numerical majority of the theatre owners affected, hence there is no justification for the assumption that the independent exhibitor will be placed in a minority situation."

An MPPDA official said Allied does not represent a majority of business income and that it is upon the majority of business that the Government will base its decisions.

New Jersey Allied Code

Allied of New Jersey is being urged by its president, Sidney Samuelson, to study carefully everything printed about the industry at the present time, "because big things are happening." The New Jersey unit is reported to be drawing up its own code of fair competition. Allied of Iowa and Nebraska, and Allied of Illinois have both held meetings within the past week, and Allied of Maryland will meet late this week in Baltimore.

Fifteen MPTOA regional units have written to national headquarters in New York expressing approval of the executive committee's work on exhibition code proposals, and a number of state organizations have indicated approval of the draft of the tentative code.

"Both sides must give ground in many instances," Mr. Kuykendall said. "Many constructive proposals and recommendations for changes in the tentative drafts are pouring in."

The Eastern Pennsylvania, St. Louis, Eastern Missouri and Southern Illinois units of MPTOA already have held meetings. The The Philadelphia meeting Tuesday gave formal approval of the code.

Ten key cities out of 14 reporting box-office grosses last week showed marked gains.

In Milwaukee this week every member of the MPTO of Wisconsin was advised to avail himself of the standard license agreement and to insert in contracts a clause to the effect that terms shall be subject to such a code as may be adopted under the National Recovery Act.

Hays on Coast

With daily progress being shown on the tentative exhibition and distribution codes, Will H. Hays left for the Coast last week to draw up a production code with studio heads and Academy representatives. In March, 1930, the MPPDA adopted a voluntary code drawn by the Association of Motion Picture Producers and it is expected that this will serve as

(*Continued on page* 14)

STUDIO WORKERS DRAFT NEW CODE TO PREVENT UNFAIR COMPETITION

Seven Organizations Represented on Committee Headed by Frank Woods in Move to Crystalize Employee Interests

Representative studio workers' associations of Hollywood, banded together as the Motion Picture Employees' Code Conference, have completed the draft of a code "to bring together all employee organizations and groups in the industry to crystalize the employee interests in the matter of a code for the industry under the new Federal Industrial Recovery Act."

The code as prepared by a committee, headed by Frank E. Woods, was accepted at a meeting which took place at the Writers' Club in Hollywood Thursday, and was attended by representatives of seven organizations, including the Screen Writers Guild, Cameramen's Union, Sound Men's Union, Laboratory and Film Workers' Union, Electricians, Projectionists and Costumers' Unions. Academy branches of the employee classes were asked to participate.

A report was received by Mr. Woods from the code committee containing recommendations for the first draft of a production code. It appeared to be well received and was referred to the various organizations represented. It was then decided to concentrate immediately on employment subjects and to invite all other groups and organizations to participate. Another meeting was scheduled for Wednesday.

The basic proposition of the proposed code specifically calls for the elimination of "unfair competition," the promotion of "the fullest possible utilization of the production capacity of industries, to avoid the undue restriction of production," the prohibition of codes "designed to promote monopolies or to eliminate or oppress small enterprises or to discriminate against them," and finally, it declares "that such code or codes shall not permit monopolies or monopolistic practices."

Highlights of the proposal include: First, the immediate re-employment of as many workers as possible, to be accomplished by spreading employment throughout the studios, distributing agencies and theatres over a larger number of employees by shorter hours, and to increase employment by un-

Text Calls for Fullest Use of Production Capacity, Prohibition of Codes "Designed to Oppress Small Enterprises"

restricted numbers of pictures to be made; creation of a permanently sound foundation for the corporate structure of the industry, divorcing exhibition and distribution completely from production; a substantial increase in the number of pictures produced and exhibited as being essential to the healthy development of the industry in respect to both art and employment; the right production system, which calls for elimination of excessive and unnecessary salaries for unproductive executives, prevention of interference by non-creative executives in creative work and story writing, limitation on over-bidding for talent, standard compensation for skilled labor, encouragement of the royalty system, temporary abolition of the importation of foreign talent, enforcement, by the Government if necessary, of "decency in pictures, and encouragement of the rental of studio space to independents."

COMPLETE TEXT OF CODE DRAFTED BY MOTION PICTURE EMPLOYEES ON COAST

Objectives

The first immediate objective of control over the motion picture industry under the Industrial Recovery Act, as outlined by the President of the United States, will be to put more people to work in all the several elements of the business, production, distribution and exhibition, at living compensations, and to equalize excessive salaries and maintain the standards of pay for skilled employees.

The second objective should be to establish regulations and practices that will set the industry on a permanently sound foundation, provide the widest possible spread of employment for qualified personnel, insure equitable return for capital invested, eliminate waste and inequitable salaries, prevent unjust discrimination, graft and other abuses in production, distribution and exhibition, and at the same time result in better and still better motion picture quality.

(1) More People at Work Quickly

Obviously, the first objective cannot be attained by restricting the number of pictures to be made, as has been proposed. Nor should the public be taxed by wholesale raises of admission prices. Our objective can be attained, however, as follows:

(a) By spreading such employment as is possible in studios, distributing agencies and theatres over a larger number of employees by shorter hours, as in other industries, maintaining, however, existing standards of pay for skilled labor.

(b) By eliminating overhead waste in production, distribution and exhibition, thereby permitting a greater number of pictures to be made and exhibited without increase of gross expenditures, and enabling a greater number of theatres to operate by reason of reduced rentals.

(c) By encouraging the investment of new capital in independent picture production, thereby further increasing the number of productions and the consequent opportunities of employment. To make this possible, distribution and exhibition must be freed, by whatever drastic methods are necessary, from all acts of discrimination and restraint of trade, so that new production can be insured an open market and closed theatres can reopen with an adequate supply of pictures.

(2) Permanently Sound Foundation

All the abuses, blunders, faults and the present disgraceful economic plight of the screen as an institution can be traced to one fundamental cause, namely, the existing system, by which the three elements of the structure, production, distribution and key-theatre exhibition, are combined under single corporate controls.

Under this system the industry has collected from the American public alone, in the past twelve years, upwards of *eighteen billion dollars in cash*, of which not to exceed six per cent has gone into legitimate costs of production, excluding fictitious overheads. All this huge sum has disappeared and the industry is notoriously bankrupt with debts amounting to another billion. How many of those vanished billions can be honestly and legitimately accounted for and how many may be charged to huge salaries and bonuses to favored executives, bad investments, unsound business methods, manipulation of bookkeeping or worse, will never be known without a searching investigation.

It is certain, however, that such results could never have happened except for the system of corporate control over production, distribution and exhibition.

Further, we may, with justice, charge against the corporate system (1) prohibitive discrimination against independent theatres and independent producers, whereby many theatre owners have been forced out of business and the free flow of creative genius has been dammed up at its source; (2) the establishment of factory methods by which non-creative executives have wasted untold millions and prevented the free development of creative talent, and (3) the intercompetitive practice of rival corporations to outbid each other for the services of supposed exceptional talent, resulting often in outrageously inordinate salaries.

The system being at fault and in restraint of both trade and art should be abolished as the first step in fixing the industry on a sound foundation.

Exhibition should be confined to exhibiting. Distribution should be physical in its functions and centralized without discrimination. Production should be open to all.

Make More Pictures

A substantial increase in the number of pictures produced and exhibited is essential to the healthy development of the structure in respect to both art and employment. There can never be over-production in quantity, as in commodity productions, because economic laws do not apply to the two in the same way.

The stage, the press and the screen deal in the spread of thought, art and genius. We would never think of restricting the number of stage shows or the number of published books so that favored producers and publishers might reap inordinate profits. Nor would we limit the number of inventions to be patented and marketed. For the same reasons the number of pictures produced should never be restricted.

The more picture productions there are made and distributed, the greater will be the opportunities for remunerative employment and for the free development of the creative arts.

Good and better motion pictures do not depend on lavish, extravagant and wasteful expenditures on a limited number of artificially promoted and protected productions. The new, unique and different departures in story ideas, so necessary for a revival of public appeal, are often those economically produced. By increasing the gross number we automatically increase the number of possible box office successes, with which to attract the public back to the empty theatres.

The Right Production System

The screen, like the stage and press, should be governed by similar unwritten laws and practices. There should be a sharp line between the business and mechanical functions on the one side and the creative functions on the other. Therefore:

(a) Prevent in whatever manner possible in large studios the interference of non-creative executives in story writing and creative work, except so far as economy warrants. Once a story is fully approved, go ahead and make it. Costly tinkering by a multitude of minds will be more apt to ruin than help. Two possibly good pictures can be made at the present cost of one, which too often turns out bad.

(b) Eliminate excessive and unnecessary salaries for unproductive executives.

(c) Limit to a reasonable extent over-bidding for talent.

(d) Establish standard compensations for skilled labor and craftsmen without lowering existing scales.

(e) Encourage the royalty system, whereby author, star and director shall receive a percentage of the actual profits, thus minimizing the excessive salary evil.

(f) Abolish, for a time at least, the importation of foreign talent, which, at best, is experimental.

(g) Adopt and enforce, with government aid if necessary, a code of decency to govern the production of pictures for the primary purpose of bringing back to the picture theatre the millions of former patrons who have been alienated by the trend towards what has been designated as "ultra-sophistication."

(h) Encourage the rental of studio space and service for independent productions, especially with new and untried ideas.

In carrying out the last of these policies, it will be essential that the major provision of this industrial control plan shall be effectively enforced, namely, the complete separation of corporate control over combined production, distribution and exhibition.

Under the present system any individual or group with a great picture idea or story, with or without capital, or even with a production already completed, must seek a distribution release, and there is no place he can go for first-class theatre exhibition except to one of the major corporations, controlling both distribution and theatres. The inevitable result is that the project is headed off or the idea appropriated or if the picture is made and released, it will be under such conditions of block booking and excessive charges that there will be only negligible returns, if any. Thus it is that much possibly valuable product is lost to the industry and work is denied to the unemployed.

The practice of preventing new production is clearly based on the false theory of forcing the corporation's own productions, good and bad, on an unwilling public, without regard to merit. The public must pay for inferior entertainment or stay away from the theatres, which they have been doing to an alarming extent.

Therefore, in the interest of the public, for the spread of employment and for the healthy growth of the screen as an art and industry, these reforms are recommended.

FRANK WOODS, Chairman.

SPOOR 'NATURAL VISION' SYSTEM AT WORLD FAIR

Reaffirms Faith in Pictures of Depth at 1,000-Seat "Spectaculum" at Chicago's Century of Progress Exposition

At the Chicago World's Fair, among the carnivals of its Midway, George K. Spoor, one of the first men to have faith in any kind of motion picture, is repeating his faith in a motion picture of depth as well as of height and breadth, taking his "natural vision pictures directly to the general public in a 1,000-seat theatre imaginatively dubbed the "Spoor Spectaculum."

The actual production offered is "Niagara Falls," the scenic which, with "Danger Lights," a natural vision dramatic feature, was briefly displayed in Chicago and on Broadway in 1930. In those showings, Mr. Spoor was associated with the Radio-Keith-Orpheum interests, which produced "Danger Lights," in the "natural vision" technique. At the Chicago exposition the indomitable Spoor is "going it alone," where many thousands from many places, knowing nothing of motion picture precedents, will gather between now and next fall.

To those who pay the 15 or 25 cents charged for admission, a brochure insists, moreover, that this "Spectaculum" thing is not to be the end of it. To quote:

"With this new system the production job is to move any theatrical production into the studio, properly prepared with the necessary stage sets, and present the performance before the apparatus for photography and recording of sound, thereby obtaining a permanent record of the performance as done on the stage in a remarkably short time. . . . These productions will be presented to the public in the theatres of the legitimate stage, on a screen which receives the play in its normal, full-stage size."

Millions Spent in Experiment

Presumably the revenue from admissions and the sale of the brochures at ten cents a copy at the fair is intended to carry on these subsequent production and theatrical enterprises, for the Spoor faith in quasi-three-dimensional motion pictures, maintained over a period of many years, has been expensive. Up to 1930 this dream, which has tormented many, had taken five million dollars out of that fortune amazingly created by historic Essanay, in a little studio on Chicago's Argyle street, with one and two-reelers, exploiting the strange arts of Broncho Billy Anderson, Francis X. Bushman, Beverly Bayne and Charles Spencer Chaplin. These successes had come but little after the period in which "The Great Train Robbery" was demonstrating pictures-that-move to the public, in black tents at a thousand county fairs. Because George K. Spoor was of that period, too, it is interesting to observe that except for a hokum exhibition of Hollywood movie-making, the most serious demonstration of the motion picture at this 1933 exposition, dedicated to modern technology, is dauntless George Spoor's "Spectaculum" on the Midway.

The "natural vision" demonstration at the Chicago fair also introduces to the public sound carried on the film in the form of indentations cut in the edge of the film. Called the Spoor-Lindbergh method, it is another result of the goings-on these more recent years at the old Essanay plant on Argyle street. Essanay itself is to be succeeded, it seems, by yet another company, Natural Vision Pictures Corporation. States the brochure:

"Natural Vision Pictures Corporation will produce an entirely new type of picture entertainment by means of the equipment licensed to it by the Natural Vision Patents Company, the Spoor-Lindbergh corporation, and the Spoor-Thompson Corporation, at its plant here in Chicago or at such other studios that lend to economy in the particular production undertaken. The Natural Vision Pictures system combined with Spoor-Lindbergh sound recording method and Spoor-Thompson processing system make it possible to offer to the public accurate replicas of stage productions as one sees them on the legitimate stage. This type of picture production is entirely new and can only be done with the equipment of the Natural Vision System, as no other method exists."

Augmenting these remarks personally, Mr. Spoor divulges that he is preparing to purchase two plays of distinction which will be produced by the "natural vision" method, and that upon completion of these, five theatres in five key cities will be opened, "beginning a chain of theatres to introduce natural vision pictures throughout the country."

The present Spoor film is 63 mm., instead of 70 mm., while the screen of the "Spectaculum" measures 63x38 feet.

Industry Speeds Action on Codes

(*Continued from page* 12)

a basis for the new code in accordance with the Administration's program. This code, practically in its entirety, deals with the moral aspect of motion pictures.

The Academy appointed a committee this week to study the Industrial Recovery Law in its relation to the production and creative branch. This committee has commenced a preliminary survey.

Jobs and Higher Pay Factors

Although General Hugh S. Johnson, federal administrator of the National Industrial Recovery Administration, said last week that only such parts of the film industry's code as will affect hours of labor, wages and increased purchasing power should be submitted, the work of forming definite rules for the more complicated phases of the three branches will continue. The primary objective of all the codes is the re-employment of labor and with it, an increase in buying power.

The legitimate theatre in New York, under the leadership of Frank Gillmore, president of the Actors' Equity Association, has started laying plans for the drawing up of a code of fair practice and competition. Most of the theatres' present troubles are with the labor unions and with unemployment of its own actors.

The Industrial Recovery Administration may attempt to limit the profits of private business in order to curb any tendency to skyrocket prices, it was learned last week. General Johnson on Friday launched a general move to ease anti-trust laws in many states.

Film Boards' Duties

Under the provisions of the tentative distributors' code drawn up last week the Film Boards of Trade would continue their present functions with a few new jobs designated for them and one or two previously abandoned ones restored. One of their new duties would be the checking of percentage engagements for distributors. This would not immediately affect such checking services as Ross Federal, most of whose contracts still have a year or longer to run. One service proposed for restoration is the creation and operation of credit committees, with provisions for individual and collective action for distributors. The Film Boards also would continue to collect theatre statistics, represent distributors before legislative bodies in industry affairs and maintain amicable relations between distributors and the public.

Evidences of higher levels of production and trade in all industries are increasing rapidly and leave no doubt that a swift business revival is under way, states the Guaranty Trust Company in the current issue of "The Guaranty Survey." The index of business activity for Guaranty Trust for May rose from 54.8 to 61.9, the sharpest monthly gain of the period of the depression. Early summer orders pouring into factories are bringing new life, putting thousands of men back at work and gradually restoring wages, an Associated Press survey showed this week.

Industrial production in May scored a 16 per cent increase over March. The Federal Reserve Board announced Saturday that the volume of industrial production, as measured by the seasonally adjusted index, increased from 67 per cent of the 1923-25 average in April to 76 per cent in May. The March increase was 60 per cent.

Tax Payments Rise

Theatre business in April showed a substantial improvement over the preceding month, it was indicated last week by the Treasury Department, covering internal revenue collections in May. Receipts from the admission tax during May totaled $1,131,293, compared with $958,500 in April.

Exhibitors in beach towns on the Coast are making a concentrated effort to raise admission prices, taking advantage of the increase in business during the summer, and the Cleveland Exhibitors Association is considering admission price boosts.

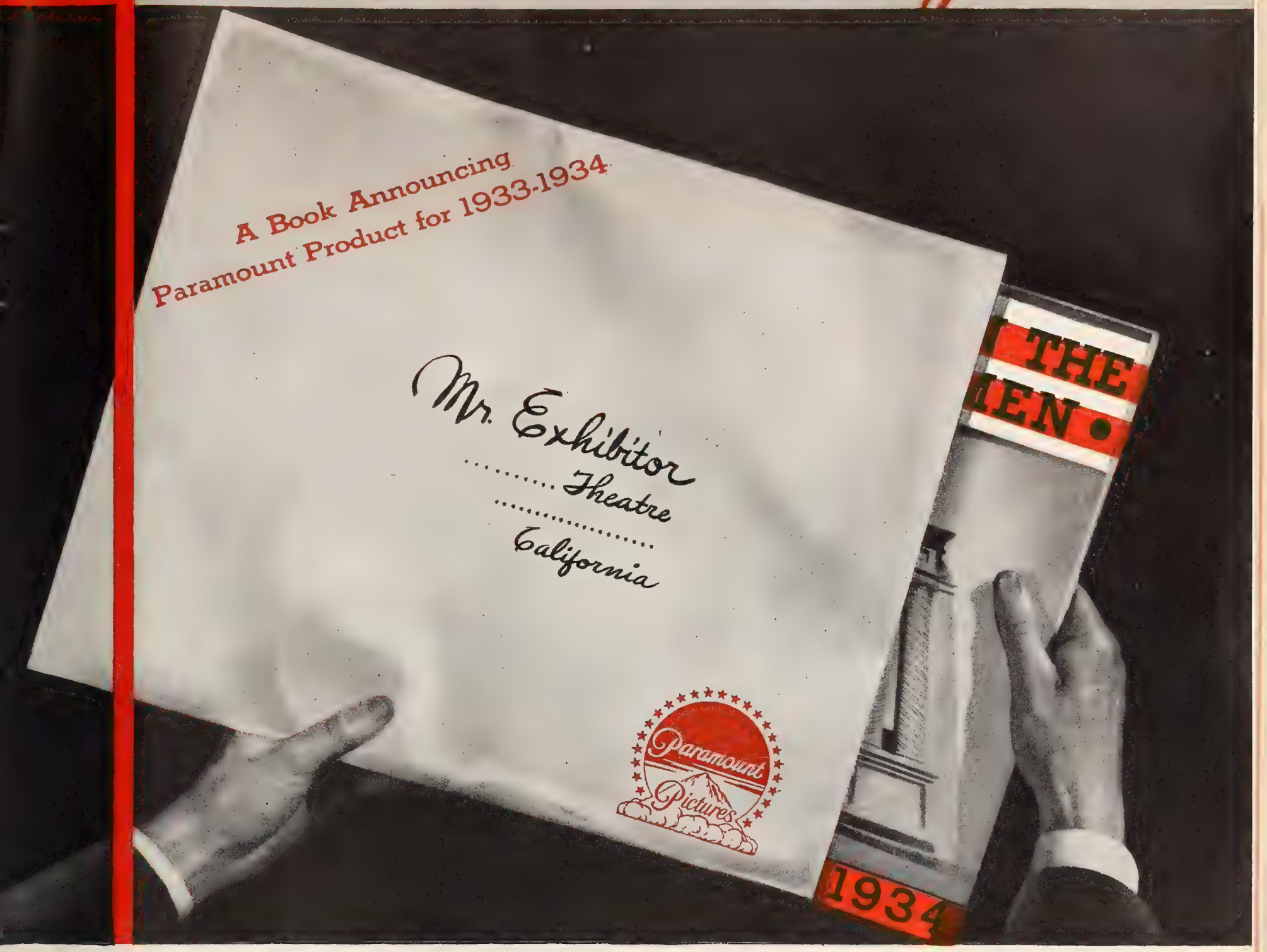
Wheat, cotton, steel and many other commodity prices have shown marked increase during the past week and with the Government's $3,300,000,000 public works program about to go into effect thousands of men and women will be called back to work within the next two months. Already more than a million and a half new jobs have been created since March and with the increase in employment expected to rise proportionately during the summer, the theatre man will benefit accordingly.

John Grey, Lloyd Comedy Writer, Dies in Hollywood

John Grey, gag-writer for Harold Lloyd comedies, died at his home in West Hollywood this week. He was 60 years old.

A lawyer by education but an actor and writer by inclination, Mr. Grey drifted into film work from the legitimate stage and during the past 10 years has written consistently for the Lloyd pictures. His first production under the Lloyd banner was "Hot Water," and he also worked on the scenarios of "The Freshman," "Welcome Danger," "Feet First" and "Movie Crazy."

THERE'S *Something* IN IT !



THERE'S SOMETHING IN IT

OF INTEREST TO EVERYONE

EVERYWHERE! • • •

. . . . turn
the next pag

PARAMOUNT

....that it will produce 1933-34 and among

*"ALICE IN WONDERLAND" with Charlie Ruggles, Alison Skipworth, Mary Boland, Charles Laughton, Jack Oakie, W. C. Fields

"ALL OF ME" with George Raft, Ricardo Cortez, Carole Lombard, Wynne Gibson, Sari Maritza

"BIG EXECUTIVE" with Ricardo Cortez, Elizabeth Young, Richard Bennett. Directed by Erle Kenton

"BOTTOM OF THE SEA" with a cast of selected players

"CHRYSALIS" with Miriam Hopkins, Fredric March, George Raft, Frances Fuller

*"CLOUDY WITH SHOWERS" with Bing Crosby, Jack Oakie, Alison Skipworth, George Burns & Gracie Allen, Mari Colman, Elizabeth Young, Grace Bradley

"CODE OF THE WEST" Zane Grey Production with special cast

"CRADLE SONG" with Dorothea Wieck and an all-star cast

"DEATH TAKES A HOLIDAY" with Fredric March, Claudette Colbert, Sir Guy Standing

Noel Coward's "DESIGN FOR LIVING" with Fredric March, Miriam Hopkins. Directed by Ernst Lubitsch

*"DUCK SOUP" starring The Four Marx Brothers. Directed by Leo McCarey

"THE END OF THE WORLD" Directed by Cecil B. DeMille, with an all-star cast

"50 YEARS FROM NOW" with a special cast of star names

*"FUNNY PAGE" with W. C. Fields, Charlie Ruggles, Jack Oakie, Wynne Gibson, Shirley Grey, Grace Bradley. Directed by Leo McCarey

"FOUR FRIGHTENED PEOPLE" Directed by Cecil B. DeMille, with an all-star cast

"GOLDEN HARVEST" with a big cast of important names

"GOOD TIME HARRY" with Charlie Ruggles, Mary Boland, George Barbier

"THE GREAT I AM" with a special all-star cast

"GREEN GOLD" a Charles R. Rogers super production

"THE HANDSOME BRUTE" with a cast of box-office names

"HERE IS MY HEART" with Sylvia Sidney, and a selected star cast

ANNOUNCES

sixty-five pictures in them will be these . . .

"HONOR BRIGHT" with Gary Cooper and Claudette Colbert. Directed by Stephen Roberts

"I CAN'T GO HOME" with an all-star cast

*__"I'M NO ANGEL"__ starring Mae West, with Cary Grant. Directed by Wesley Ruggles

*__"IT AIN'T NO SIN"__ starring Mae West

"LIVES OF A BENGAL LANCER" with Gary Cooper, Fredric March, Richard Arlen, Sir Guy Standing

"LONE COWBOY" with a special cast

"ONE SUNDAY AFTERNOON" with Gary Cooper, Frances Fuller, Neil Hamilton, Fay Wray, Roscoe Karns. Directed by Stephen Roberts

"ONE GRAND" with a cast of exceptional names

*__"THE SEARCH FOR BEAUTY"__ with a special cast

"SHOE THE WILD MARE" with Claudette Colbert, Cary Grant, Richard Arlen, George Barbier. Directed by Wesley Ruggles

"THE SONG OF SONGS" starring Marlene Dietrich, with Brian Aherne, Alison Skipworth, Lionel Atwill. Directed by Rouben Mamoulian

"SECOND DIETRICH PICTURE" starring Marlene Dietrich. Directed by Josef von Sternberg

"SWIFT ARROW" with a big special cast

"THIRD DIETRICH PICTURE" starring Marlene Dietrich. Directed by Josef von Sternberg

"THIS DAY AND AGE" Directed by Cecil B. DeMille, with Charles Bickford, Richard Cromwell, Mari Colman, Eddie Nugent, Ben Alexander, Harry Green, Bradley Page, George Barbier

"THERE WERE FOUR WOMEN" Directed by Ernst Lubitsch, with a big all-star cast

"THREE CORNERED MOON" with Claudette Colbert, Richard Arlen, Mary Boland, Lyda Roberti, Wallace Ford, Tom Brown, Joan Marsh and William Bakewell, Hardie Albright. Directed by Elliott Nugent

"THE THUNDERING HERD" Zane Grey Production, with a big cast

"TILLIE AND GUS" with W. C. Fields, Alison Skipworth, Charlie Ruggles and George Barbier. Directed by Norman McLeod

*__"TORCH SINGER"__ with Claudette Colbert, Ricardo Cortez. Directed by Stuart Walker and Mitchell Leisen

*__"TOO MUCH HARMONY"__ with Bing Crosby, Jack Oakie, Harry Green, Sari Maritza, Skeets Gallagher. Directed by Edward Sutherland

"TO THE LAST MAN" Zane Grey Production, with Randolph Scott and Kathleen Burke

"THE TRUMPET BLOWS" with George Raft, Ricardo Cortez, Helen Twelvetrees

*__"THE WAY TO LOVE"__ starring Maurice Chevalier, with Sylvia Sidney, Edward Everett Horton. Directed by Norman Taurog

*__"WE'RE SITTING PRETTY"__ starring Jack Haley and Jack Oakie, with music and songs

"WHITE WOMEN" with Dorothea Wieck, Charles Laughton, Herbert Marshall, Walter Abel. Directed by Stuart Walker and Mitchell Leisen.

"YOU NEED ME" with Sylvia Sidney and George Raft

*** These pictures will have music in them and in addition to these there will be others**

PARAMOUNT

is proud to present

MAURICE CHEVALIER
CLAUDETTE COLBERT
GARY COOPER
BING CROSBY
MARLENE DIETRICH
CARY GRANT
MIRIAM HOPKINS
CHARLES LAUGHTON
FREDRIC MARCH
FOUR MARX BROTHERS
JACK OAKIE
GEORGE RAFT
CHARLIE RUGGLES
SYLVIA SIDNEY
ALISON SKIPWORTH
MAE WEST

DOROTHEA WIECK

N 1933-34

these star names !.

WALTER ABEL
BRIAN AHERNE
ADRIENNE AMES
LONA ANDRE
RICHARD ARLEN
GEORGE BARBIER
MARY BOLAND
GRACE BRADLEY
GEORGE BURNS
and GRACIE ALLEN
KATHLEEN BURKE
RICARDO CORTEZ
MARI COLMAN
BUSTER CRABBE
W. C. FIELDS

WYNNE GIBSON
SHIRLEY GREY
ROSCOE KARNS
JACK LaRUE
CAROLE LOMBARD
BARTON MacLANE
SARI MARITZA
HERBERT MARSHALL
GAIL PATRICK
LYDA ROBERTI
RANDOLPH SCOTT
SIR GUY STANDING
KENT TAYLOR
HELEN TWELVETREES

ELIZABETH YOUNG

The BOOK of the year!

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Please send me the PARAMOUNT PRODUCT BOOK for 1933-34

NAME .....

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Pictures

Asks Better Films Units Be Merged

Declaring that art has suffered in the business crisis, B. V. Sturtivant, head of the Fox West Coast theatre interests in the San Diego territory, proposed to the Better Films Conference, there, on June 19, a national consulting body, designed to bring the industry closer together with the public, thereby eliminating ill-advised censorship.

"No other business, art or profession, is subject to so much ill-advised, unintelligent, unwise and politically controlled censorship as is the motion picture industry," he said. "The film industry as a whole is entitled to an exceedingly clean bill of health when the output of our studios is compared with contemporary works of fiction and stage presentations of the past few years.

"The motion picture industry is an art as well as a business, and its products are viewed by a third of our population every week. In the business crisis which has faced the industry, art has suffered. It has led to practices which have brought the wrath of many such bodies as the Better Films Conference upon the heads of the producers. It has aroused censor boards and now, under the new Roosevelt recovery bill, the industry faces the possibility of a governmental dictatorship over the cinema."

Mr. Sturdivant's proposal for a national consulting body calls for a uniting of all "well-meaning" film organizations and committees of women's clubs which, he said, lack effectiveness, into one national body, with divisional headquarters in key cities. Four times a year delegates from each division would meet with several representatives of the Motion Picture Producers and Distributors of America and other producing companies.

"Thus," Mr. Sturdivant said, "the producers would learn first hand just exactly what the public wants or takes exception to."

Simmons Loaned to Zanuck

Mike Simmons, publicity director of Monogram Pictures, has been loaned to Darryl Zanuck of Twentieth Century Productions, by W. Ray Johnston, Monogram president, to prepare the script for "The Bowery," Mr. Zanuck's first. Mr. Simmons will be on the Coast for five weeks.

Vandals Raid Texas House

The Texan theatre, first run house of the Griffith Amusement Company, at Gainesville, Texas, was seriously damaged by vandals recently. Projection machines were smashed and seats slashed, according to the company.

Hanff-Metzger Moves

Hanff-Metzger Agency, advertising firm which formerly handled the Paramount account, has moved its offices from the Paramount Building to 745 Fifth avenue, New York.

Gets Hollywood Film Franchise

John Golder, Philadelphia salesman, has acquired a franchise to distribute Hollywood Picture Corporation product in that territory.

STOCKHOLDERS TO ACT UPON NEW FOX PLAN

Meetings Called for Saturday and Monday; 53 Weeks' Report Shows Fox Loss at $9,215,431; Wesco, $7,749,067

With a strong recommendation from Sidney R. Kent, president of Fox Film Corporation, that the new financial reorganization plan for the company be adopted, stockholders will act Saturday and Monday on the proposals.

Owners of Fox shares have before them the report for the 53 weeks ended Dec. 31, 1932, showing a combined deficit of $16,964,498, comparing with a reported net loss of $5,560,304 after taxes and all charges for the 52 weeks that ended Dec. 26, 1931.

At the meeting Saturday, stockholders will be asked to eliminate five-sixths of the total "A" and "B" shares, now evaluated on the company's books at $5 a share. This would reduce the "A" shares outstanding from 2,425,660 to 404,276 2/3 and the "B" shares from 99,900 to 16,650.

New Issues Proposed

At the Monday session it will be proposed that stockholders authorize new issues, to be offered to shareholders of record on June 23, at $18.90 a share in the ratio of five shares of the new stock for each share of the old extant after the first meeting. Options on the new shares would expire 20 days after the mailing of the warrants. Approval of the new issues would make the total of "A" shares 2,800,000. That part of the new shares not taken up by present stockholders would be underwritten by the holders of $26,000,000 in bank loans and debentures, including interest due.

Mr. Kent pointed out that the company is faced with debts approximating $42,000,000, of which $12,000,000 is currently payable, $30,000,000 in debentures, $8,115,486.11 in bank loans, $1,630,914.03 in unpaid interest, and the remainder current obligations totaling approximately $1,750,000. The company hopes, by issuing the new stock at $18.90, to pay the $30,000,000 debentures and bank loans and interest totaling $39,746,400.14. Debentures not joining in the underwriting plan will not be paid at this time, as they are not due until April 1, 1934, but the holders will have an opportunity to take part in the underwriting.

The plan would have the effect of relieving the company of heavy interest charges and overdue obligations by substitution of stock for the indebtedness without increase of capitalization.

Principal Problems Solved

"The management believes," Mr. Kent informed the stockholders, "that the principal internal problems of the corporation have been solved and that a point has now been reached where reorganization of the stock and debt structure of the corporation is imperative. Through the cooperation of the holders of over $26,500,000 of debentures of the corporation, who agreed not to press for immediate payment of interest on the coupons due April 1, 1933, and the cooperation of the corporation's other creditors, the corporation was enabled to avoid the usual consequences of a default in the interest payment due on that date, but such forbearance was only obtained upon the assurance of the management that before the next interest date a plan of reorganization would be presented. Such a plan is outlined to you in this letter and is strongly recommended to you by your president."

Reduction of the outstanding stock would result in a credit of $10,523,166.67 to paid-in surplus.

The corporation also aims to reduce the book value of investments by charges of $37,247,386.22 to reserve for revaluation of investments, and of $22,693,743.99 to paid-in surplus. In detail, these reductions would reduce the book value of Film Securities Corp., which was formed to take over the Loew stock, from $46,173,713.50 to $1.00, and to decrease the book value of Wesco Corp. holding company of all the corporation's theatre properties from $9,421,643.12 to $1.00. Valuation of the Fox Realty Corp. of California would be cut from $7,524,136.70 to $3,762,654.11 and that of Fox Film Realty Corp. would be cut from $3,184,540.67 to $2,600,297.67.

Seek Exchange Listing

Application has been made to the New York Stock Exchange for listing of 2,508,910 shares of Class "A" common without par value, this being the proposed new stock and subject to the action of the stockholders Monday.

The consolidated earned surplus and profit and loss report for the 53 weeks showed a net operating loss of $7,749,067.04 for Wesco and subsidiaries. Exclusive of Wesco and subsidiaries, the Fox group reported a loss of $9,215,431.29 after taxes, amortization of production costs, interest, depreciation, provision for unrealized losses on exchange, settlement of contracts entered into in previous years, and other charges.

Wesco and subsidiaries income and expenses were listed separately in the report because of the bankruptcies of Westco's chief subsidiaries and the default of Wesco's two-year notes. The Wesco group in 1931 showed $3,308,142 total loss.

For the date of Dec. 31, 1932, the consolidated balance sheet of the Fox companies, exclusive of the Wesco group, showed current assets of $13,276,253 and current liabilities of $11,772,105, total assets amounting to $119,162,248.

Consolidated income account of Fox and wholly-owned subsidiary, controlled and affiliated companies for the 53 weeks was: Gross income from sales and rentals of films and literature, $29,712,415; other income, $1,366,247, and total income, $31,078,662.

Columbia Play On Air from Sea

A radio stock company on July 1 will broadcast via ship-to-shore telephone the dramatic play upon which Columbia's first 1933-34 production, "Lady for a Day," will be based. A coast-to-coast Columbia Broadcasting System network will relay the play from the main lounge of the "Queen of Bermuda" of the Furness Bermuda Line, bound for Bermuda.

Forms Stage Show Company

Harry Goldberg has organized Sunshine Shows, Inc., to roadshow stage units. First stars Carl Freed, orchestra leader and comedian. Thirty-five players make up the first troupe. Dolores R. Freed is vice-president and Mr. Freed secretary and treasurer. Jay Blaufox handles publicity.

News Cameraman Comes Into Own In Thriller Short

by FRED AYER

The intrepid newsreel cameraman at last is going to "get a break" on motion picture screens. Allyn Butterfield, editor of Universal newsreel, has assembled a two-reel production titled "The World's Greatest Thrills," which portrays outstanding daring feats and exploits of cameramen in all parts of the world. The public, probably for the first time, will be given the opportunity to witness the actual hazards which at times confront the news cameraman.

"No risk too great, no 'shot' too difficult," at some time or other almost every news cameraman of all the staffs has made a "catch" which has been worth the danger and effort.

It was with this thought in mind that Mr. Butterfield and Major Henry C. Bate, his assistant, assembled a series of unusual incidents in covering timely newsreel events.

There are spectacular fires and rescues, hurricanes, auto and motorcycle races ending in disaster, a head-on locomotive wreck, air feats and some of the most spectacular plane crashes ever seen on the screen. These all flash by in quick succession as the cameramen are shown grinding away in peril from falling walls, in the path of wildly careening automobiles, in the air, under shot and shell.

Also are scenes dating back as far as the World War and, more recently, the guerrilla warfare in the Far East. One scene shows the torpedoing of an Austrian battleship, the keeling over of the ship and the cries of the sailors struggling with the waves. A man is shown leaping from a blazing apartment building into the waiting net of the firemen, and the next flash portrays the fate of the three sailors who lost their lives by dropping from the guide lines of the ill-fated Akron a year ago. Motor fatalities and the deaths of "Speed" Holman and Lowell Bales as their planes crashed to the ground in flames are among the sequences, and through it all the cameraman is shown as he records the scenes for the public eye.

There are 26 separate sequences and, according to Mr. Butterfield, there is no question of exploitation for Universal or its newsreel.

"The picture is primarily exciting entertainment and is intended as a trubute to the newsreel cameramen of all countries and companies," he said. "Wherever one finds a man risking his life in some sort of stunt, or wherever human beings face danger, there one will find a cameraman, frequently staking his life, too, in order to get pictures of the event."

The greater part of the picture is in sound, recorded on "the scene of battle." Graham McNamee, radio announcer and Universal's "Talking Reporter," provides the narrative.

Academy Board Elects

Courtney Terrett and Carey Wilson were elected to the board of the Academy of Motion Picture Arts and Sciences this week. They replace Al Cohn and Benjamin Glazer.

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Better Theatres

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Drive-In Theatre: Motor Age Experiment

Current Building Materials and Labor Costs

F. H. Richardson

[Note: The above is only a partial list.]

"Tim" Roberts Is Dead in Ohio

Harry W. "Tim" Roberts, popular veteran of Midwest exhibition, and manager of the Madison theatre at Mansfield, Ohio, is dead. A sudden heart attack ended his long showman career at the age of 56.

A veteran exhibitor, he started his career in theatre business 24 years ago in Mansfield with the Old White Way theatre, one of the first nickelodeons in the city. In 1919 he opened the Park theatre and in 1924 built the Ritz and took over its operation until the Skirboll interests leased the Mansfield Opera House, re-named it the Madison, and asked "Tim" Roberts to manage it. This he did until it was destroyed by fire in 1929, and from that time until the theatre was rebuilt early in 1932, he managed Skirboll theatres in Toledo and Massillon. When the Madison was reopened Mr. Roberts returned to manage it, and was active up to the time of his death, on May 30 at his Mansfield home.

"Tim," as he was always known, had been prominently identified with other phases of Mansfield life beside the theatre. He ran for mayor at one time on the Republican ticket, and on election night when returns were announced to crowds outside the newspaper offices, "Tim" was always on the speaking end of the megaphone. One of his favorite hobbies was announcing at sports events.

Mr. Roberts is survived by his wife, two sons and his mother. He was a member of several Masonic orders, among them the Baku Grotto of Mansfield, of which he was Past Monarch.

Sol Clark of MGM Dead

Sol N. Clark, purchasing agent for MGM on the Coast, died of heart failure in Hollywood last week.

Kahn Testifies; Order Inquiry in Paramount Deal

At an inquiry before the United States Senate's banking committee in Washington Tuesday, Otto H. Kahn, senior partner of Kuhn, Loeb & Company, testified that his organization did practically all of its business with railroads and large corporations, including Balaban & Katz, Paramount Famous Lasky Corporation and Paramount-Publix. Assets of Kuhn, Loeb & Company dropped from $120,402,103 in 1929 to $85,155,752 in 1930, he said. In the same period deposits dropped from $88,549,766 to $57,032,847.

An investigation into transactions between Paramount-Publix and the Atlas and Prudence investment companies last summer was ordered this week in New York for an early creditors' meeting before Referee Henry K. Davis. Adolph Zukor, John Hertz and Frank Bailey may be placed on the stand for questioning by attorneys for the trustees in connection with the investigation, it was learned.

Examination of Walter B. Cokell, assistant treasurer of Paramount, was held Tuesday by counsel for the trustees in connection with the creation of four new Paramount subsidiary corporations in 1932, and the later transaction of Film Productions Corporation with 12 banks. These banks recently were made defendants in an action brought by Paramount trustees to have the credit transaction set aside. Examination of Ralph Kohn, Paramount treasurer, is scheduled for the next creditors' meeting, July 5.

Meanwhile in Hartford, Conn., Tuesday, Simon H. Fabian, an exhibitor, declared that the Fox New England Theatres, formerly owned by S. Z. Poli, should bring between $2,300,000 and $2,400,000 at sale. Mr. Fabian had been called as a witness on a foreclosure motion pending before Federal Judge Edwin S. Thomas. It is understood Poli will bid on the properties if the foreclosure is ordered.

Reorganization of Publix-Salt Lake, Inc., which controls 12 theatres in Utah and Idaho, will take place in the near future, according to Louis Marcus, who assumed control of the organization 10 days ago through purchase of a half interest in the capital stock of the theatre circuit. Two of the new officers under the reorganization will probably be New York men, Mr. Marcus said this week.

Film rental adjustments ordered by Herbert V. Jones, receiver for Fox Midland and Fox Rocky Mountain, are currently the subject of conferences in New York between Elmer C. Rhoden, vice president of the circuit, and Warner and MGM sales executives. It is understood the receiver's orders are for immediate adjustments, under penalty of refusal to approve existing contracts.

Legion Benefit at Old Roxy

The American Legion Welfare Committee of New York County will hold a benefit week at the original Roxy in New York from June 30 to July 7.

THE CAMERA REPORTS

INTERVIEW FINANCIER. As Fox Movietone News "covered" Charles E. Mitchell, New York banker, upon his acquittal of a charge of evading income tax. At left, his attorney, Max Steuer.

STATUESQUE. (Above) A new study of Joan Crawford, MGM star — now making "Dancing Lady."

HEROINE. (Left) Aba, who has the leading feminine role in MGM's Arctic picture, "Eskimo."

FOUR-MILLIONTH TICKET. Miss Virginia Curley of New York, pictured as she became the 4,000,000th patron of Radio City theatres. She is shown at box office of Music Hall.

HONORED. Louis Nizer, Film Boards of Trade counsel, presenting Harry M. Warner a watch memorializing success of "42nd Street" and "Gold Diggers of 1933," at a dinner attended by 350 film folk at the Rye, N. Y., Country Club. Al Lichtman, vice-president of United Artists, was toastmaster.

NOW FOR A REST. Lee Tracy as he arrived in New York and thus indicated proper appreciation of a vacation in the East. The MGM comedian will thereafter return to the Coast for a new production.

LOOKING IN. (Below) Rather briefly, for she's very busy these days. She's Myrna Loy, of course, and featured in many an MGM picture of late. Just now in "Night Flight."

COOLING HER HEELS. But with entire patience, as it behooves a charming young woman having her picture taken in the charming environment of a California resort. One of Warners' newer players—Sheila Terry.

FAMILY ON WHEELS. Part of the very interesting family of Joe E. Brown, and all this of an afternoon at the First National star's Beverly Hills home, where we see Mary Elizabeth and Boots getting a lesson in bicycling from Mrs. Brown and smiling Joe himself.

REHEARSING FOR SHIP BROADCAST. CBS players preparing to broadcast a dramatization of Columbia's "Lady for a Day" from the Queen of Bermuda. They are Frank P. Roeder, Herbert H. Hyman, Alice Freeman, Rosemary Lee and Frank McMunn. A coast-to-coast hookup was arranged.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

It's Great to be Alive

(Fox)

Romantic Comedy

The first half of this picture is a made-to-pattern romantic comedy with girls and tinges of music. For practical showmanship purposes, it can be entirely discounted, as it serves merely as an irrelevant forerunner to a novelly funny idea. So surprised was the preview audience that it hardly knew what to make of it. Ultra-modern in presentation, it is a picturization of what happens when there's only one man left alive in a world of women. It's this part of the show that packs all the real entertainment, the part audiences will talk about after they have forgotten the beginning. Handled properly, it contains possibilities that will permit smart showmen to make a real box office feature out of what might ordinarily be a regular programmer.

Carlos, a pretty hot number, counts his loves by the score. Pestered by the arduous Toots, he's in wrong with his fiance Dorothy. Preceded by a funny drunk scene with Brooks and a farcical bedroom sequence with Toots, Carlos takes off on a trans-Pacific flight and is lost.

As the years roll by, "Masculitis," a rare disease, wipes out all the men and the world is left to women alone. Dr. Prodwell tries in vain to create a synthetic man. News that a man has been discovered on a lonely Pacific isle starts the fun. It's Carlos, and in true Capone gangster fashion, Al Moran's mob hijacks him from the combined forces of the world. A bootleg auction finds the battleaxes running the bids for the rare creature up to half a million. The feds raid the joint. Carlos is declared state property. An international conference is called. Carlos, the great lover, is terrified, and with Dorothy makes his escape in a plane.

Creating an interest stimulating campaign on this one should be a cinch. Starting with the title, all kinds of intriguing catchlines are easy. Add to that the old expression, "I wouldn't marry you if you were the last man alive," and you've got an idea that should win the women, old and young, to the conviction they should see the show.

Story idea is the thing on which to concentrate. Cast names, though adequate, are not of special strength. Supplement straight newspaper advertising and publicity with personal contacts along the advance whispering campaign plan in which the line, "It's great to be alive in order to see this picture when we play it," figures prominently. Also use the telephone for a teaser.—McCarthy, Hollywood.

Produced and distributed by Fox. Director, Alfred Werker. Story by John D. Swain. Adaptation by Paul Perez. Dialogue by Arthur Kober. Lyrics and music, William Kernell. Photography, Robert Planck. Frocks, Royer. Sound recorder, Alfred Bruzlin. Settings, Duncan Cramer. Dance direction, Sammy Lee. Musical director, Samuel Kaylin. Running time, 68 minutes. Release date, June 2, 1933.

CAST

Carlos Martin	Raul Roulien
Dorothy Wilton	Gloria Stuart
Dr. Prodwell	Edna May Oliver
Brooks	Herbert Mundin
Toots	Joan Marsh
Al Moran	Dorothy Burgess
Mrs. Wilton	Emma Dunn
Dr. Wilton	Edward Van Sloan
Perkins	Robert Greig

Storm at Daybreak

(MGM)

Dramatic Romance

They didn't need many bricks to build this dramatic romance, yet by taking full advantage of the material, they turned out a show that held the interest of the preview audience. It's a war story, but the war atmosphere is subordinate. The old standby triangle provides the motivating theme, detailed against Hungarian-Serbian racial animosity, which probably only a few people in this country know about, and care less. Yet intriguing color has been imparted to the yarn. European and American directorial technique are nicely balanced. The musical scoring is of more than usual importance.

In a Serbian settlement on Hungarian territory, coinciding with the outbreak of the World War, Dushan, the mayor, urges his countrymen to hold themselves ready. His wife, Irina, is aflame to serve the Fatherland. Comes Geza, a Hungarian officer, and romance is born for him and Irina. Geza comes back wounded, but in the almost carnival treatment war atmosphere is forgotten. Dushan comes to understand the attraction between his wife and old friend Geza. Determined to break it up, he is interrupted by the return of Panto, Geza's mortal foe as commandant of the village. Working a ruse that Geza and his wife have fled, he tricks Panto into a wild storm-swept ride over the mountains, ending as they both plunge to destruction from a caved-in bridge and Irina and Geza are left to find their own happiness.

This show should be sold on a straight love-story premise without going into too much detail. Go lightly on the war background. Major in selling the human interest romance. The established characters of the principals should make this a comparatively simple task. Huston is the friendly Dushan. Romantic Nils Asther and Kay Francis are the lovers. Practically all the action centers about them, with the comedy contrast provided by Louise Closser Hale and Eugene Pallette.

Make a particular drive to intrigue feminine curiosity. Use heart interest, color and romance as well as hints of the musical values. Concentrate on the tense drama to interest the men folk.

Exploitation is limited because of the danger of running into too much war suggestion, but the title should provide plenty of opportunity for ordinary lobby and foyer art. It is a suitable feature for all but the youngest children. —McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Richard Boleslavsky. Associate producer, Lucien Hubbard. Screen play by Bertram Millhauser. Based on the play "Black-Stemmed Cherry" by Sandor Hunyady. Musical score by Dr. William Axt. Lyrics by Gus Kahn. Recording director, Douglas Shearer. Art director, Alexander Toluboff. Interior decoration by Edwin Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Margaret Booth. Running time, 78 minutes. Release date, July 14, 1933.

CAST

Irina	Kay Francis
Geza	Nils Asther
Dushan	Walter Huston
Csaholyi	Phillips Holmes
Janos	Eugene Pallette
Panto	C. Henry Gordon
Militza	Louise Closser Hale
Danitza	Jean Parker
Peter	James Bell
Mitry	Hal Boyer
Greg	Allan Fox
Jankovitch	Frank Burke
Stepan	Rychard Cramer

The Rebel

(Universal)

Drama and Romance

Here's a "foreign" picture that no smart showman need be afraid of, despite the fact that it is in costume, that it is timed in 1809 when the Napoleonic armies were sweeping over Europe. It is dramatic, carries an appealing romance, uses suspense effectively and is anti-climaxed by a spectacle. Filmed entirely in the Tyrol Mountains, the scenery permits of some thrilling action shots. Although only two names are familiar to American audience, Varconi and Vilma Banky, there is much in this class picture that can be sold to stimulate the curiosity of the masses.

Severin, after falling in love with Erika, returns home to find the French armies have destroyed his native village and killed his mother and sister. He becomes the leader of the Tyrolese and a sharp thorn in the side of the invaders. After he kills two officers, a price is placed on his head and as a renegade tells Captain LeRoy of his mountain hideout, several hundred feet are devoted to chases up over the snow-ice covered mountains. Escaping, Severin visits Erika and brazenly attends a military ball where he learns that the French are sending another army into the Tyrol.

As the foe is trapped in the mountain pass, the frenzied Tyrolians let loose avalanches on the troops. Trick shots show them being swept to destruction. The French finally win, however, and Severin and two associates are shot as rebels. The fadeout shows the Tyrol's spirit unconquered as the slain heroes march by.

There is plenty to sell in "The Rebel" and there are many effective ways of selling it all. There is an air of novelty about the entire work. Always there is a deep vein of human interest. Create the impression in advance that your patrons are going to see something entirely aside from ordinary screen fare; a picture that has a definite atmosphere of bigness. Build on the line that it's the saga of an indomitable people that contains more than enough real entertainment elements.—McCarthy, Hollywood.

Distributed by Universal. Directed by Edwin H. Knopf and Luis Trenker. Story by Knopf and Trenker. Screen play and dialogue by Knopf. Photographed by Sepp Allgier, Albert Benitz and Willi Goldberger. Music Score by Guisseppe Becca. Tobis Klangfilm sound. Running time, 75 minutes. Release date, June 15, 1933.

CAST

Captain LeRoy	Louis Trenker
Erika Riederer	Vilma Banky
Severin Anderlin	Victor Varconi
Magistrate Riederer	Paul Beldt
Severin's mother	Ogla Engel
Severin's sister	Erika Darnihoff
General	Arthur Grosse
Haskell	Emmerich Albert
Fields	Luis Geroldt
Klein	Hans Jannig

Dangerous Crossroads

(Columbia)

Melodrama

A railroad yarn in which old line mass-stimulating melodrama predominates. With a particular eye toward the youngsters, "Dangerous Crossroads" runs the gamut of excitement, suspense, mystery. Romance, of course, is included, and so is comedy, with Chic Sale the principal contributor. Well put together,

When you advertise this one, **BLOW** about it!

NAUGHTYCAL!

NUTTYCAL!

MUSICAL!

CAPACITY BUSINESS at Radio City Music Hall **NOW**

and in Richmond, Va. . .

"MELODY CRUISE GREATEST AUDIENCE PICTURE I EVER HAD. RUGGLES A SENSATION. ICE SKATING BALLET MOST BEAUTIFUL. BIGGEST OPENING I HAVE HAD IN YEAR." (Signed) J. W. COULTER

MELODY CRUISE

With

CHARLIE RUGGLES
PHIL HARRIS

GRETA NISSEN, MARJORIE GATESON, HELEN MACK, Chick Chandler, June Brewster, Shirley Chambers.

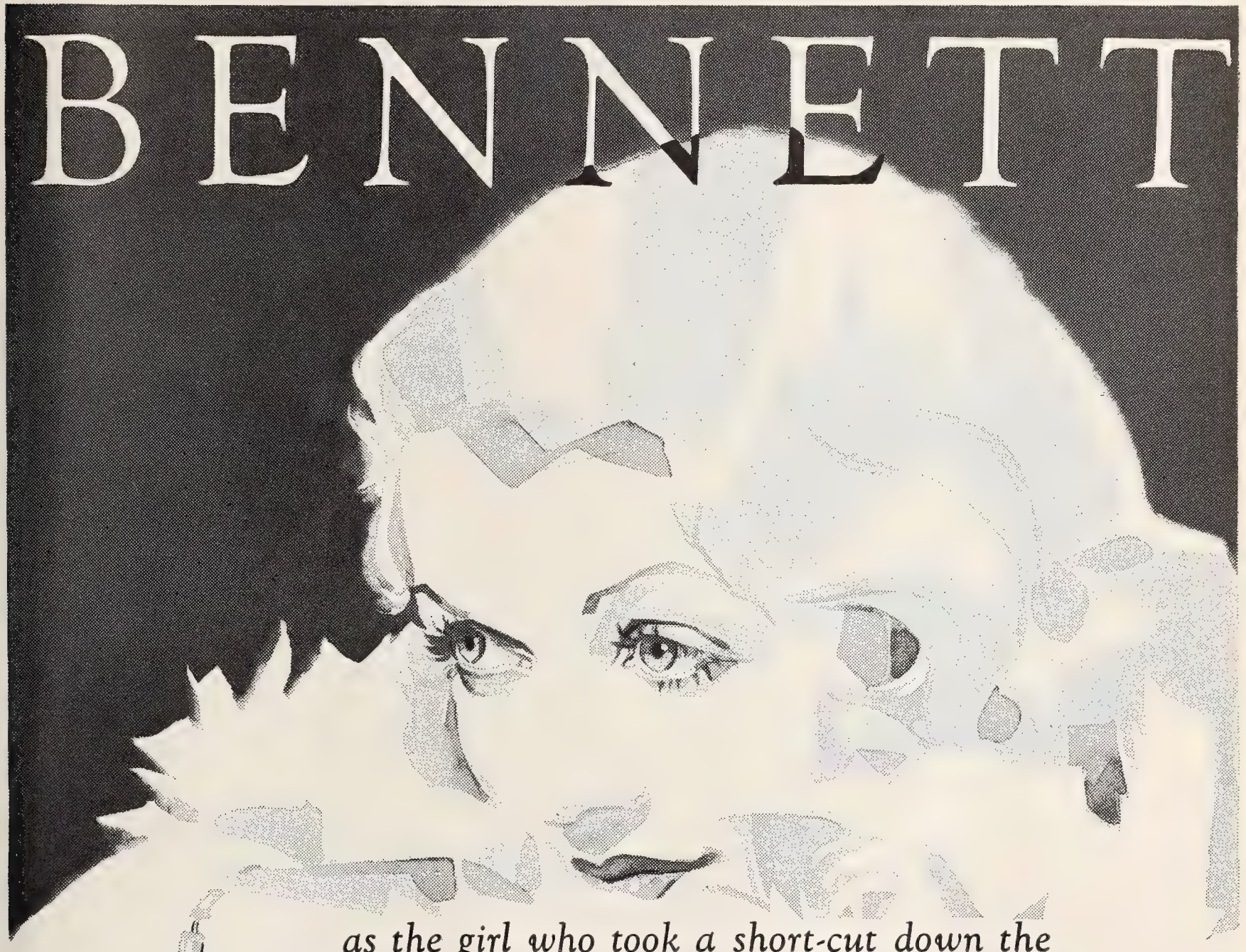
RKO RADIO Picture

Music and Lyrics by Will Jason and Val Burton. Directed by Mark Sandrich. ***Merian C. Cooper,*** *executive producer. Associate producer, Louis Brock.*

Back to Earth!—

in a heart-wrenching drama greater than "Common Clay"

CONSTANCE BENNETT



as the girl who took a short-cut down the primrose path...to make herself a

"BED of ROSES"

(Not so soft!)

With

JOEL McCREA
JOHN HALLIDAY
PERT KELTON • SAMUEL HINDS

Directed by Gregory La Cava .. A Pandro Berman Production . . . MERIAN C. COOPER, exec. producer

"We're not Keeping 'Em on Ice!"

Another big one opening at Radio City Music Hall Thursday . . . and soon ready for you!

An **RKO-RADIO Picture** of course!

crowding many different elements into its quick running time, the show moves with speed and punch. Certain colorful incongruities may fail to register with the super-critical, yet it is the type of entertainment which has proved pleasing to the masses. Novel features add to the basic interest, and while never pretentious, the picture bears ample evidence of much entertainment value.

The Cascade Lines are being continually looted of valuable freight shipments, apparently an inside job, and the chief detective is stumped. Jimmy, his son, stops a runaway boxcar and saves Jackie and a lot of children just before it crashes into the limited. Lois admires the handsome stranger, despite her affection for Hinton.

When Jimmy is double-crossed by Curtis, an official of the railroad and leader of the crooks, Rufe enters at psychological moment to be the hero. Freeing Jimmy, they mount his old locomotive, Minnie, to race the robbers across the country, finally trapping them in one of those last ditch stands which is interrupted at the right time by the arrival of Hinton and reinforcements. The show affords many opportunities for interest creating exploitation. With the idea that you have a show with more than usual interest for the youngsters and at the same time one that has plenty of old-fashioned mass appeal, adaptation of railroad jargon in advertising should prove novelly effective. Chic Sale leading, the cast offers several good names, and the continual references to Minnie should suggest some snappy ideas for teaser purposes.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story by Howard McCoy. Screen play by Lew Levinson. Photographed by Benjamin Cline. Running time, 62 minutes. Release date, June 5, 1933.

CAST

Rufe ..... Chic Sale
Lois ..... Diane Sinclair
Jimmy ..... Frank Albertson
Hinton ..... Preston Foster
Jackie ..... Jackie Searl
Curtis ..... Miles Welch
Herb ..... Eddie Kane
Lefty ..... Tom Forman
Pete ..... Jack Nong

Emergency Call

(RKO Radio)

Drama

The fast-moving life of the ambulance surgeon and his driver, forming the central theme of the picture, imparts to "Emergency Call" much of drama, much of pulsing action which serves to make it good, lively entertainment with a considerable amount of general appeal. It should find a good market as a straight-forward piece of motion picture entertainment.

For the marquee there are Bill Boyd, Wynne Gibson, the dependable William Gargan and George E. Stone as a member of the supporting cast. There is good selling material in the title, offering opportuniy for active exploitation and attention-attracting lobby display material.

Boyd, a young surgeon on the ambulance, has Gargan as his driver. Miss Gibson, nurse, is Gargan's fiancee and the two contribute a measure of amusement in the early part of the film. Gargan renders an especially engaging performance. Boyd runs into several examples of an ambulance chasing racket which is infesting the hospital and discovers that the racketeers have access to hospital records. Further, he learns that Reginald Mason, head of the hospital, is under the thumb of Edwin Maxwell, racketeer, who practically runs the town, and that poisoned ether is being sold to the hospital.

Called late one night on an emergency, Boyd and Gargan run into an ambush, and Gargan is knifed. He dies under Boyd's hand on the operating table as a result of the faulty ether. As Boyd taxes Mason with the fact, Maxwell steps in, fractures Boyd's skull, holds Mason prisoner at the point of a gun. Boyd, on the operating table, is saved by Mason at the cost of his life, and Maxwell, seeking to escape, is killed by Miss Gibson. Acquitted, the closing scene finds her and Boyd unveiling a monument to Gargan for service to the city.

Graft and corruption in the city administration, used as a selling angle in the film, should attract attention. Newspapers might be enticed into editorial reference to the picture and its implications. The romance of Gargan and Miss Gibson, ended by death, may be worth stressing, while at all times there is action to sell; action of the racing ambulance, the gangster complications and the romance and drama that goes on within the walls of the hospital.

The picture is lively, salable entertainment, with satisfactory performances contributing to the effectiveness of the whole. There is no reason why youngsters should not find the picture enjoyable.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Edward Cahn. Screen play by John B. Clymer and Joseph L. Mankiewicz. Photographed by Roy Hunt. Art directors: Van Nest Polglase and Al Herman. Music director: Max Steiner. Sound recorder: P. J. Faulkner, Jr. Film director: William Hamilton. Release date, May 26, 1933. Running time, 60 minutes.

CAST

Joe Bradley ..... Bill Boyd
Mabel Weenie ..... Wynne Gibson
Steve Brennan ..... William Gargan
Alice Averill ..... Betty Furness
Dr. Averill ..... Reginald Mason
Tom Rourke ..... Edwin Maxwell
Sammie Jacobs ..... George E. Stone
Mildred ..... Ruth Fallows
File Clerk ..... Merna Kennedy
Phone Operators ..... Alberta Vaughn, Helen Lynch
Night Operator ..... Gertrude Sutton
Head Nurse ..... Jane Darwell
Dr. Schwartz ..... Oscar Apfel
Dr. Mason ..... Paul Fix
Dr. Wilson ..... Larry Schoebel
Dr. Lenahan ..... Cyril Ring
Secretary ..... Arthur Hoyt

What Price Innocence?

(Columbia)

Drama

The rather prolific and versatile Mr. Willard Mack, playwright, author and stage actor, here becomes all at once, author, director and leading player, the picture in this case "selling" him as a better actor than a director and in turn a better director than author.

"What Price Innocence" goes to an extent beyond the pale, discoursing of things physiological, psychological and pathological, with reference to sex, but with restraint. The exhibitor will find nothing of vulgarity or cheapness; instead, a straightforward manner which is at once disarming and convincing.

Mr. Mack scores the thoughtless maternal parent, ignorant in her wisdom, who fails through a mistaken sense of duty to tell her daughter what she should know of sex. The child finds out herself, when the family physician fails in his frantic efforts to bring the mother to the point of enlightening the child. When the accident happens, the parent gives the girl not sympathy, encouragement, but abuse, and a definite feeling of complete culpability for the disgrace which, in the mother's eyes, has been brought upon the household. Driven utterly to desperation, the girl, following a visit from her parents at the sanitarium, commits suicide by drowning. Then to the mother comes a realization of what she had done.

The exhibitor has for sale in the picture a Mr. Mack playing, in splendid fashion, the family doctor; Bryant Washburn, the father, who tries hard to understand, and Ben Alexander the boy to whose will the young girl succumbs. In the role of the mother is Minna Gombell, rendering an unusual performance in a highly unsympathetic part. As for the young girl, she is attractive Jean Parker, just graduated from a California high school, and here offering a performance of great appeal, and worth building up for future appearances.

The picture is said by Columbia to have received the endorsement of various women's clubs the country over, and that fact should be valuable in selling the picture. There is, of course, wide open to the exhibitor, the opportunity for "sexy" advertising, degraded selling. The error of that type of selling cannot be too strongly emphasized. The picture is definitely clean merchandise, and must be sold as such if the exhibitor is to retain the respect of the people of his community. Women's groups should very definitely be interested. The picture, not because of its manner, but by reason of the subject involved, should not be seen by young children. A clear-cut explanation of the picture, its implications and purpose in advertising appears to be the most intelligent method of selling.—Aaronson, New York.

Produced and distributed by Columbia. Story and direction by Willard Mack. Photographed by Joseph A. Valentine. Release date, June 29, 1933. Running time, 64 minutes.

CAST

Dr. Dan Davidge ..... Willard Mack
Amy Harper ..... Minna Gombell
Ruth Harper ..... Jean Parker
Beverly Bennett ..... Betty Grable
John Harper ..... Bryant Washburn
Tommy Harrow ..... Ben Alexander
Mrs. Bennett ..... Beatrice Banyard
Hannah ..... Louise Beaver

The Song of Songs

(Paramount-Mamoulian)

Romantic Drama

For practical purposes the name Marlene Dietrich is the outstanding showmanship value. Locale in a small German town, its time set at several generations ago, the dramatically tinged love story gives its star opportunity to turn in one of her best performances, not as colorful or glamorous as some previous successes, yet alluring enough to click with the Dietrich fans. Slow in tempo, much detail accompanying the dramatic development, contrasting comedy being held to a minimum, the production seldom stirred the preview audience to any great enthusiasm, this reaction indicating that "The Song of Songs" will have a class rather than mass appeal. Still there are values, from the standpoints of personalities and idea novelty, that, under stimulus of good showmanship, can be made the basis for a strong interest-creating campaign. Because of its theme and manner of presentation, the show is adult entertainment; being too deep and impressive for juvenile minds. There is much in it that will interest the women, developments that will direct their sympathies towards the girl, likewise plenty that can be brought out to excite the men's curiosity.

"The Song of Songs" is not a musical, a fact that should be stressed in advance. Miss Dietrich sings a couple of numbers but they are only incidental to the theme. The story in all its ramifications centers about a statue. Therein is the feature that justifies novelty. Audience interest is continually directed toward the statue and its influence over the lives of the three leads.

Despite its length, "The Song of Songs" relates a formula triangle romance. Lilly, a peasant, comes to live with her aunt, Mrs. Rasmussen, rum-tippling book shop proprietor. Waldow, a sculptor, beseeches her to pose for his statue. As the work goes on artist and model fall in love, and the aunt, not understanding, considers her a libertine. Lilly, bewildered, is drawn closer to Waldow, when into the set comes the baron to be charmed in turn by the statue and the model. Waldow, tragically fading into the background, is solaced only by his statue as Lilly weds the baron, but the baron is crude in his love-making and Lilly becomes infatuated with Walter, a servant. Lilly is love-nesting in a cottage as it catches fire. Saved by her lover, but disgraced in the eyes of her husband as well as the entire household retinue, Lilly returns to Waldow's studio to wield a sledge-hammer on the statue.

Miss Dietrich's appeal should serve as a foundation for exploitation. Much that is different can be done with the statue idea. Yet it does not seem logical to go into the Biblical atmosphere that suggested it and prompted the title.

Brian Aherne is a new screen actor. Well known as a stage actor, his name can be used wherever patrons are familiar with him. But

in most spots it will not be as appealing to picture audiences as Lionel Atwill, Alison Skipworth or Hardie Albright.

It might be advisable to remember that this is the picture about which Dietrich and Paramount argued so much. With Mamoulian directing, it is her first American appearance sans the guidance of Josef von Sternberg. Judiciously used, this information may be of value in writing publicity stories to excite the interest of those who like to indulge in comparisons.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Rouben Mamoulian. Screen play by Leo Birinski and Samuel Hoffenstein. From the novel by Hermann Sudermann and the play by Edward Sheldon. Photographed by Victor Milner. Running time, 92 minutes. Release date, to be determined.

CAST

Lilly Czopanek ..... Marlene Dietrich
Waldow ..... Brian Aherne
Baron von Merzbach..... Lionel Atwill
Mrs. Rasmussen ..... Alison Skipworth
Walter von Prell..... Hardie Albright
Miss von Schwartzfegger ..... Helen Freeman

Strange People

(Chesterfield)

Mystery

A rather well-sustained mystery element is actually the chief entertainment factor of this picture. The usual tricks of mystery atmosphere, including the lonely house with its underground passages, the lashing rain storm, the hanging form outside a window, the screams and the mysterious deaths, all have their place.

There is comparatively little in the cast listing to simplify the exhibitor's problem to any extent in selling the picture. The leading roles are taken by John Darrow and Gloria Shea, who actually have little to do with the unraveling of the mystery of the strange murders. Hale Hamilton, who is the central figure in the action, is moderately well known, and the rest of the performers are almost wholly unfamiliar to the regular run motion picture public.

Into the lonely house, in a howling storm, are called 12 persons, in various occupations, who a year previously had served on the jury which convicted a man of first degree murder. It develops that Hamilton, attorney for the convicted man, staged the party to convince the jury of the dangers of circumstantial evidence, and to obtain from them signatures to a petition to the governor to pardon the allegedly guilty man.

His assistant, participating in the "game," is mysteriously killed, and one of two men, thought to have had a grudge against the original murdered man, in whose home the film is set, is also murdered. No shot is heard, the explanation coming with the discovery of a gun equipped with a silencer.

With the suspense sustained fairly well throughout, and the action maintained at a reasonably rapid pace, the picture becomes acceptable entertainment of its type. Selling along more or less conventional mystery film lines should cause the picture to draw fairly well. Promise a real mystery, and challenge the audience to guess the culprit before the conclusion. The idea of the jury called together, without understanding the reason, at the home of the supposed victim of the man they had convicted a year before presents an angle which should make for intriguing selling copy.—Aaronson, New York.

A Chesterfield production. Distributed by First Division Exchanges. Directed by Richard Thorpe. Based on a story by Jack Townley. Photographed by M. A. Anderson. Released January 15, 1933. Running time, 65 minutes.

CAST

Jimmy Allen ..... John Darrow
Helen Mason ..... Gloria Shea
J. E. Burton..... Hale Hamilton
John Davis ..... Wilfred Lucas
Crandall ..... J. Frank Glendon
Edwards ..... Michael S. Visaroff
The plumber ..... Jack Pennick
The barber..... Jerry Mandy
The insurance agent..... Lew Kelly
Mrs. Reed..... Jane Keckley
Mrs. Jones ..... Mary Foy
Kelly ..... Frank H. LaRue
Burke ..... Stanley Blystone

Corruption

(Imperial)

Drama

The machine-made politics of the big city, wherein the mechanism dictates the governmental functioning, and the young mayor who has his own ideas about the duties and obligations of an executive, constitute the combined objective of this independent production. The picture has a substantial and satisfactory cast, headed by Evalyn Knapp, Preston Foster, Charles Delaney and Tully Marshall, with Mischa Auer, long and long-faced, radical-appearing type, playing a conspicuous role.

The young mayor, Foster, emerges victorious, of course, after generally expected complications with the strong arm squad of the local political boss. Foster is the mayor, put into office by virtue of promises and the efforts of the machine, nominally headed by Tully Marshall, actually run by Warner Richmond. But when Foster reaches office, he makes things difficult for the grafters by making a bold attempt to adhere to the principles laid down in those promises, thereby incurring the enmity of Richmond, and placing himself in something of a "spot."

His secretary is engagingly played by young and attractive Miss Knapp, who brings to the part a neat touch of lightness, and where necessary, fairly convincing drama. Delaney, newspaper reporter and friend of Foster, comes to the rescue when Foster is framed twice, first when he is found in the apartment of a notorious woman, brought there through a ruse, next when he is arrested on a charge of first degree murder.

Foster rides into all sorts of complications, the first "frame-up" resulting in his dismissal from office, the second putting him in grave danger of a conviction for a murder he did not commit. The victim, and several others immediately following, are all killed the same way, by a gun which makes little noise, leaves no bullet hole. It develops, as Delaney and Miss Knapp ferret out the truth, that the radical and half-insane Auer had invented the gun, planned to wipe out all crooks, all grafters draining the public pocketbook at the expense of anyone who stood in the way. Auer confesses at the district attorney's office, then kills the crooked official, commits suicide.

The picture is fair program material, lacking a mystery element with reference to the killings, since that is perfectly obvious from the start, but maintaining a reasonably rapid pace. Characterized by good performances, the picture may be sold as an exposure of political machinery, building on the story of the young mayor who tries to do the right thing, and finally succeeds in clearing the city. The average audience should find it moderate entertainment, but it is not material for the juvenile.—Aaronson, New York.

Produced by William Berke Productions. Distributed by the Imperial Distributing Corp. Written and directed by C. Edwards Roberts. Photographed by Robert Cline. Sound by W. C. Smith. Release date, June 19, 1933. Running time, 63 minutes.

CAST

Ellen Manning ..... Evalyn Knapp
Tim Butler ..... Preston Foster
Charlie Jasper ..... Charles Delaney
Gorman ..... Tully Marshall
Sylvia Gorman ..... Natalie Moorhead
Regan ..... Warner Richmond
District Attorney Blake..... Huntley Gordon
Asst. District Attorney King..... Lane Chandler
Voikov ..... Mischa Auer
Police Commissioner ..... Jason Robards
Mae ..... Gwen Lee
Dr. Robbins ..... Sidney Bracy
Pat ..... Kit Guard
Bud ..... Fred Kohler, Jr.
Tony ..... Nick Thompson

Desert Demons

(Educational)

Interesting

Of intense and unusual interest is this subject, picturing in carefully photographed close-up for the most part the manner in which the battle for life goes on among the crawling things of the desert during the comparative cool of the evening, when the sun has relented slightly. Seen are the giant lizards, the marvelous instinctive mechanical genius of the spider, spinning his web, catching a butterfly. The closing sequence is a remarkable picture of a great king snake in battle with a tarantula. The deadly venomous tarantula vanquishes his foe with his poisoned fangs. An excellent subject, of unusual interest.—Running time, 9 minutes.

Divorce Courtship

(RKO)

Good Comedy

Elderly appearing Joseph Cawthorn, as the divorce court judge with the slightly foreign accent, is the chief reason why this is a good comedy, though Harry Gribbon and Mae Busch have more than a little to do with it. Cawthorn brings a reunited couple home to dinner to learn how happy he is. Gribbon is the young husband, Mae Busch the judge's wife. He accidentally becomes entangled with the little southern girl across the hall, and Miss Busch goes up in smoke. When the couple arrives, he introduces the girl as his wife and the fun begins. It is fast, active and amusing and stands as a comedy rather above the average in its production of laughs.—Running time, 20 minutes.

Fresh Ham

(RKO)

Amusing

Amusing in not too unusual animated fashion is the yarn of Cubby Bear and his vaudeville agency. His chief difficulty is in the form of a persistent and ancient duck-Shakespearean actor, while other "acts" come in to stir things up. In the animated style, it is an amusing number.—Running time, 7 minutes.

Popeye, the Sailor

(Paramount)

Amusing

Light, lively and somewhat new is the introduction of Popeye, the powerful sailor of comic strip fame, in an animated cartoon by Max Fleisher. Popeye's fist demolishes anything that happens to be in front of him, and when a mammoth sailor takes his girl, he has a grand scrap. The train is coming down upon the girl, tied to the track, when Popeye crumbles it with one blow. Bill the short for the youngsters. They should get a great kick out of it.—Running time, 8 minutes.

Hot Hoofs

(Educational-Fox)

Fair Comedy

For those who like the Two Black Crows, Moran and Mack, this will probably be a reasonably enjoyable comedy. It concerns the race track and the manner in which the two gentlemen of color are played for a good thing by the owner of a lame horse, then turn the tables on him by painting his white horse black and winning a race with it as their own. The dialogue has a laugh or two and the comedy as a whole should be found rather appealing. The Black Crows are sometimes difficult to understand, but they are fairly amusing.—Running time, 18 minutes.

The Mellerdrammer

(United Artists)

Good

This time Mickey, the inimitable, stages an "Uncle Tom meller," with assorted animated mishaps in the accepted, and approved, Mickey fashion, while the antics of the animated audience contribute not a few of the laughs. It is good cartoon material, and the youngsters, old and young, should enjoy it.—Running time, 8 minutes.

48 FEATURES, 105 SHORTS FROM MGM

Forty-eight features, 105 short subjects and 104 issues of Hearst Metrotone News will be offered to exhibitors during 1933-34 by Metro-Goldwyn-Mayer, Nicholas M. Schenck, president. Two of the feature group will be road-show attractions, six will be specials.

The company's new selling season officially got under way Monday morning in the Book-Cadillac hotel at Detroit, where General Sales Manager Felix F. Feist explained sales policies and the new product lineup to distribution representatives of the home office and to the sales staff of the field. The occasion was the first of two two-day sales conventions. The second meeting opened Wednesday morning at the Muehlebach hotel in Kansas City.

Six Specials for New Year

Of importance to exhibitors was the announcement of six "special" productions, some of which will have multi-starring casts on the order of "Grand Hotel." The sextet embraces one all-musical, "Hollywood Party," also "Dark to Dawn," "Soviet," "Tarzan and His Mate," an untitled Marie Dressler production, and "Two Thieves," starring Clark Gable and Robert Montgomery.

Possibilities for MGM 1933-34 star billings on theatre marquees include the teams of Crawford-Gable, Harlow-Gable, Laurel-Hardy, Durante-Erwin, and Beery-Gable, each duo starring in one, except the Durante-Erwin and Laurel Hardy combinations, which will star in at least two each.

Individual starring vehicles will include Jean Harlow, who will appear in three; Lee Tracy, likewise to star in three; two each with Greta Garbo, Joan Crawford and Helen Hayes, and one each starring Marion Davies, Norma Shearer, John Barrymore, Lionel Barrymore, Clark Gable, Ramon Novarro, Wallace Beery, Robert Montgomery, Jack Pearl and Ed Wynn.

On the writing staff busy at Culver City are Anita Loos, Donald Ogden Stewart, Sam and Bella Spewack, John Meehan, John Lee Mahin, Oliver Garrett, Erskine Caldwell, Paul Green, Ernest Vajda, S. N. Behrman, Frances Goodrich, Albert Hackett, Leon Gordon, Laurence Johnson, Arthur Caesar, Josephine Lovett, Frank R. Adams, Zelda Sears, Sylvia Thalberg, Bess Meredyth and Edgar Allan Woolf.

15 on Producers' List

In keeping with the trend to individualize production effort Metro will have at least 15 associate producers on its roster next season, in charge of Louis B. Mayer, vice-president, and including David O. Selznick, Edward Mannis, Harry Rapf, Hunt Stromberg, Al Lewin, Bernard Hyman, Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Howard Hawks, Sidney Franklin, John Considine, Jr., Lou Edelman and Frank Davis.

Every contract director will be represented in the features, including Clarence Brown, Robert Z. Leonard, Jack Conway, W. S. Van Dyke, Edgar Selwyn, Sam Wood, Edmund Goulding, George Cukor, Tod Browing, Charles Reisner, Russell Mack and others.

Cosmopolitan Productions will make four features. Seven will be produced by Marquee Pictures.

The two road-show specials will be "Dinner at Eight" and "Eskimo."

29 Features Detailed

Mr. Feist outlined details of 29 of the 48 features scheduled for the new season as follows:

"Dark to Dawn," one of the six specials, based on the French novel, "Night Life." Directed by Clarence Brown, and starring John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery, Myrna Loy, William Gargan, Leslie Fenton.

"The Hollywood Party," by Edmund Goulding and Howard Dietz, another special. Already cast are Joan Crawford, Marie Dressler, Jean Harlow, Jimmy Durante, Lupe Felez, Lee Tracy, Jack Pearl, Charles Butterworth, Nils Asther and Jean Hersholt. An added feature will be a special Walt Disney cartoon sequence. Edmund Goulding will direct, dialogue by Herbert Fields. Music by Richard Rodgers and Lorenz Hart, additional music by Nacio Herb Brown and Arthur Freed.

"Soviet," also a special, will have as a background the dramatic implications of Russia in its present political and social phases. Featured will be Wallace Beery, Jean Harlow and Clark Gable.

Burroughs Story a Special

"Tarzan and His Mate," adapted from Edgar Rice Burroughs' stories of the jungle man, will be among the six specials. It will reunite Johnny Weismuller, Maureen O'Sullivan and Neil Hamilton in a sequel to "Tarzan and the Ape Man," in which they starred this season.

Marie Dressler's special has not been selected.

"Two Thieves," current best seller by Manuel Komroff, will star Clark Gable and Robert Montgomery.

"Dinner at Eight," first of the two road-shows, will star Marie Dressler, John and Lionel Barrymore, Wallace Beery, Jean Harlow, Lee Tracy, Billie Burke, Edmund Lowe, Phillips Holmes, Grant Mitchell, Jean Hersholt and Madge Evans. Adapted from the George S. Kaufman-Edna Ferber play, George Cukor will direct. David O. Selznick's first for Metro.

"Eskimo," filmed by a polar expedition headed by Col. W. S. Van Dyke, will be the second road show.

"Biography," based on the current Theatre Guild presentation, heads the list of new program attractions. Others are:

"The Road to Rome," Robert Sherwood's play.

"The Barretts of Wimpole Street."

"The Late Christopher Bean."

"The Cat and the Fiddle," musical comedy.

"The Good Earth," current novel.

"The Fountain," published currently.

"Grand Canary," A. J. Cronin's new best-seller.

"The Old Maid," by Edith Wharton.

"The Painted Veil," by Somerset Maugham.

"Laughing Boy," current Pulitzer Prize novel.

"Notorious Sadie McKee," new serial by Vina Delmar.

"Queen Christiana" probably will mark the return of Greta Garbo, Reuben Mamoulian directing.

"The Garden of Allah."

"The Education of a Princess."

"Marie Antoinette," by Stefan Zweig.

"A Wicked Woman," by Anne Austin.

"Mrs. Van Kleek," by Eleanor Morduant.

"The Age of Larceny," novel by Anita Loos.

"Lost Daughter," by Matell Howe Farnham.

"Bombshell," by Caroline Francke and Mac Crane.

"High School," by Paul Baker and Dick Templeton.

These properties will be supplemented by forthcoming plays and novels, to be announced later, and by original stories by the scenario staff. Although not specifically mentioned, it is held likely that there will also be four vehicles, purchased late last week, and including: "Evelyn Prentice," novel by W. E. Woodward; "Too Much Air" and "The Kink," short stories written by Thomson Burtis, and "Paid to Laugh," an original by Frances Marion.

Metro's Lineup of Shorts

Fifty-six two-reel short features, 49 one-reelers and 104 issues of Hearst Metrotone News were also announced. Forty-two of the two-reelers will be Hal Roach comedies. Metro's own short subject activities will be expanded to include five series. The Roach schedule:

Six two-reel Laurel and Hardy comedies, these in addition to two features both.

Eight two-reel Charley Chase comedies, marking the tenth year that Chase has appeared under the Roach banner. Robert McGowen again will direct.

Six two-reel "Our Gang" comedies.

Eight two-reel comedies starring the new team of Thelma Todd and Patsy Kelly, a newcomer.

Eight two-reel comedies, to be known as the "All Stars," in which Mr. Roach will present for the first time Douglas Wakefield and Billy Nelson, whom he signed recently in London. Don Barclay and other newly signed Roach talent will support the team.

Six two-reel musical comedies, starring Billy Gilbert and Lillian Moore, will also feature Billy Bletcher, Filyan Andrus and others. Each subject will be of the revue type.

Five new short subject series will be made on the Metro lot under supervision of Harry Rapf, with Jack Cummings as producer, and Sam Baerwitz assisting. This program will include:

Eight two-reelers, to be known as "Crime Doesn't Pay," each picturing a baffling crime of recent years. The company said they will be made in cooperation with the U. S. Department of Justice, utilizing material from its secret files.

Twelve one-reel Oddities, which will include material in the line of sports, adventures, wild animals and birds, with narration by Pete Smith.

Six two-reel musicals, presenting stage and screen personalities.

Six one-reel "Madcap Movies," with Pete Smith as monologist presenting a "complete movie show" in each reel.

Six one-reel musical revues with a master-of-ceremonies and novelty ideas.

Twelve one-reel FitzPatrick Traveltalks.

Thirteen one-reel "Willie Whooper" cartoons.

One hundred and four issues of Hearst Metrotone News, issued twice weekly, completes the schedule.

District Meetings to Follow

This week's Detroit and Kansas City regional sales sessions will be followed within the next few weeks by a series of local district meetings.

Attending both conventions were the distribution executives of the home office, headed by Felix Feist, and including: Howard Dietz, Fred C. Quimby, Jay A. Gove, Allan F. Cummings, John S. MacLeod, William R. Ferguson, Si Seadler and Charles Deesen.

William F. Rodgers, of the home office sales executive staff, was on hand at Detroit. Also present at the Kansas City meeting were Edward M. Saunders, Thomas J. Connors, Harold Postman, Joel Bezahler, Selvyn J. Levinson.

District managers attending at Detroit were: John E. Flynn, William A. Scully and Robert Lynch, while those at Kansas City included Harris P. Wolfberg, George A. Hickey, Charles E. Kessnich and Samuel A. Shirley.

Eighty-eight salesmen attended one or the other of the two conventions. Special convention luncheons, screenings and a banquet were held both at Detroit and Kansas City.

PARAMOUNT LIST INCREASED TO 65

As Paramount's selling legions foregathered at New York's Waldorf-Astoria Hotel for the Eastern sales convention. Important among those present were: J. J. Unger, who opened the session; George J. Schaefer, Neil Agnew, John Hammell, Stanley Waite, John C. Flinn, Milt Kusel, Ed Ruff, Sam Dembow, Jr., Henry Randall, Harvey Seigel, Myron Sattler and a host of others.

Confident that the new selling season will usher in a pronounced trade revival, Paramount-Publix announced this week its decision to release 65 features, 125 shorts and 104 newsreel issues in 1933-34. Although the number of new short subjects planned nearly equals the total of current releases, there will be five additional features marketed in the coming season.

Announcement of the company's plans, which signaled the start of new selling activities, was made on Monday in New York at the first of three regional sales conventions. This meeting, held at the Waldorf-Astoria Monday and Tuesday, and attended by home office executives and field workers from New York, New England and the Atlantic states, will be followed by a meeting of southern and midwestern sales staffs, opening Thursday morning at Chicago. The western forces will assemble at Los Angeles on July 5 and 6. Plans for a southern session, to be held at New Orleans, were cancelled over the weekend.

Paramount's Decentralized Production

Executives of the company hope that during 1933-34 box-offices will react favorably to its new system of decentralized production, whereby outside independent producers will contribute substantially to the feature schedule. Heretofore Paramount depended exclusively on centralized mass production at the studios. In this connection, the company announced a minimum of 22 features for 1933-34 to be produced by individual units, as follows: Charles R. Rogers Productions, ten; B. P. Schulberg Productions, eight; Cecil B. DeMille, four.

Paramount will offer for star billing next season a new team composed of Charlie Ruggles and Mary Boland. They will appear in at least two. Other teams will be: Fields-Skipworth, Fields-Ruggles-Boland, Sidney-Raft.

Richard Arlen will appear in three: Brian Aherne is scheduled for one: Lionel Atwill, Baby Le Roy and Kathleen Burke will each appear in one; Burns and Allen, two; Maurice Chevalier, one; Claudett Colbert, seven; Gary Cooper, four; Ricardo Cortez, four; Bing Crosby and Marlene Dietrich, three each; Douglas Fairbanks, Jr., one; W. C. Fields, two; Frances Fuller, three; Skeets Gallagher and Wynne Gibson, one each; Cary Grant, three; Jack Hale and Neil Hamilton, one each; Miriam Hopkins, three; Edward Everett Horton, two; Charles Laughton, three; Carole Lombard, two; Fredric March, four; Herbert Marshall and the Four Marx Brothers, one each; Jack Oakie, five; George Raft, five; Charlie Ruggles, four; Randolph Scott, one; Sylvia Sidney and Alison Skipworth, four each; Lilyan Tashman, Helen Twelvetrees, one each; Mae West, two; Dorothea Wieck, three, and Fay Wray, one.

Few Individual Starring Vehicles

In comparison, there are few individual starring productions on the schedule, practically all features calling for featured or co-starring casts. Brian Aherne and Marlene Dietrich will share honors in one picture, also the teams already mentioned. Jack Hale and Jack Oakie will co-star in one, likewise Maurice Chevalier and Sylvia Sydney.

Individual starring features will have Maurice Chevalier in one; Marlene Dietrich, three; Four Marx Brothers and Sylvia Sidney, one each. Mae West will star in two.

Charles R. Rogers will produce his ten features on the Paramount lot, thus answering reports he would move to another studio for the coming season. Mr. Rogers has signed Harry Joe Brown as associate producer. Returning from Europe shortly, Mr. Brown will also direct two of the ten.

The Marx film, "Duck Soup," will be sold separately. There is no mention on the schedule of Harold Lloyd, who has been distributing through Paramount for many years. Mr. Lloyd recently announced that he would make "Catspaw" next season, although distribution channels were not mentioned.

Nearly All Titles Selected

Fifty-one of the 65 features scheduled were outlined in detail to the sales delegates by George J. Schaefer, general manager in charge of distribution. Heading the list is Marlene Dietrich's "Song of Songs." The list of feature pictures for 1933-34 already in production, or scheduled for early filming, follows:

"Song of Songs," Rouben Mamoulian production starring Marlene Dietrich, adapted from story by Herman Sudermann, and play by Edward Sheldon. Brian Aherne makes his film debut in this, with Lionel Atwill, Alison Skipworth featured.

Miss Dietrich will star in two additional pictures. Both will be produced and directed by Josef von Sternberg.

"I'm No Angel," starring Mae West, with Cary Grant, Gregory Ratoff, Kent Taylor and Roscoe Karns. Directed by Wesley Ruggles.

"It Ain't No Sin," Miss West's second.

"The Way to Love" starring Maurice Chevalier, with Sylvia Sidney, Edward Everett Horton. Directed by Norman Taurog. Gene Fowler and Benjamin Glazer, authors. Leo Robin and Ralph Rainger will write songs.

The Four Marx Brothers in "Duck Soup;" Leo McCarey, director. Dance routines by Seymour Felix. Music and lyrics by Bert Kalmar and Harry Ruby.

"Alice in Wonderland," Lewis Carroll's story, with Charlie Ruggles, Alison Skipworth, Mary Boland, Charles Laughton, Jack Oakie. Directed by Norman McLeod. Contains music, songs.

Four Features from DeMille

"Search For Beauty" with all-star cast, and 15 girls and 15 men gathered from international beauty search.

"Funny Page," based on nationally known cartoon characters, with Charles Laughton, Wynne Gibson, Charlie Ruggles, Jack Oakie, Shirley Grey and Grace Bradley, directed by Norman Taurog. Such King Feature Syndicate favorites as Captain and the Kids, Boob McNutt, Polly and Her Pals, Pop-Eye, Blondie, and Tim Tyler are to be filmed.

"The End of the World," a Cecil B. DeMille production, from the novel, "When Worlds Collide," by Philip Wylie and Edwin Balmer.

"This Day and Age," another DeMille, with Charles Bickford, Richard Cromwell, Judith Allen, Eddie Nugent, Ben Alexander, Harry Green, George Barbier, Bradley Page, and a group of sons of screen stars.

"Four Frightened People," DeMille produc-

(*Continued on followwng page*)

PARAMOUNT GIVES MUSIC HIGH PLACE

(Continued from preceding page)
tion based on the best seller by E. Arnot-Robertson, with Claudette Colbert and Mary Boland.

Cecil B. DeMille will produce a fourth and as yet untitled production.

"Design for Living," Ernst Lubitsch production, adapted by Ben Hecht from the stage play by Noel Coward, with Fredric March, Miriam Hopkins, Douglas Fairbanks, Jr., Edward Everett Horton.

"50 Years From Now," original by Rupert Hughes of the world as it may be a half century from now.

"Death Takes a Holiday" from the play by Alberto Casella and the English adaptation by Walter Ferris, with Fredric March, Claudette Colbert, Sir Guy Standing and others. Dramatized by Maxwell Anderson; directed by Stuart Walker, Mitchell Leisen.

Schulberg's Plans for 1933-34

"White Woman," which will present Dorothea Wieck in her first American production. Cast: Charles Laughton, Herbert Marshall, Walter Ferris, with Fredric March, Claudette Walter Abel. Directed by Stuart Walker and Mitchell Leisen.

B. P. Schulberg will produce eight pictures. First will be "Three Cornered Moon," with Claudette Colbert, Richard Arlen, Mary Boland, Lyda Roberti, Wallace Ford, Tom Brown. Joan Marsh, William Bakewell. From the stage play by Gertrude Tonkonogy, directed by Elliott Nugent.

"Tillie and Gus," co-starring the new comedy team of W. C. Fields and Alison Skipworth, with Baby LeRoy. Directed by Norman McLeod.

"You Need Me," co-starring Sylvia Sidney and George Raft.

"Shoe the Wild Mare," from Gene Fowler's novel, with Claudette Colbert, George Raft and George Barbier. Directed by Wesley Ruggles.

"Cloudy with Showers," musical-comedy, adapted from the stage play by Thomas Mitchell, with Bing Crosby, Jack Oakie, Burns and Allen, Elizabeth Young, Grace Bradley, Judith Allen.

"The Trumpet Blows," story of bull fighting, with George Raft, Ricardo Cortez, Helen Twelvetrees.

"Torch Singer," with Claudette Colbert, Ricardo Cortez. Adapted from Grace Perkins' Liberty Magazine story "Mike."

"Cradle Song," from the play by Gregorio Martinez-Sierra, with Dorothea Wieck.

"Too Much Harmony," musical with Bing Crosby, Jack Oakie, Skeets Gallagher, Harry Green, Ned Sparks, Lilyan Tashman. Directed by Edward Sutherland.

"Honor Bright," with Gary Cooper and Claudette Colbert.

Sylvia Sidney, in "Here Is My Heart."

"Chrysalis," from the play by Rose Albert Porter, with Fredric March, Miriam Hopkins, George Raft and Frances Fuller. Directed by James Flood.

"One Sunday Afternoon," with Gary Cooper, Frances Fuller, Neil Hamilton, Fay Wray and Roscoe Karns. Directed by Stephen Roberts, from the play by James Hagan.

"Lives of a Bengal Lancer," with Gary Cooper, Cary Grant, Richard Arlen and Sir Guy Standing. From the book by F. Yeats-Brown. Ernest Schoedsack made jungle scenes.

"Good Time Harry," co-starring the comedy team of Mary Boland and Charlie Ruggles, with George Barbier.

"There Were Four Women," written and directed by Ernst Lubitsch, with tentative cast including Miriam Hopkins, Sylvia Sidney, Fredric March, Gary Cooper, Claudette Colbert, Cary Grant, Dorothea Wieck and Carole Lombard.

"All of Me" with George Raft, Carole Lombard and Ricardo Cortez.

Rogers' Ten All Set

Charles R. Rogers will produce ten. The list includes a screen musical comedy, "We're Sitting Pretty" with Jack Haley and Jack Oakie, directed by Ralph Murphy; book by Jack McGowan, music by Gordon and Revel, from an original screen story by Nina Wilcox Putnam; "Golden Harvester," "I Can't Go Home," "One Grand," "The Handsome Brute," "Eight Girls in a Boat," "Swift Arrow," "She Made Her Bed," "No More Women," "Green Gold," based on the life of Samuel Zemurray, of United Fruit Company. This will be filmed in South America.

"Big Executive," with Ricardo Cortez, Sharon Lynne, Richard Bennett and Elizabeth Young. Story by Alice Duer Miller. Directed by Erle Kenton.

"Lone Cowboy," a picturization of Will James' book.

"The Great I Am," from the novel by Lewis Graham.

"To The Last Man," Zane Grey production with Randolph Scott and Kathleen Burke. Two additional Zane Grey productions, "The Thundering Herd" and "The Code of the West," will follow.

"Captain Jericho," with Richard Arlen and Frances Fuller. Directed by Grover Jones and William Slavens McNutt. Story by Max Miller.

"Cruise to Nowhere," musical by Walton Hall Smith with Bing Crosby, Burns and Allen.

"Republicans and Sinners" with Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth; directed by Leo McCarey.

Nine Associate Producers in Charge

Paramount's production activities in Hollywood, which again will be supervised by Emanuel Cohen, will be in charge of nine associate producers: Benjamin Glazer, E. Lloyd Sheldon, Louis D. Lighton, William Le Baron, Bayard Veiller, Albert Lewis, Harold Hurley, Max Marcin and Douglas MacLean.

All 16 directors under contract will participate in the new season's production activities. This staff includes Cecil B. DeMille, Ernst Lubitsch, Rouben Mamoulian, Norman Taurog, Stephen Roberts, Norman McLeod, Stuart Walker, Wesley Ruggles, Erle C. Kenton, Marion Gering, Josef von Sternberg, George Somnes, Al Hall, Louis Gasnier, Mitchell Leisen and Henry Hathaway.

Paramount has 49 on its writing staff, as follows: John Balderston, Sidney Buchanan, Frank Butler, Leslie Charteris, Lenore Coffee, Bartlett Cormack, Jack Cunningham, Walter De Leon, Gene Fowler, Zane Grey, Milton H. Gropper, Ben Hecht, Harry Hervey, Samuel Hoffenstein, Grover Jones, Marc Connelly, William Slavens McNutt, David Boehm, Claude Binyon, Ray Harris, Edward Kaufman, Milton MacKaye, Francis Martin, Henry Myers, Frank Partos, Gilbert Pratt, Dwight Taylor.

S. K. Lauren, Vincent Lawrence, Agnes Brand Leahy, Ben W. Levy, Jeanie MacPherson, Nunnally Johnson, Joseph Mankiewicz, Joseph Moncure March, Seton I. Miller, Bogart Rogers, Laurence Stallings, Bobby Vernon, Philip Wylie, Maurine Watkins, Waldemar Young, Maxwell Anderson, Keene Thompson, Dorothy Yost, Gerald Geraghty, Arthur Kober, Dr. R. M. Langer, Gladys Lehman, Charles Vogue, Josephine Lovett, Doris Malloy.

Short subjects totaling 125, embracing four series of two-reelers and 101 one-reelers, in eight series, will be distributed in 1933-34, in addition to the regular 104 issues of Paramount News. The shorts:

Six two-reel comedies starring Harry Langdon, produced by Arvid E. Gillstrom.

Six two reel musicals starring Bing Crosby, produced by Arvid E. Gillstrom.

Six two reel comedies co-starring Eugene Pallette and Walter Catlett, produced by Phil Ryan.

Six two reel comedies starring Sidney Toler, directed by Del Lord, produced by Phil Ryan.

Max Fleischer, cartoon producer, will have a series of single reel Betty Boops and a group of "Pop-Eye the Sailor" cartoons, each numbering 12.

Twelve Paramount Screen Songs will feature current musical personalities.

Thirteen Screen Souvenirs and a like number of Paramount Pictorials and Paramount Headliners, all in one reel.

Thirteen Grantland Rice Sportlights, each one reel.

Thirteen issues of Hollywood on Parade, one reel each.

Paramount News, 104 issues, released twice weekly.

Schaefer Presides at Sales Sessions

Mr. Schaefer is presiding at each of the three regional meetings. J. J. Unger, eastern divisional sales head, opened the New York convention. Neil Agnew, assistant to Mr. Schaefer, who will accompany him westward, will open the Los Angeles session.

Others from the home office who will attend at Chicago and Los Angeles are Robert M. Gillham, director of advertising and publicity; Al Wilkie, eastern publicity manager, and John Hammell, home office manager. Lou Diamond, in charge of shorts, and Max Fleischer, cartoon producer, addressed the New York gathering.

Also at the New York session were, from the home office distribution department: S. B. Waite, G. B. J. Frawley, J. A. Clark, H. J. Lorber, G. K. Haddow, A. J. Dunne, F. A. Leroy, J. Roper, A. Hirsch, V. Trotta, F. Meyer, L. Flynn and J. Novat.

From the production department were: Russell Holman, George Palmer Putnam, H. Innes, Henry Salisbury, J. Byram, R. Halliday, M. Gibbons, O. Serlin, Miss M. K. Miller.

Representing the foreign department were: Emil E. Shauer, John J. Hicks, Jr., Eugene J. Zukor, J. Sussman, J. Nathan, Alfred Deane, C. Gardner, S. Jacobs and E. Schosberg.

District managers at New York were: M. S. Kusell, New York; P. A. Bloch, Philadelphia: W. H. Erbb, Boston.

Approximately 180 salesmen and head bookers from all exchanges were to attend the three regional meetings, with their managers.

Representatives from Canada, the midwest and south will hear Mr. Schaeffer outline sales policies when the second convention opens Thursday at Chicago.

Mr. Schaeffer and his staff will arrive in Los Angeles on Wednesday morning to convene the final session, at which delegates from the branches in the far west will attend, headed by the following district managers: M. H. Lewis, San Francisco; H. W. Braly, Denver. In addition, branch managers and salesmen and bookers will attend from Los Angeles, C. N. Peacock; San Francisco, M. Bettencourt; Seattle, H. N. East; Portland, F. C. Clarke; Denver, W. P. Wiens; Salt Lake, J. J. Donohue.

RADIO SCHEDULES 52 FOR 1933-34

The cameraman took the play away for a moment at the Eastern session of the RKO Radio selling conventioners, gathered at the Park Central Hotel in New York this week to look, and plan, ahead. At the speakers' table, from left to right, are: H. J. Michalson, R. F. Sisk, F. J. McConnell, S. B. McCormick, Jules Levy, Ned E. Depinet, E. L. McEvoy, Al Mertz, Leo M. Devaney.

Radio Pictures launched the 1933-34 sales season in New York Monday with a program of 52 features, 54 two-reelers, 52 single reels and the usual 104 issues of Pathe News.

Home office and field delegates assembled at the Park Central hotel, at the first of three regional sales conventions. They learned that, for the first time, the company is adopting an elastic production policy so that it may acquire new books, plays and other story properties during the season at their moment of popularity, or timeliness. Radio, therefore, announced the titles of but 23 productions which are definitely scheduled, all of which are actually under way.

Ned E. Depinet, vice-president in charge of distribution, and Jules Levy, general sales manager, presided at the eastern meeting. They will also officiate at Chicago, on July 1, 2, 3, and at the western meet in San Francisco, July 7, 8, 9.

Highlights of the Program

Not a single western will be included in the group of 52.

Outstanding are nine special productions, headed by a three component process Technicolor feature, title to be announced. Irene Dunne will star in "Ann Vickers," to be followed by Frank Buck's sequel to "Bring 'em Back Alive." The company announced "an aerial musical built on novelness," titled "Flying Down to Rio," and Somerset Maugham's novel, "Of Human Bondage," with Leslie Howard. Merian Cooper and Ernest Schoedsack will make "Son of Kong," a sequel to "King Kong," while John Barrymore and Katharine Hepburn will star in G. B. Stern's "Long Lost Father." Other specials will be Louisa M. Alcott's "Little Women," and W. H. Hudson's "Green Mansions," with Dolores Del Rio and Joel McCrea.

Directors on the roster are Otto Brower, Christy Cabanne, Edward Cahn, John Cromwell, George Cukor, John Ford, Thornton Freeland, Alfred Green, Edward Griffith, H. Bruce Humberstone, Ralph Ince, Sidney Lanfield, Worthington Miner, Irving Pichel, John Robertson, J. Walter Ruben, Mark Sandrich, Alfred Santell, Ernest B. Schoedsack, William Seiter and Lowell Sherman.

Numerous important Hollywood players head the casts of the first group. Elizabeth Allan, Robert Armstrong and Fred Astaire are already set for one; John Barrymore will star in one and co-star in another; Lionel Barrymore and Constance Bennett will each star in at least one; Joan Bennett in one.

Helen Broderick was set for four; Clive Brook, one; Bruce Cabot and Bill Cagney, each two; Chick Chandler, Frances Dee and Douglas Fairbanks, Jr., one each; Dolores Del Rio and Richard Dix, starring in two each; Irene Dunne, co-starred in one, starred in two; Norman Foster, one; Betty Furness, co-featured in one; Ann Harding, starring in one.

Whitney, Vanderbilt on List

Katharine Hepburn will be featured in one, co-starred in another; Leslie Howard and Walter Huston, one each; Dorothy Jordan, four; Arline Judge, one; Francis Lederer, starring in two; Eric Linden, three; Paul Lukas, one; Helen Mack, two; Joel McCrea, four; Adolphe Menjou, one; Zasu Pitts, co-starred in two; Ginger Rogers, starred in two; Wheeler and Woolsey, starred in two; Dorothy Wilson, one; Loretta Young, one.

The company announced it had selected as potential stars for next season William Gargan, Betty Furness, Bruce Cabot, Helen Mack, Dorothy Wilson and June Brewster.

New factors participating in Radio production will be John Hay Whitney and Cornelius Vanderbilt, who, as head of Pioneer Pictures, Inc., will produce the first Technicolor special, supervised by Merian Cooper, in charge of Radio production.

Mr. Cooper will be assisted in filming the new releases by Pandro Berman, Glendon Allvine, Archie Marshek, John Speaks and M. G. Whitman. Also there are nine associate producers: Lou Brock, Cliff Reid, Shirley Burden, Myles Connolly, Sam Jaffe, David Lewis, Pandro Berman, Kenneth Macgowan, H. N. Swanson.

New Depinet outlined to the New York convention delegates the following details.

"Ann Vickers," by Sinclair Lewis, starring Irene Dunne, Walter Huston featured. Jane Murfin adapted and John Cromwell will direct, Pandro Berman associate producer.

"Wild Cargo," Frank Buck sequel to "Bring 'Em Back Alive." Armand Denis is directing script by Courtney Ryley Cooper, Nick Cavaliere photographer.

"Flying Down to Rio," "aerial musical," will be made by associate producer Lou Brock. Anne Caldwell is writing the story, Vincent Youmans, the music. Fred Astaire will head the cast, with Dolores Del Rio, Helen Broderick, Arline Judge, Chick Chandler. Roy Hunt is in Rio de Janeiro filming scenes.

"Son of Kong" a Highlight of Schedule

"Of Human Bondage," by Somerset Maugham, will have Leslie Howard. Lester Cohen, adaptator, Pandro Berman associate producer.

"Son of Kong" is different from its predecessor, "King Kong." Merian C. Cooper conceived the idea, written by Ruth Rose, directed by Ernest B. Schoedsack. Cast: Robert Armstrong, Helen Mack, Frank Reicher.

"Little Woman" will be produced with Katharine Hepburn, Joan Bennett, Dorothy Jordan, Frances Dee, Louise Closser Hale, Eric Linden, Paul Lukas, direction by George Cukor, adaptation by Del Andrews and Sarah Mason. Kenneth Macgowan is associate producer.

"Green Mansions," by W. H. Hudson, with Dolores Del Rio and Joel McCrea. Cyril Hume is writing the screen play, H. W. Swanson associate producer.

Bennett Plans Not Set

Constance Bennett will contribute but plans are not set.

"Long Lost Father," by G. B. Stern, will have John Barrymore and Katharine Hepburn. Miss Stern made the adaptation. Kenneth Macgowan is associate producer.

"A Fugitive from Glory," Cooper-Schoedsack production, will star John Barrymore. Ruth Rose wrote the story from an idea by Merian Cooper. Schoedsack made scenes in Arabia.

"One Man's Journey," from Katharine Haviland Taylor's American Magazine story, "The Doctor," will star Lionel Barrymore, with Dorothy Jordan and Joel McCrea featured. Lester Cohen adapted, John Robertson is directing, Pandro Berman associate producer.

"Morning Glory," adapted from Zoe Akins' play, will star Katharine Hepburn and have Douglas Fairbanks, Jr., and Adolphe Menjou, direction by Lowell Sherman. Pandro Berman associate producer.

"Beautiful" will star Ann Harding. Hum-

(*Continued on next page, column* 2)

42 FEATURES, 111 SHORTS FROM "U"

Two road show specials, six westerns, 34 feature productions, five serials, 52 two reel subjects and 59 one reelers will be marketed by Universal during 1933-34.

When L. J. Schlaifer, general sales manager, on Thursday opens the first of two regional sales conventions, assembled sales forces from the field will hear Carl Laemmle, president, announce Universal's "Prosperity Program," exceeding by ten the 1932-33 quota of 26 features.

On adjournment Friday, the salesmen will visit the World's Fair, and then the home office delegation will depart for San Francisco, where the western division will meet July 6, 7, 8.

Flexible Program Next Year

In keeping with the current trend, Universal will announce only 23 features at this time, the remainder to be selected later in the season. This will enable Carl Laemmle, Jr., who has charge of production, and the sales department, to keep open time for timely subjects.

Among the important features to be announced will be Fannie Hurst's "Imitation of Life;" "Blossom Time," the musical stage play; "Only Yesterday"; Harold Bell Wright's "Ma Cinderella;" Charles G. Norris' "Zest;" Vicki Baum's novel, "I Give My Love;" "Take a Chance," current on Broadway, "The Great Ziegfeld," and Ring Lardner's "Happiness Ahead."

"Blossom Time" and "Only Yesterday" will be roadshown.

The new schedule represents a 34 per cent increase, the short subjects an enlargement of 20 per cent.

Stars and players scheduled for appearance in the company's new product include Claude Rains, Slim Summerville, Zasu Pitts, "Myrt and Marge," the radio performers, Ken Maynard and others. The complete feature lineup follows:

"Blossom Time," Shubert's musical success. Music by Sigmund Romberg. First road show.

"Only Yesterday," second road show, by Frederick Lewis Allen, now being produced by John M. Stahl.

"Zest," by Charles G. Norris. Mr. Stahl to direct.

Drama of Ziegfeld's Life

"The Great Ziegfeld," from the novel and magazine serial by Billie Burke and William Anthony McGuire.

"Imitation of Life," by Fannie Hurst, will be produced by Stahl.

"The Man Who Reclaimed His Head," Theatre Guild play by Jean Bart in which Claude Rains starred and in which he will star in his second for Universal.

"The All-American Girl," by Lucian Carey, director Edward Sedgwick.

"When the Time Comes," by William Anthony McGuire.

"Take a Chance," written and produced by Schwab and De Silva, still running at the Apollo, Broadway.

"Ma Cinderella," by Harold Bell Wright.

"I Give My Love," by Vicki Baum.

"Glamour," by Edna Ferber, published in Cosmopolitan.

"The Good Red Bricks," by Mary Synon.

Craven's Play on List

"That's Gratitude," Broadway stage play by Frank Craven.

"Rigadoon," play by Charles Knox Robinson.

"The Left Bank," Elmer Rice's play, produced by Jed Harris, screen play by Tom Reed.

"Daughters of the Sea," by Dela Motte Fouque.

"One Glamorous Night," by Ward Morehouse and Jean Dalrymple, from the story "Bagdad on the Hudson."

Four Slim Summerville and Zasu Pitts productions. The first, "Happiness Ahead," by Ring Lardner; second, "Nervous Lovers," third, "Oh Promise Me," from the Broadway stage play by Howard Lindsay and Bertrand Robinson. The fourth is untitled.

"The New Deal," starring Myrt and Marge, radio performers, directed by Bryan Foy from Willard Mack's story, "My Lady's Legs."

Six western productions starring Ken Maynard.

The Lineup of Shorts

In its short product schedule, Universal already has listed five serials. They are: Buck Jones in "Gordon of Ghost City;" "Adventures of Anne;" Richard Talmadge in "Pirate Treasure;" "Vanishing Shadow" and "The Perils of Pauline."

There are 26 Universal two-reel westerns which will be produced with such stars as Louise Fazenda, James Gleason, Vince Barnett, Sterling Halloway, Eddie Peabody and others.

Thirteen two-reel Radio Personalities, with big names of radio, will be produced in the East.

Thirteen Mentone Musical Shorts will have such names as George M. Cohan, Mary Boland, Hal Skelley, Hugh O'Connell, Jack Haley, Charles King, Gene Buck, Trixie Fraganza, Ethel Barrymore Colt, Alice Brady, Frank Craven and Bing Crosby, each in two reels.

There will be 26 Oswald cartoons; 13 "Strange As It Seems," by cartoonist John Hix; 13 "Goofytone Newsreels," edited by George Fraeme Brown; seven single reelers entitled "Around the World With Mark Hellinger," and 104 Newsreels released under editorship of Allyn Butterfield, and with Graham McNamee.

RKO RADIO SCHEDULES 52 FEATURES

(*Continued from preceding page*)

phrey Pearson and Myles Connolly; supervision by Mr. Connolly.

"Lady Sal," a musical, will star Irene Dunne. Loretta Young and Ned Sparks are cast. Norman Houston wrote the story, Edward Cahn will direct, Sam Jeffee associate producer.

Wheeler and Woolsey will co-star in two musical comedies, one tentatively titled "Hip Hips Hooray." Ruby and Kalmer will write the story, William Seiter will direct. H. N. Swanson is associate producer.

"Escape to Paradise" will star Richard Dix, with a cast including Eric Linden, Helen Mack, Bill Cagney. Shirley Burden, associate producer.

Jordan to Be Teamed

"Ace of Aces," by John Monk Saunders, will star Richard Dix, with Elizabeth Allan, Art Jarrett, Big Cagney, John Miljan, Theodore Newton, Dorothy Gray, Howard Wilson. J. Walter Ruben will direct. Sam Jaffe is associate producer.

Francis Lederer will star in two musical productions, one with Irene Dunne. His debut probably will be in "Romance in Manhattan," original by Don Hartman. Sidney Lanfield will direct. Sam Jaffee is associate producer.

"Wild Birds" will present Dorothy Jordan and Eric Linden. David Lewis will be associate producer.

"Boy Meets Girl" (tentative title), written for Dorothy Jordan and Joel McCrea by Vina Delmar.

"Rafter Romance," Ginger Rogers starred. H. W. Hanneman and Willis Goldbeck wrote the script, William Seiter is directing. Norman Foster is in the cast.

"Blonde Poison," by Donald Henderson Clarke and James Creelman, to star Ginger Rogers. Myles Connolly will supervise.

"Midshipman Jack" features Bruce Cabot, and Betty Furness, Frank Albertson, Florence Lake, Purnell Pratt, John Darrow, Arthur Lake and Margaret Seddon. Christy Cabanne and F. McGrew Willis wrote the story, produced at Annapolis. Babanne directed. Glendon Allvine supervised.

"The Balloon Buster," Norman S. Hall's Liberty Magazine story of the exploits of Frank Luke, Jr., war-time ace, for Bruce Cabot. H. Bruce Humberstone is directing, Cliff Reid associate producer.

"A Chance at Heaven," Vena Delmar's Liberty Magazine story, with Joel McCrea, Dorothy Wilson and Robert McWade. All Santell will direct. Merian C. Cooper will supervise.

Zasu Pitts will be teamed with a male comedian in at least two.

Amos 'n' Andy, Ely Culbertson, Ruth Etting, Charles Chaplin and Clark and McCullough will head the star lineup of Radio's 106 shorts which are scheduled for 1933-34. The lineup, which is divided into 42 two-reel comedies, 12 two-reel specials and 52 single reels, follows:

Twelve two-reel bridge subjects starring Ely Culbertson, with Mrs. Culbertson, to be known as "My Bridge Experiences," produced by Lou Brock.

Eight two-reel Clark and McCullough comedies, an increase of two.

Six two-reel "Mr. Average Man" comedies, again starring Edgar Kennedy and Florence Lake.

Six two-reel Headline comedies, with guest stars, Dorothy Lee and Chick Chandler appear in the first.

Six "Blondes and Redheads" comedies, each two reels, starring June Brewster and Carol Tevis.

Six two-reel "Fats and Rivets" comedies, featuring Harry Gribbon and Tom Kennedy.

Six two-reel reissues of old Charlie Chaplin comedies, sponsored by Van Beuren.

Four two-reel Ruth Etting musicals.

Thirteen Amos 'n' Andy one-reel cartoon comedies, produced by Van Beuren.

Thirteen one-reel cartons, produced by Van Beuren, based on Soglow's "The King" cartoon strip, syndicated by King Features.

Thirteen one-reel Aesop Fable-Van Beuren subjects. "Cubby" and "Cuddles Bear" will again be featured.

Six one-reel Vagabond Adventures, also a Van Beuren group.

Seven one-reel Pathe Reviews, screen magazines, produced by Pathe News, edited by Tom Chalmers.

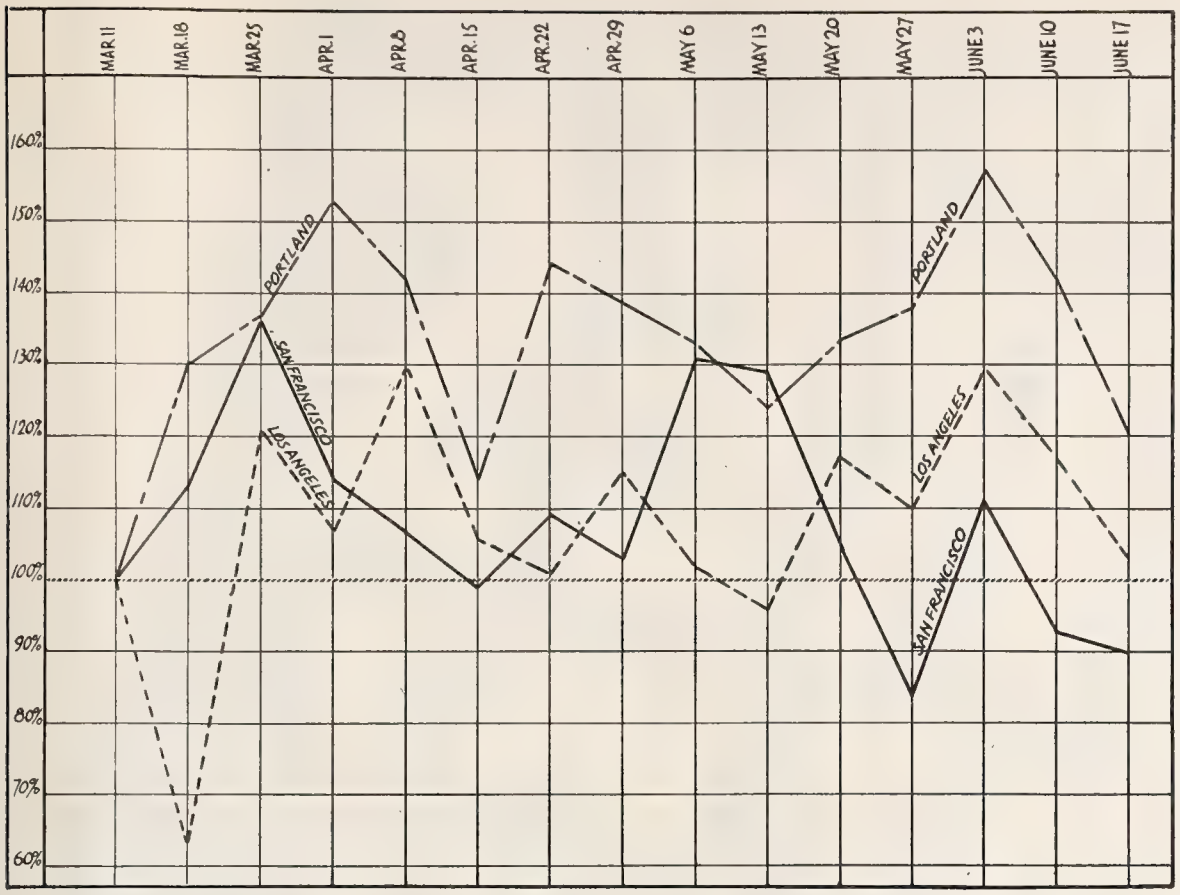
Pathe News will continue to release twice weekly.

Aylesworth, Roxy Talk

Merlin Hall Aylesworth, Harold B. Franklin and Samuel Lionel Rothafel addressed the delegates Wednesday afternoon.

Jules Levy, during Wednesday's session, announced the winners of the 1932-33 sales drive.

At the opening session, addresses were made by Jack Connolly and Courtland Smith, Pathe News; Joe Goldberg, of Walter Futter Productions; J. P. Skelly, branch operations; Lou Gaudreau, purchasing agent; W. H. Clark, treasurer; J. J. Nolan, secretary; E. A. Horne, prints; R. K. Hawkinson, foreign; Lou Brock, producer of shorts; Ambrose Dowling, foreign.



Relative changes in theatre receipts of three cities on the West Coast since the first week of the "New Deal" are shown in the graph, based upon Motion Picture Herald's weekly compilation of box office activity. The three cities are Los Angeles, Portland, Ore., and San Francisco. Taking as 100 per cent the gross in each of the given cities for the week ended March 11, the grosses for the following fourteen weeks compare as shown.

Wehrenberg Sees Recovery Act Aiding All Exhibitors

The National Recovery Act will remove many of the objectionable conditions now obtaining in the exhibition phase of the industry, in the opinion of Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, expressed on his return to St. Louis from a New York meeting of the executive board of the Motion Picture Theatre Owners of America.

In New York Mr. Wehrenberg also conferred with Joseph Bernhard, general manager of Warner theatres, relative to solving the double-bill and cut-rate admission problem in St. Louis. Warner took the position, Mr. Wehrenberg indicated, that it can do nothing in the St. Louis situation until the receivership actions against the St. Louis Amusement Company and Skouras Brothers Enterprises, Inc., are finally terminated. Warner nominally controls these companies.

Universal Contest Prize Is Screen Test at World's Fair

A. H. McLaughlin, handling the Hollywood-Universal contest at the Century of Progress Exposition in Chicago, has taken additional offices in Chicago's Film Row, at 831 South Wabash avenue, while retaining his headquarters on the studio lot at the Fair.

The contest, sponsored by Universal Pictures, will bring girl winners of local personality contests, conducted by theatres over the country, to Chicago's Fair, the visit serving as a prize. At the Fair, under the direction of Mr. McLaughlin, the girls will be given screen tests. Additional divisional managers to supervise the local contests have been appointed by Mr. McLaughlin in various key cities.

Seidelman Named Foreign Manager for Columbia

J. H. Seidelman, formerly vice-president of Paramount International, has been appointed foreign manager of Columbia, with headquarters in New York. Hannah Kass, who has been in charge of Columbia exports since the company organized, leaves soon for Paris to handle the company's affairs in Continental Europe.

Joe Friedman, European foreign manager, is in England opening exchanges to handle the Columbia product previously distributed by United Artists.

Great Southern Offices Opened by Andy Wall

Great Southern Pictures Company, headed by Andrew (Andy) Wall, who was one of the organizers of Motion Picture Exhibitors League of America, opened general offices in New Orleans last week, handling independent features and short product in eleven southern states. Among the first subjects being released are "Two Gun Caballero," "Woman in Bondage" and "Footsteps in the Night." Robert C. Kelley, formerly with Enterprise and with Warner Bros., will have an executive position.

To Use Western Electric Timing Camera at Air Meet

The Western Electric timing camera, adopted as the official timing apparatus of the National Aeronautic Association, will be used to record times of the National Air Meet races at Los Angeles next week. The crew operating the mechanism will be headed by Charles Fetter, who, with Harry Day, both of Electrical Research Products, Inc., handled the equipment at the National Air Meet at Cleveland last year.

Monogram's Vote To Join MPPDA Is Up This Week

Final decision of Monogram Pictures Corporation to join the Motion Picture Producers and Distributors of America will be made this week in all probability, according to W. Ray Johnston, president and chairman of Monogram's executive committee. Such a move has been under serious consideration for some months, Mr. Johnston said last week, but this fact was not brought to light until after the annual sales convention in Atlantic City late in April. At that time Monogram had been invited to join the recently organized Progressive Producers and Distributors Association, sponsored by Tobias A. Keppler, attorney. Monogram declined the invitation and it was then that Mr. Johnston announced the company's intention of becoming affiliated with the MPPDA.

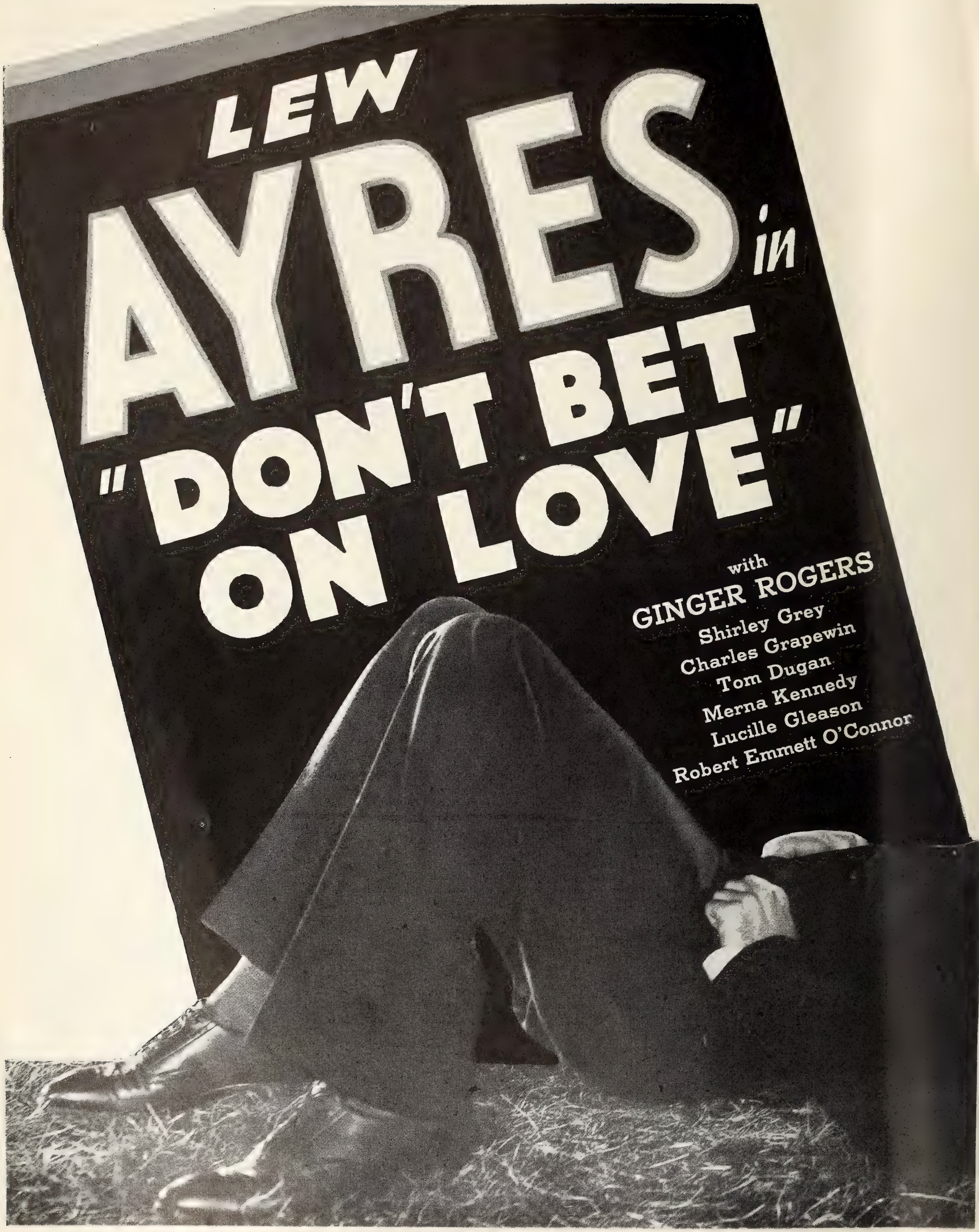
All members of the executive committee are in favor of joining the Hays organization, Mr. Johnston said. The only drawback is the labor situation on the Coast. Under Monogram's present set-up as an independent producer, more liberal terms than those tendered the larger companies have been arranged with the studio unions. If Monogram joins, on expiration of present contracts salaries will have to be increased proportionately with the company's new position, it was pointed out. Coast officials of the company sent word last week to the New York home office that it would be advisable to withhold final decision until the exact stand of the unions could be determined.

Monogram announced in April that negative costs for the 1933-34 season would be stepped up to an average approximating that of one or two of the major companies. A budget of over $2,000,000 was set for the company's 20 or more feature pictures for the new season. It was decided to eliminate production of westerns, a field in which Monogram had specialized for two seasons. Class "A" pictures, with special attention to story values and timeliness, was the watchword set for 1933-34. A definite drive for first-run playdates was launched and Mr. Johnston said last week that the company now has about 20 first-run key city outlets for its product. This is partly a result of the general decentralization movement and partly because of the company's campaign for these localities, he said.

The executive committee is composed of W. Ray Johnston, Harry Thomas, president of First Division, Herman Rifkin, president of Hollywood Films Corp., Boston, Irving Mandel, president, Security Pictures, Inc., Chicago, and J. V. Ritchey, president, Ritchey Export Corp., and vice-president of Monogram.

Disney Representative Moves

Kay Kamen, Walt Disney representative in New York, has removed to larger quarters at 729 Seventh avenue, and will continue the licensee and merchandising activities of the Disney company on Mickey Mouse and Silly Symphonies, released by United Artists.


LEW
AYRES in
"DON'T BET
ON LOVE"
with
GINGER ROGERS
Shirley Grey
Charles Grapewin
Tom Dugan
Merna Kennedy
Lucille Gleason
Robert Emmett O'Connor

Fast horses got the plunging plumber into fast company . . . When he was "in the money" he hit life high, wide and handsome . . . The little girl who loved him "wasn't good enough" any more . . . But one slow horse and one fast woman taught him more about life in a few days than most folks see in a lifetime . . . IT'S GREAT BOX-OFFICE!

Screenplay by Murray Roth and Howard E. Rogers. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 24, 1933, from 106 houses in 20 major cities of the country reached $1,084,133, an increase over the previous calendar week, ended June 17, of $140,748. During the earlier week 102 theatres in 19 cities reported an aggregate gross of $943,385.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Life of Jimmy Dolan" (W. B.) and "Diplomaniacs" (Radio)	7,000	"I Love That Man" (Para.) and.. "Zoo in Budapest" (Fox)	7,500	.....	
Keith's	3,500	30c-50c	"Melody Cruise" (Radio).....	16,000	"Professional Sweetheart" (Radio)	15,500	High 12-5 "Frankenstein".....	27,000
Loew's State	3,700	25c-50c	"The Nuisance" (MGM).....	17,000	"When Ladies Meet" (MGM).....	17,500	Low 3-9-33 "When Strangers Marry"..	12,000
							High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
Metropolitan	4,350	30c-65c	"College Humor" (Para.).....	41,500	"The Little Giant" (F. N.).....	28,000	Low 3-9-33 "Men Must Fight".....	11,000
							High 1-31 "No Limit".....	44,500
Paramount	1,800	30c-50c	"Life of Jimmy Dolan" (W. B.).. "Diplomaniacs" (Radio)	8,000	"I Love That Man" (Para.) and.. "Zoo in Budapest" (Fox)	9,000	Low 3-9-33 "King of the Jungle".....	26,500
							.....	
Buffalo								
Buffalo	3,500	30c-55c	"Jennie Gerhardt" (Para.).....	10,800	"The Eagle and the Hawk" (Para.)	11,900	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters".....	9,800
Century	3,000	25c	"Diplomaniacs" (Radio) and..... "The Girl in 419" (Para.)	6,400	"The Great Jasper" (Radio) and "Girl Missing" (W. B.)	4,700	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c	"Gold Diggers of 1933" (W. B.).. (25c-40c)	16,100	"The Little Giant" (F. N.) and.. Baer-Schmeling Fight Pictures (Sports Events)	7,200	High 2-14 "Free Love".....	26,300
							Low 7-16-32 "New Morals for Old"....	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (5th week)	800	"Be Mine Tonight" (U.)..... (4th week)	900	.....	
Lafayette	3,300	25c	"Phantom Broadcast" (Monogram) and "Justice Takes a Holiday" (Mayfair)	6,500	"The World Gone Mad" (Majestic) and "Blame the Woman" (Principal)	6,600	High 4-11 "Ten Cents a Dance".....	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"Jennie Gerhardt" (Para.).....	43,000	"When Ladies Meet" (MGM).....	41,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Life of Jimmy Dolan" (W. B.)..	5,000	"Hold Me Tight" (Fox)	6,500	High 2-7 "Doorway to Hell".....	38,170
							Low 6-20-33 "Life of Jimmy Dolan"....	5,000
Oriental	3,940	30c-65c	"Adorable" (Fox) ..... (30c-60c)	12,300	"Reunion in Vienna" (MGM).... (2nd week)	9,000	High 3-7 "My Past".....	46,750
							Low 6-9-33 "Reunion in Vienna".....	11,300
Palace	2,509	35c-75c	"Cocktail Hour" (Col.)	16,000	"The Silver Cord" (Radio).....	16,200	High 4-2-32 "Cheaters at Play".....	33,000
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"When Ladies Meet" (MGM)....	8,000	"The Nuisance" (MGM).....	7,500	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner".....	6,200
United Artists	1,700	25c-50c	"The Little Giant" (F. N.).....	12,000	"I Cover the Waterfront" (U.A.).. (2nd week)	7,800	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"..	6,800
Cleveland								
Allen	3,300	15c-35c	"I Cover the Waterfront" (U. A.)	5,500	"Oliver Twist" (Monogram) and.. "Phantom Broadcast" (Monogram)	3,300	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	15c-35c	"Cohens and Kellys in Trouble".. (stage show) (25c-50c)	18,000	"King of Jazz" (U.) and..... "Destination Unknown" (U.)	4,200	.....	
RKO Palace	3,100	25c-40c	"Peg O' My Heart" (MGM).....	6,200	"Out All Night" (U.)..... (8 days)	6,800	High 5-2 "Laugh and Get Rich".....	40,000
							Low 5-27-33 "Below the Sea".....	5,000
State	3,400	25c-40c	"The Eagle and the Hawk" (Para.)	5,000	"Reunion in Vienna" (MGM)....	6,050	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"The Warrior's Husband" (Fox).. and "Made on Broadway" (MGM)	4,000	"Story of Temple Drake" (Para.) and "Wild Horse Mesa" (Para.)	3,500	.....	
Warner's Lake	800	25c-55c	"Gold Diggers of 1933" (W. B.).. (2nd week)	6,500	"Gold Diggers of 1933" (W.B.).... (1st week)	8,500	High 10-3 "Five Star Final".....	15,000
							Low 7-4 "Big Business Girl".....	2,000
Denver								
Aladdin	1,500	25c-40c	"Christopher Strong" (Radio).....	3,000	"Sweepings" (Radio)	3,000	.....	
Denham	1,700	15c-25c	"Hello, Sister" (Fox) ..... (25c-40c)	9,000	"Rome Express" (U.).....	2,900	.....	
Denver	2,500	25c-50c	"The Little Giant" (F. N.).....	5,500	"International House" (Para.)....	5,000	High 8-8 "Politics"	25,000
							Low 6-15-33 "International House"	5,000
Orpheum	2,600	25c-40c	"A Kiss Before the Mirror" (U.)..	5,500	"The Warrior's Husband" (Fox)..	6,000	.....	
Paramount	2,000	25c-40c	"I Cover the Waterfront" (U. A.)	3,000	"I Love That Man" (Para.)..... (4 days)	1,100	High 1-10 "Hell's Angels".....	22,000
					"Supernatural" (Para.) ..... (3 days)	900	Low 6-15-33 "I Love That Man" and "Supernatural"	2,000
Detroit								
Downtown	2,750	25c-40c	"Cocktail Hour" (Col.).....	4,400	"World Gone Mad" (Majestic)....	5,800	.....	
Fisher	2,700	15c-40c	"Life of Jimmy Dolan" (W. B.)..	3,800	"The Nuisance" (MGM).....	3,900	.....	
Fox	5,100	15c-40c	"Zoo in Budapest" (Fox).....	13,200	"Bondage" (Fox)	23,200	.....	
Michigan	4,000	25c-50c	"When Ladies Meet" (MGM)....	11,100	"I Love That Man" (Para.) and "The Devil's Brother" (MGM)	8,100	.....	
State	3,000	25c-50c	"Forgotten Men" (Jewel)	5,300	"International House" (Para.).... (2nd week)	3,300	.....	
United Artists	2,000	25c-50c	"The Mayor of Hell" (W. B.)....	6,300	"I Cover the Waterfront" (U. A.) (2nd week)	4,100	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).. (3rd week)	20,875	"Gold Diggers of 1933" (W. B.).. (2nd week)	22,360	High 7-31 "Trader Horn"	36,000
W. B. Hollywood	3,000	25c-40c	"Heroes for Sale" (F. N.).....	11,500	"Private Detective 62" (W. B.)..	13,700	Low 10-31 "Yellow Ticket".....	9,000
							High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000

CONGRATULATIONS PICTURE BUSINESS!

Our hats are off to you!

Congratulations to every company, preparing for the good times that are bound to come!

During the end of June and the beginning of July, big news will be breaking thick and fast. From the M-G-M Conventions in Detroit and Kansas City! From the PARAMOUNT and RKO selling meets in New York! From the UNIVERSAL get-together in Chicago! From the FOX and COLUMBIA conclaves in Atlantic City! And from WARNER BROS. district sales meetings!

All of them sincerely working toward the recovery of the motion picture business and our share of national prosperity. United Artists is working with them and our entire enthusiastic sales organization will convene in Chicago on July 17th. July 25th marks the date when United Artists will offer exhibitors contracts for pictures which we will distribute during the season of 1933-34.

United Artists Corporation

Sure signs of prosperity are here!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Melody Cruise" (Radio)	3,000	"Hold Me Tight" (Fox)	2,500	High 6-13 "Daddy Long Legs"	10,000
							Low 6-17-33 "Hold Me Tight"	2,500
Circle	2,800	25c-40c	"Ann Carver's Profession" (Col.)	3,000	"Cocktail Hour" (Col.)	3,500	High 2-14 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Lyric	2,000	25c-40c	"Trick for Trick" (Fox)	5,500	"Cohens and Kellys in Trouble" (U.)	6,000	.....	
Palace	2,800	25c-40c	"The Nuisance" (MGM)	4,500	"When Ladies Meet" (MGM)	4,500	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Silver Cord" (Radio)	4,500	"Below the Sea" (Col.) (stage show) (special midnite show) (25c-83c)	15,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"I Cover the Waterfront" (U. A.) (7 days and Sat. midnite show)	10,000	"The Devil's Brother" (MGM) (7 days and Sat. midnite show)	8,700	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"Jennie Gerhardt" (Para.) (7 days and Sat. midnite show)	5,000	"I Love That Man" (Para.) (7 days and Sat. midnite show)	4,800	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"I Loved You Wednesday" (Fox)	2,500	"It's Great to be Alive" (Fox)	3,000	High 1-10 "Girl of the Golden West"	8,000
							Low 5-27-33 "Zoo in Budapest"	2,000
Los Angeles								
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (10th week)	2,500	"Be Mine Tonight" (U.) (9th week)	2,700	.....	
Loew's State	2,416	25c-40c	"Peg O' My Heart" (MGM)	12,600	"The Warrior's Husband" (Fox)	12,904	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	25c-40c	"College Humor" (Para.)	22,500	"I Love That Man" (Para.)	16,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"Ann Carver's Profession" (Col.) and Schmeling-Baer Fight Pictures	7,800	"Kiss Before the Mirror" (U.)	3,000	.....	
Tower	900	25c-40c	"Secrets" (U. A.)	6,800	.....		.....	
W. B. Downtown	3,400	25c-40c	"Heroes for Sale" (F. N.)	10,200	"Private Detective 62" (W. B.)	12,200	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"Jennie Gerhardt" (Para.)	4,000	"The Working Man" (W. B.)	4,500	.....	
Lyceum	1,800	25c-40c	"Professional Sweetheart" (Radio)	2,000	"King of Jazz" (U.)	2,000	.....	
Lyric	1,238	25c-40c	"The Devil's Brother" (MGM)	1,750	"Zoo in Budapest" (Fox)	1,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-40c	"The Silver Cord" (Radio)	6,000	"Below the Sea" (Col.)	5,500	.....	
State	2,300	25c-55c	"Story of Temple Drake" (Para.)	6,000	"The Eagle and the Hawk" (Para.)	6,500	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (10th week)	1,000	"Be Mine Tonight" (U.) (9th week)	1,000	.....	
Montreal								
Capitol	2,547	25c-60c	"Story of Temple Drake" (Para.) and "The Warrior's Husband" (Fox)	9,500	"The Eagle and the Hawk" (Para.) and "Sleepless Nights" (British)	9,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000
Imperial	1,914	25c-60c	"Les 28 Jours de Clairette" (French)	2,000	"Le Picador" (French)	1,800	High 1-17 "Office Wife"	10,000
							Low 6-2-33 "Criminelle"	1,500
Loew's	3,115	25c-65c	"Gabriel Over the White House" (MGM)	11,500	"Made on Broadway" (MGM)	12,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"International House" (Para.)	12,500	"The Barbarian" (MGM)	12,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"I Cover the Waterfront" (U.A.) and "Song of the Eagle" (Para.)	7,500	"Love on Wheels" (British) and "Wedding Rehearsal" (British)	6,000	High 4-1 "City Lights"	22,300
							Low 6-16-33 "Love on Wheels" and "Wedding Rehearsal"	6,000
New York								
Cameo	549	25c-40c	"Victims of Persecution" (Pollard)	1,300	"Rio Rita" (Radio)	1,250	.....	
Capitol	4,700	35c-$1.65	"Reunion in Vienna" (MGM)	40,644	"The Devil's Brother" (MGM)	26,455	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Mayfair	2,300	35c-85c	"Whoopee" (U.)	7,100	"A Study in Scarlet" (World Wide) (2nd week-5 days)	4,000	High 12-12 "Frankenstein"	53,800
							Low 5-31-33 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Cocktail Hour" (Col.)	7,475	"The Girl in 419" (Para.)	10,750	.....	
Paramount	3,700	35c-99c	"Jennie Gerhardt" (Para.) (2nd week-6 days)	23,300	"Jennie Gerhardt" (Para.) (1st week)	32,200	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Life of Jimmy Dolan" (W. B.)	12,500	"Below the Sea" (Col.) (2nd week-4 days)	5,500	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,900
Rivoli	2,103	35c-85c	"Lilly Turner" (F. N.)	16,200	"I Cover the Waterfront" (U.A.) (4th week)	10,980	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
RKO Music Hall	5,945	35c-$1.65	"I Loved You Wednesday" (Fox)	72,464	"Ann Carver's Profession" (Col.)	44,938	Low 7-29-32 "Igloo"	8,000
RKO Roxy	3,700	25c-40c	"International House" (Para.) (4 days) "Hell Below" (MGM) (3 days)	9,585	"The Warrior's Husband" (Fox) (4 days) "The Girl in 419" (Para.) (3 days)	8,078	.....	
Roxy	6,200	25c-55c	"Strange People" (Chesterfield)	16,500	"Trick for Trick" (Fox)	16,720	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"Gold Diggers of 1933" (W. B.) (2nd week)	35,890	"Gold Diggers of 1933" (W. B.) (1st week)	42,200	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012

To the Editor:

I have been sitting on the sidelines profiting from the reports sent in by the other exhibitors and decided to get on the Band Wagon and try to do some helping myself. I want to congratulate you on turning out such a wonderful magazine as the MOTION PICTURE HERALD. It is full of ideas and suggestions which mean dollars in the box office. Personally, I would hate to try to do without it.

At the present, showmanship is needed greatly, but all of the showmanship in the world will not make a picture click in a small community, if the picture will not deliver the goods. The big fellows may be able to lie to their patrons and get away with it. But in a small city where we are all friends and on speaking terms, we cannot afford to lie in our advertising and stay in business.

I believe that the producers would give us small fellows more confidence if they would quit lying to us. I have never met a film salesman or an exchange manager in my life who was man enough to admit that they had a poor picture. If the picture flops it is due to lack of showmanship and advertising.

Why don't the producers turn their sights on Main Street for awhile. I think the picture that is a success on Main Street would meet with equal success on Broadway. Let them forget about society and crooks and sophistication for awhile, come down to earth, make pictures full of human interest appealing to the masses and we would all be one, big, happy family.

MOTION PICTURE HERALD is helping by bringing these things to the producer's attention. Keep up the good work.

—R. L. NEDRY, Lyric theatre, Little Falls, Minn.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"The Eagle and the Hawk" (Para.)	2,300	"Story of Temple Drake" (Para.)	2,300	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"Gold Diggers of 1933" (W. B.) (8 days)	9,500	"The Nuisance" (MGM) (5 days)	3,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"I Loved You Wednesday" (Fox)	2,200	"The Warrior's Husband" (Fox)	2,500	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Omaha								
Orpheum	3,000	25c-55c	"I Loved You Wednesday" (Fox)	16,500			High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"The Eagle and the Hawk" (Para.)	8,000	"International House" (Para.)	8,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"I Love That Man" (Para.) and "Schmeling vs. Baer" (Sports Events)	5,750	"Hold Me Tight" (Fox) and "Hallelujah, I'm a Bum" (U. A.)	7,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"The Devil's Brother" (MGM) (6 days)	2,200	"Terror Aboard" (Para.) (6 days)	2,000	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Peg O' My Heart" (MGM) (6 days)	11,000	"Reunion in Vienna" (MGM) (2nd week-6 days)	9,000		
Earle	2,000	40c-66c	"Private Detective 62" (W. B.) (6 days)	11,500	"Life of Jimmy Dolan" (W. B.) (6 days)	11,500	High 1-5-33 "Breach of Promise"	29,000
							Low 6-22-33 "Private Detective 62"	11,500
Fox	3,000	35c-75c	"I Loved You Wednesday" (Fox) (6 days)	17,000	"Whoopee" (U. A.) (6 days)	14,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-15-33 "Whoopee"	14,000
Karlton	1,000	30c-50c	"The Woman I Stole" (Col.) (6 days)	2,500	"Silk Express" (W. B.) (6 days)	2,500	High 5-2 "City Lights"	8,000
							Low 6-22-33 "The Woman I Stole"	2,500
Stanley	3,700	40c-65c	"Gold Diggers of 1933" (W. B.) (2nd week-6 days)	21,000	"Gold Diggers of 1933" (W. B.) (1st week-6 days)	27,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"Song of the Eagle" (Para.) (6 days)	6,000	"Below the Sea" (Col.) (6 days)	6,500	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"International House" (Para.)	5,000	"Adorable" (Fox) (2nd week)	5,500	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"King of Jazz" (U.)	3,500	"Pleasure Cruise" (Fox)	2,500		
Oriental	2,040	25c-35c	"Be Mine Tonight" (U.)	4,300	"Rome Express" (U.)	2,300		
United Artists	945	25c-40c	"Peg O' My Heart" (MGM)	5,000	"I Cover the Waterfront" (U. A.)	4,800	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"The Sphinx" (Allied)	9,000	"White Devil" (Talking Pic. Epics) and "Manhattan Tower" (Remington)	10,000	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and" "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"Ann Carver's Profession" (Col.) and "Schmeling vs. Baer" (Sports Events)	16,500	"The Silver Cord" (Radio)	10,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Peg O' My Heart" (MGM)	11,000	"The Warrior's Husband" (Fox)	9,000	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"Made on Broadway" (MGM) and "Silk Express" (W. B.)	8,000	"The Devil's Brother" (MGM) and "The Mind Reader" (F. N.)	7,000		
United Artists	1,200	25c-50c	"I Cover the Waterfront" (U. A.) (6 days)	11,000	"The Big Drive" (First Div.) (6 days)	7,000		
Warfield	2,700	35c-90c	"The Working Man" (W. B.)	20,000	"The Eagle and the Hawk" (Para.)	10,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Picture Snatcher" (W. B.)	3,250	"Ex-Lady" (W. B.)	3,250		
Fifth Avenue	2,750	25c-55c	"The Little Giant" (F. N.)	6,000	"Adorable" (Fox)	7,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Uptown New York" (World Wide)	3,000	"Soldiers of the Storm" (Col.)	3,500	High 1-10 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-50c	"The Silver Cord" (Radio)	3,500	"Christopher Strong" (Radio)	3,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Made on Broadway" (MGM)	4,500	"The Eagle and the Hawk" (Para.) (9 days)	8,000	High 1-10 "Paid"	18,000
							Low 6-24-33 "Made on Broadway"	4,500
Roxy	2,275	25c-50c	"Be Mine Tonight" (U.) (5th week)	4,000	"Be Mine Tonight" (U.) (4th week)	4,500		
Washington								
Columbia	1,232	25c-40c	"When Ladies Meet" (MGM)	6,750	"The Mind Reader" (F. N.)	2,700		
Earle	2,323	25c-66c	"I Loved You Wednesday" (Fox)	19,000	"Gold Diggers of 1933" (W. B.)	26,500		
Fox	3,434	25c-66c	"I Love That Man" (Para.)	14,500	"The Nuisance" (MGM)	18,000		
Loew's Palace	2,363	35c-55c	"College Humor" (Para.)	15,000	"When Ladies Meet" (MGM)	16,500		
Metropolitan	1,600	25c-55c	"Gold Diggers of 1933" (W. B.)	8,500	"I Cover the Waterfront" (U. A.)	5,500		
RKO Keith's	1,832	25c-55c	"India Speaks" (Radio)	6,200	"Professional Sweetheart" (Radio)	5,800		

DECENTRALIZING PUBLIX CIRCUIT

Herewith is presented a complete and detailed list, by theatre name and location, of the disposition of Paramount Publix houses under decentralization of the circuit. Last week, the Fox and RKO theatre situations were traced similarly.

Theatre Operating Companies in Federal Receivership

Minnesota Amusement Company.
Date: January 30, 1933.
Receiver: William Hamm, Jr.

Theatres:

Minneapolis, Minn.
Minnesota — Uptown
Century — Granada
State — Rialto
Aster — Loring
Lyric — Arion
Grand — Nokomis
Unique

St. Paul, Minn.
Paramount — Park
Riviera — Capitol
Cameo — St. Clair
Uptown
Tower (Taken back by landlord March 15, 1933.)

Austin, Minn.
Paramount — State

Eau Claire, Wis.
Wisconsin — State
Grand

Northfield, Minn.
Grand (Lease cancelled February 17, 1933.)

St. Cloud, Minn.
Grand

Aberdeen, S. D.
Lyric — Orpheum
Capitol (Leased February 1, 1933.)

Huron, S. D.
Bijou
Huron (Leased February 4, 1933.)

Mitchell, S. D.
Paramount — Lyric

Sioux Falls, S. D.
State — Orpheum
Egyptian

Watertown, S. D.
Lyric
Colonial (Leased February 28, 1933.)
Watertown (Leased February 28, 1933.)

Duluth, Minn.
Garrick — Aster
Lyric — Orpheum

Hibbing, Minn.
State — Garden
Homer

Virginia, Minn.
Garrick — Royal
State — Rex

Grand Forks, N. D.
Dakota — Metropolitan
Paramount (Transferred from Publix Northwest.)

Minot, N. D.
State — Orpheum
Strand

Saenger Theatres, Inc.
Date: January 27, 1933.
Receiver: E. V. Richards.

Theatres:

Alexandria, La.
Paramount — Saenger

Monroe, La.
Paramount — Capitol

New Orleans
Crescent — Liberty
Globe — Tudor
Strand (Operated by G. & C. Theatres, Inc., May 4, 1933.)

Shreveport, La.
Saenger — Majestic

Gardiana Theatres, Inc.
Date: January 7, 1933
Receiver: V. U. Young

Theatres:

Gary, Ind.
Palace

Southern Enterprises, Inc., of Texas
Date: February 7, 1933
Receiver: Clarence E. Linz

Theatres:

Dallas, Texas
Palace — Melba

Ft. Worth, Texas
Worth

Houston
Kirby — Metropolitan
Queen

Glamarc Enterprises, Inc.
Date: February 14, 1933.
Receiver: Roscoe C. Glassman

Theatres:

Ogden, Utah
Orpheum — Paramount

Connecticut Operating Co.
Date: February 10, 1933
Receiver: A. J. Collins

Theatres:

Hartford, Conn.
Allyn

New Haven, Conn.
Paramount (Lease disaffirmed and theatre turned back to Olympia Theatres, Inc., May 1, 1933.)

Norwalk, Conn.
Regent (Turned back to landlord April 30, 1933)

South Norwalk, Conn.
Empress (Turned back to landlord, April 29, 1933.)

Stamford, Conn.
Palace
Strand (Both turned back to landlord March 31, 1933.)

Theatre Operating Companies in Bankruptcy

A. H. Blank Theatres Corp.
Date: January 26, 1933
Receiver: A. H. Blank (appointed trustee March 14, 1933)

Theatres:

Council Bluffs, Iowa
Broadway
Strand (Fox Rocky Mountain pool)

Waterloo, Iowa
Palace — Strand
Paramount

A. H. Blank Theatres Corp. of Nebraska
Date: January 26, 1933
Trustee: A. H. Blank

Theatres:

Omaha, Neb.
Paramount

Publix Nebraska, Inc.
Date: January 26, 1933
Trustee: A. H. Blank

Theatres:

Columbus, Neb.
Columbus — Swan (Lease disaffirmed)

Fairbury, Neb.
Bonham — Majestic

Fremont, Neb.
Empress (Closed by Trustee, June 6, 1933.)
Fremont (Closed by Trustee, June 6, 1933.)
Wall (Closed by Trustee, June 6, 1933.)

Gr. Island, Neb.
Bartenbach (Lease disaffirmed.)
Capitol — Majestic
Empress

Kearney, Neb.
Empress (Closed May 1, 1933.)
World (Operated by Harry M. Weinberg, April 1, 1933.)
Opera House

Norfolk, Neb.
Granada (Acquired by H. E. Schiller June 13, 1933.)
Grand (Lease disaffirmed.)
Lyric (Closed by Trustee.)

Omaha, Neb.
State — World

Beatrice Theatre & Realty Corp.
Date: January 6, 1933)
Trustee: Harold F. Mattoon

Theatres:

Beatrice, Neb.
Rivoli (Sold by Trustee March 14, 1933.)
Rialto

Publix Fitzpatrick McElroy, Inc.
Date: January 19, 1933.
Trustee: Irving W. Lemaux

Theatres:

Bedford, Ind.
Indiana (Operated by Southern Indiana Amusement Co.)
Lawrence (Both turned back to landlord.)

Bloomington, Ind.:
Harris Grand (Lease disaffirmed.)
Princess (Monroe Theatre Corp., operator.)

Crawfordsville, Ind.
Strand (Sold by Trustee March 31, 1933.)

Hammond, Ind.
Paramount (Lease cancelled.)

Marion, Ind.
Paramount (Turned back to landlord.)

Mich. City, Ind.
Lake (Operated by Maurice Rubin.)
Tivoli (Both turned back to landlord.)

Muncie, Ind.:
Rivoli (Operated by Theatrical Managers, Inc.)
Star (Lease cancelled.)
Strand (Lease cancelled.)
Wysor Grand (Operated by Theatrical Managers, Inc.)

Newcastle, Ind.
Princess (Operated by Henry Theatre Corp.)

Richmond, Ind.
Lawrence (Turned back to landlord.)
Ritz (Operated by Theatrical Management, Inc.)
Tivoli (Operated by Theatrical Management, Inc.)

Indiana (Turned back to landlord.)

Huntington, Ind.
Jefferson Bldg. (Turned back to landlord.)

Publix Ohio Corp.
Date: February 4, 1933
Trustee: Al. E. Ruben

Theatres:

Fremont
Fremont (Lease disaffirmed March 31, 1933.)
Paramount (Turned back to Paramount Publix Corp., March 31, 1933.)

Hamilton
Palace (Lease disaffirmed March 31, 1933.)
Paramount (Lease disaffirmed and turned back to Paramount Publix Corp. March 31, 1933.)
Rialto (Lease disaffirmed March 31, 1933.)

Middletown
Paramount (Lease disaffirmed and turned back to Paramount Publix March 31, 1933.)

Steubenville
Paramount (Turned back to landlord March 31, 1933.)

Toledo
Paramount
Princess (Both taken over by Toledo Paramount Corp., March 31, 1933.)

Youngstown
Paramount (Taken over by Feiber & Shea, June 4, 1933.)
Cameo (Leases disaffirmed on all three March 31, 1933.)
State

Publix Iowa, Inc.
Date: February 1, 1933
Trustee: A. H. Blank

Theatres:

Marshalltown
Casino (Turned back to landlord March 31, 1933.)
Strand (Turned back to landlord March 19, 1933.)

Missouri Valley
Valley (Operated by N. Sandler.)

Tennessee Enterprises, Inc.
Date: February 2, 1933
Trustee: C. L. Dooley

Theatres:

Bristol
Paramount (Lease disaffirmed.)

Chattanooga
Tivoli — Rialto
State

Knoxville
Tennessee — Riviera
Strand — Lyric (Lease disaffirmed.)
Paramount

Plaza Amusement Company
Date: February 9, 1933
Receiver: E. V. Richards

Theatres:

Biloxi, Miss.
Saenger — Crown
Gaiety

Clarksdale, Miss.
Paramount — Strand

Greenville, Miss.
Paramount — Grand

Greenwood, Miss.
Paramount

Gulfport, Miss.
Anderson — Paramount

Hattiesburg, Miss.
Saenger — Lomo
Strand

Meridian, Miss.
Saenger-Temple — Star
Strand — Grand Opera House

Natchez, Miss.
Baker Grand

Vicksburg, Miss.
Alamo — Saenger

Pensacola, Fla.
Isis — Saenger

DISPOSITION OF PARAMOUNT HOUSES

Saenger Theatres of Alabama, Inc.
Date: February 9, 1933
Receiver: E. V. Richards

Theatres:

Mobile
Lyric — Saenger

Mountain States Theatres Corp.
Date: February 14, 1933
Receiver: Wilbur Newton
Three trustees appointed May 17.

Theatres:

Colorado Springs, Colo.
Paramount — Rialto
America (Lease disaffirmed March 27, 1933.)
Denver
Denver — Paramount
Gr. Junction
Avalon — Mesa (Lease disaffirmed.)
Greeley
Sterling — Rex (Lease disaffirmed.)
Pueblo
Colorado

Theatre Operating Companies in State Receivership

Not Operating Theatres

Olympia Theatres, Inc.
Date: February 1, 1933
Receiver: Harry L. Sampson and S. Pinanski

Operating Theatres

Indiana Ohio Theatres
Date: March 17, 1933
Receiver: Mark G. Margolies

Theatres:

Anderson, Ind.
Crystal — Riviera
Granada — Starland
Paramount — State
(All disposed of through receivership proceedings.)
Gary
Tivoli (Disposed of through receivership proceedings.)

Rhode Island Theatres, Inc.
Date: February 6, 1933
Receiver: Kirk Smith

Theatres:

Newport
Paramount — Strand
Pawtucket
Imperial (Lease disaffirmed and assigned to Imperial Theatres, Inc., April 13, 1933.)
Providence
Paramount (Assigned to Arthur H. Feiner, April 13, 1933.)
Woonsocket
Bijou (Lease disaffirmed.)
Stadium (Turned back to New England Theatres, Inc., and subleased to Stadium Theatre Corp. April 11, 1933.)

Skouras Super Theatres Corp.
Date: December 2, 1931.
Receiver: Walter H. Nohl and Jesse W. Barrett

Theatres:

St. Louis, Mo.
Ambassador (Central Theatres Operators.)
Missouri (Central Theatres Operators.)
New Grand Central (Central Theatres Operators.)

Olympia Operating Company
Date: February 1, 1933
Receiver: Harry L. Sampson and S. Pinanski

Theatres:

Allston, Mass.
Allston — Capitol
Athol, Mass.
Capitol
York (Lease affirmed April 25, 1933. Transferred to George A. Giles June 2, 1933.)
Boston, Mass.
Fenway — Paramount
Scollay Square
Uptown (Lease disaffirmed March 31, 1933.)
Cambridge, Mass.
Central Square
Chelsea, Mass.
Olympia — Broadway
Chicopee, Mass.
Rivoli
Dorchester, Mass.
Fields Corner — Strand
Framingham, Mass.
Gorman
Paramount (Both turned back to landlord April 25, 1933.)
Gardner, Mass.
Orpheum
Uptown (Both turned back to landlord, April 25, 1933.)
Holyoke, Mass.
Strand — Victory
Gloucester, Mass.
North Shore
Strand (Lease disaffirmed March 31, 1933.)
Lowell, Mass.
Merrimac Square — Strand
Lynn, Mass.
Olympia — Paramount
Needham, Mass.
Paramount
New Bedford, Mass.
Capitol — Olympia
N. Adams, Mass.
Paramount
N. Cambridge, Mass.
Harvard
Northampton, Mass.
Calvin — Plaza
Palmer, Mass.
Strand
Pittsfield, Mass.
Capitol — Palace
Colonial — Strand
Somerville, Mass.
Strand
Springfield, Mass.
Broadway
Paramount (Lease disaffirmed March 2, 1933.)
Worcester, Mass.
Capitol
Greenfield, Mass.
Garden

Companies Paid Through Receivers

Paid from New Orleans
Date: January 27, 1933
Receiver: E. V. Richards

Capitol Theatres, Inc.
Baton Rouge, La.
Paramount — Louisiana

Kennington Saenger Theatres, Inc.
Jackson, Miss.
Century — Majestic
Istrione

Capitol Amusement Company
Mobile, Ala.
Crown — Empire

Saenger New Orleans, Inc.
New Orleans, La.
Saenger

Saenger Ehrlich Enterprises, Inc.
Shreveport, La.
Strand

Saenger Theatres, Inc., of Texas
Texarkana, Tex.
Paramount — Strand

Jackson Tennessee Enterprises, Inc.
Jackson, Tenn.
Paramount — Gem.

Companies Paid from New York

Crescent Theatres Corp.
Brooklyn, N. Y.
Paramount
Hercules Theatres Corp., February 17, 1933
New York, N. Y.
Paramount

Orbis Mundi Realty Corp.
New York, N. Y.
Rialto (Turned over to Midtown Theatre Corp., April 7, 1933.

Los Angeles Theatres Enterprises, Inc.
Los Angeles
Paramount

Empire State Theatres, Inc.
Fulton, N. Y.
Quirk (Leased to Wego Theatres Corp., April 4, 1933.)
Syracuse, N. Y.
Paramount
Glens Falls, N. Y.
Paramount

Ackro Theatrical Enterprises, Inc.
Rochester, N. Y.
Century — Regent

Newburgh Theatres Corp.
Newburgh, N. Y.
Academy — Broadway

Netco Theatres Corp.
Middletown, N. Y.
Paramount
Peekskill, N. Y.
Paramount
Poughkeepsie, N. Y.
Bardavon — Stratford
State
Stapelton, N. Y.
Paramount

Essex Amusement Corp.
Newark, N. J.
Paramount

Passaic Theatres Corp.
Paterson, N. J.
United States

Publix Pennsylvania Theatres, Inc.
Ambidge, Pa.
Penn (Turned over to Pennware Corp., March 1, 1933.)
Butler, Pa.
Capitol (Turned over to Pennler Theatre Co., March 1, 1933.)
Johnstown, Pa.
State
Uniontown, Pa.
Penn (Turned back to landlord.)
State (Turned back to landlord.)

Cumberland Publix Corp.
Cumberland, Md.
Strand

Quaker Theatres Corp.
Philadelphia, Pa.
Tower — Nixon
Roosevelt — Frankford

Parkersburg Co.
Parkersburg, W. Va.
Strand (Lease cancelled April 1, 1933.)

Publix National Theatres Corp.
Roanoke, Va.
American — Rialto
Park — Roanoke
All taken back by the landlord, February 14, 1933.)

Memphis Enterprises, Inc.
Memphis, Tenn.
Strand

Criterion Theatre Corp.
Oklahoma
Criterion

Regal Theatres, Inc.
Oklahoma
Capitol — Circle
Victory — Rita

Kansas City Operating Co.
Kansas City, Mo.
Newman
Royal (Transferred to Royal Theatre Co. March 11, 1933.)

Publix Kansas, Inc.
Kansas City, Kan.
Electric

Publix Missouri, Inc.
Springfield, Mo.
Paramount
Joplin, Mo.
Paramount

Publix New Jersey, Inc.
Asbury Park
Lyric — St. James
Mayfair — Savoy
Rialto
Freehold
Strand
Long Branch
Paramount — Strand
Perth Amboy
Crescent — Majestic
Ditmas — Strand
Plainfield
Strand — Paramount
Oxford
Red Bank
Carlton

Publix Asbury Corp.
Asbury Park, N. J.
Paramount

Menmar Theatre Co.
Boise, Idaho
Pinney — Egyptian
Granada

Publix Salt Lake, Inc.
June 8, 1933.)
Provo, Utah
Paramount
Salt Lake City
Paramount — Victory
Capitol
Twin Falls, Idaho
Orpheum — Idaho
(50 per cent. interest purchased by Louis Marcus.

COMPANIES PAID FROM MANY CITIES

Publix Rickards & Nace, Inc.
(Paid by W. J. Jenkins from Phoenix)
Casa Grande, Ariz.
Paramount
Phoenix, Ariz.
Orpheum — Ramona
Rialto — Apache
Strand
Tucson, Ariz.
Opera House
Yuma, Ariz.
Yuma (Sold March 10, 1933.)
Lyric (Sold March 10, 1933.)

Rialto Theatre Corp.
(Paid by W. J. Jenkins)
Tucson, Ariz.
Rialto

Companies Paid from Buffalo

Date: January 1, 1933

Shea Theatres Corp.
Buffalo, N. Y.
Buffalo — Great Lakes
Hippodrome — Court Street
Century

Erie Operating Corp.
Buffalo
Kensington — Roosevelt
Bailey — Elmwood
Seneca
Niagara Falls
Bellevue
N. Tonawanda
Riviera

North Park Theatres, Inc.
Buffalo
North Park

Companies Paid from Boston

Date: February 1, 1933

Park Amusement Co.
Barre, Vt.
Paramount — Magnet

Bath Theatres, Inc.
Bath, Me.
Columbia
Opera House

Biddeford Theatres, Inc.
Biddeford, Me.
City

Metropolitan Theatre Co.
Boston, Mass.
Metropolitan

Publix Netoco Theatres Corp.
Boston, Mass.
Washington Street
Brighton, Mass.
Egyptian (Lease cancelled and new lease made with Egyptian Theatre, Inc., April 6, 1933.)

Dorchester, Mass.
Liberty (Lease cancelled and new lease made with Liberty Operating Co., Inc., April 6, 1933.)
Morton Street
Mattapan, Mass.
Oriental (Lease cancelled and new lease made with Oriental Theatre, Inc., April 6, 1933.)
Natick, Mass.
Colonial
Roxbury, Mass.
Warren Street (Lease cancelled and new lease made with Warren Operating Co., Inc., April 6, 1933.)
Criterion — Niagara

Modern Theatres, Inc.
Boston, Mass.
Modern

Brockton Amusement Co.
Brockton, Mass.
Brockton — Strand
Rialto — City

Codman Square Theatre Co.
Dorchester, Mass.
Codman Square

Dover Amusement Co.
Dover, N. H.
Lyric — Strand

Black and Churchill Theatres, Inc.
Ft. Fairfield, Me.
Paramount — Park
Houlton, Me.
Temple

Haverhill Operating Company
Haverhill, Mass.
Colonial — Paramount

FIND HORSE-CABS "GONE HOLLYWOOD"

The answer to the New Yorker's perennial question as to where the once familiar, ancient horse-drawn cabs have gone has been interestingly answered by the New York Morning Telegraph, *which reports, in a survey, that most of them have "gone Hollywood," there to become imprinted in indestructible celluloid. It is even true that a few carriage factories in the South and West still turn out landaus, broughams and sulkies. To be sure, many of the old standbys go to car-less Bermuda, and a few to South America and Africa, but the majority go to the motion picture.*

Jamaica Amusement Co.
Jamaica Plains, Mass.
Jamaica

Netoco Marlboro Theatres, Inc.
Marlboro, Mass.
Marlboro

Essex Theatres Co.
Newton, Mass.
Paramount
Salem, Mass.
Empire — Salem
Paramount — Federal

Regent Theatres, Inc.
Norfolk Downs, Mass.
Regent

Netoco Community Theatres of N. Attleboro
N. Attleboro, Mass.
Community

Strand Theatre Corp.
Pawtucket, R. I.
Strand

Publix Netoco Portland Corp.
Portland, Me.
Empire
Maine (Lease cancelled and new lease made with Netoco Maine Theatre of Portland, Inc., March 4, 1933.)
State (Lease cancelled and new lease made with Netoco State Theatre of Portland, Inc., March 4, 1933.)
Strand (Lease cancelled and new lease made with Strand Theatres, Inc., March 4, 1933.)

Rockland Amusement Co.
Rockland, Me.
Empire — Strand
Park

Netoco Bellevue Corp.
Roslindale, Mass.
Bellevue

Roslindale Rialto Theatre, Inc.
Roslindale, Mass.
Rialto

Shawmut Theatre Co.
Roxbury, Mass.
Shawmut

Rivoli Theatre, Inc.
Roxbury, Mass.
Rivoli

Dudley Amusement Co.
Roxbury, Mass.
Dudley
Rutland Theatres, Inc.
Rutland, Vt.
Grand — Strand
Paramount

Netoco Embassy Theatre Co.
Waltham, Mass.
Embassy

Central Theatre Operating Co.
Waltham, Mass.
Central Square

Elm St. Theatre Operating Co.
Waltham, Mass.
Waldorf

Waterville Theatre Co.
Waterville, Me.
Haines — City

Westbrook Theatres, Inc.
Westbrook, Me.
Star

Publix Westfield Theatres, Inc.
Westfield, Mass.
Park — Strand

Netoco Wollaston Theatres, Inc.
Wollaston, Mass.
Wollaston

Beacon Theatres, Inc.
Boston, Mass.
Beacon

Allied Theatres of Bangor
Bangor, Me.
Bijou — Park
Opera House

Capitol Operating Co.
New London, Conn.
Capitol

Crown Operating Co.
New London, Conn.
Crown

Lyceum Operating Co.
New London, Conn.
Lyceum

Companies Paid from Scranton

Date: January 1, 1933

Penncom Corp.
Scranton, Pa.
Strand — Manhattan
Capitol — Globe
Riviera — Rialto
Ritz — Bell
State — Gem
West Side — Temple
Roosevelt — Academy
Dunmore, Pa.
Garden
Old Forge, Pa.
Holland
Olyphant, Pa.
Granada
Dickson City, Pa.
Rex
Duryea, Pa.
Pastime
Forest City, Pa.
Freedman
Pittston, Pa.
American — Roman
Honesdale, Pa. — Lyric
Towanda, Pa. — Keystone
Sayre, Pa. — Sayre
Carlisle, Pa. — Strand, Orpheum
Mauch Chunk, Pa. — Capitol
Wilkes Barre, Pa. — Capitol, Penn, Orpheum, Strand, Irving, Alhambra, Hazel, Sterling
Hazelton, Pa. — Capitol, Grand, Feeley
Parsons, Pa. — Parsons
Plymouth, Pa. — Shawnee
Kingston, Pa. — Kingston
Luzerne, Pa. — Luzerne
Pottsville, Pa. — Capitol, Hippodrome
Shenandoah, Pa. — Strand
Sunbury, Pa. — Strand, Rialto
Northumberland, Pa. — Savoy
Williamsport, Pa. — Capitol, Keystone
Jersey Shore, Pa. — Victoria
Bloomsburg, Pa. — Capitol, Columbia
Danville, Pa. — Ritz, Victoria

Companies Paid from Chicago

(March 3, 1933)

Publix Lorain Corp.
Lorain, Ohio
Ohio (Turned back to landlord.)

Mansfield Theatre Corp.
Mansfield, Ohio
Madison

CHANGES IN PUBLIX THEATRE HOLDINGS

Publix Wheeling Theatre Corp.
Wheeling, W. Va.
Rex

Publix Kentucky, Inc.
Ashland, Ky.
Paramount
Lexington, Ky.
Kentucky (Turned back to landlord March 1, 1933.)
State (Turned back to landlord March 1, 1933.)

Companies Paid from Chicago

Date: January 1, 1933.

Publix Great States Theatres, Inc.

Alton, Ill.	Grand
	Princess
Aurora, Ill.	Paramount
	Tivoli
Bloomington, Ill.	Castle
	Illini
	Irvin
	Majestic
Blue Island, Ill.	Grand
	Lyric
Chicago Hghts., Ill.	Lincoln Dixie
	Washington
	Illinois
Danville, Ill.	Fisher
	Lincoln
	Palace
	Terrace
Decatur, Ill.	Bijou
	Empress
	Lincoln Sq.
E. St. Louis, Ill.	Orpheum
Edwardsville, Ill.	Wildey
Elgin, Ill.	Crocker
	Grove
	Rialto
Galesburg, Ill.	Orpheum
	Plaza
Harvey, Ill.	Harvey
Joliet, Ill.	Crystal
	Orpheum
	Princess
	Rialto
Kankakee, Ill.	Luna
	Majestic
	Paramount
Kewanee, Ill.	Peerless
La Salle, Ill.	La Salle
	Majestic
Streator, Ill.	Majestic
	Plumb
Waukegan, Ill.	Academy
	Genessee
	Rialto
Wood River, Ill.	Wood River

Midas Theatres, Inc.

Owego, N. Y.	Tigga
Waverly, N. Y.	Capitol

Theatre Operating Co.

Peoria, Ill.	Apollo
	Madison
	Majestic
	Orpheum
	Palace
	Rialto

Publix Illinois, Inc.

E. St. Louis, Ill.	Majestic

Quincy Theatre Operating Co.

Quincy, Ill.	Belasco
	Empire
	Orpheum
	Washington

Cosmo Theatres, Inc.

Rockford, Ill.	Orpheum
	Coronado
	Palace

Balaban and Katz Corp.

Chicago	Belpark
	Central Park
	Chicago
	Gateway
	Granada
	Maryland
	Marbro
	McVickers
	Pantheon
	Paradise
	Riviera
	Roosevelt
	Southtown
	Tivoli
	Uptown
	Sheridan
	Varsity
	Terminal
	Nortown

Lubliner & Trinz Theatres, Inc.

Chicago	Lakeside
	Belmont
	Biltmore
	Congress
	Crystal
	Manor

Regal Theatres Co.

Chicago	Regal

Oriental Theatre Co.

Chicago	Oriental

Theatres Amusement Co.

Chicago	Berwin
	Century
	Covent
	Hardin
	State
	La Grange

Clark & Howard Theatre Co.

Chicago	Norshore

Tower Orpheum Co.

Chicago	Tower

Flag Amusement Co.

Detroit	Annex
	Eastown
	Michigan
	Ramona
	Riviera

Capitol Building Co.

Detroit	Paramount

Publix Michigan Theatres, Inc.

Detroit	Alhambra
	Birmingham
	Century
	Fischer
	Tuxedo
	Redford
	Royal Oak
	State

United Artists Theatre Co. of Michigan

Detroit	United Artists

45 West Randolph St. Theatre Corp.

Chicago	United Artists

Marion Theatres, Inc.
Marion, Ind.
Lyric (Repossessed by landlord March 6, 1933.)
Indiana (Repossessed by landlord March 6, 1933.)
Royal Grand (Repossessed by landlord March 6, 1933.)

Publix Indiana Corp.

South Bend, Ind.	Colfax
	Palace

Publix South Bend, Inc.

South Bend, Ind.	State

Companies Paid from Des Moines

Date: February 2, 1933

Des Moines Theatres, Inc.

Des Moines	
Des Moines	Paramount
Garden	Strand
Palace	

Publix Ottumwa Theatres, Inc.

Ottumwa, Iowa	
Capitol	Strand
Ottumwa	Star
Rialto	

Sioux City Theatres Corp.
(These theatres turned back to original companies in bankruptcy)
Moline, Ill.
Le Claire
Rock Island, Ill.
Ft. Armstrong — Spencer
Cedar Rapids, Iowa
Iowa (Lease cancelled January 28, 1933.)
Palace — Paramount
State
Sioux City, Iowa
Capitol — Princess
Orpheum
Davenport, Iowa
Columbia (Lease cancelled January 27, 1933.)
Family (Turned back to landlord April 12, 1933.)
Garden
Orpheum (Lease cancelled January 28, 1933.)
Capitol (Turned back to landlord April 12, 1933.)

Continental Amusement Co.

Newton, Iowa	
Capitol	Rialto

Companies Paid from Minneapolis

Date: January 1, 1933

Publix Northwest Theatres, Inc.
Minneapolis
Palace (Lease cancelled February 18, 1933.)
St. Cloud, Minn.
Paramount
Bismarck, N. D.
Paramount (Lease cancelled February 27, 1933.)
Grand Forks, N. D.
Paramount (Transferred to Minnesota Amusement Co., March 1, 1933.)
Aberdeen, S. D.
Capitol (Lease cancelled February 1, 1933.)
Huron, S. D.
Huron (Lease cancelled February 28, 1933.)
Watertown, S. D.
Colonial (Lease cancelled February 28, 1933.)
Metropolitan (Lease cancelled February 28, 1933.)
Brainerd, Minn.
Paramount
Faribault, Minn.
Paramount (Lease cancelled February 23, 1933.)
Sun
Waseca, Minn.
State (Lease cancelled February 24, 1933.)
Willmar, Minn.
State
Rialto (Both leases cancelled February 24, 1933.)

Clinton Myers Co.

Duluth, Minn.	
Lyceum	Strand

American Amusement Co.

Fargo, N. D.	
Fargo	Orpheum
State	
Mankato, Minn.	
Grand	State
Minneapolis	
Empress (Lease cancelled February, 1933.)	
American	Emerson
Moorhead, Minn.	
Moorhead	

Rochester Amusement Co.

Rochester, Minn.	
Chateau	Lawler
Empress	Metropolitan

Fairmont Theatre Co. (Partnership Operation)

Fairmont, Minn.	
Nicholas	Strand

Madison Theatre Co. (Partnership Operation)

Madison, S. D.	
Lyric	State

New Palace & Peoples (Partnership Operation)

Superior, Wis.	
Palace	Savoy
Peoples	

Winona Theatre Co. (Partnership Operation)

Winona, Minn.	
State	Winona

Companies Paid from Atlanta

Date: February 2, 1933

Publix Bamford Theatres, Inc.

Asheville, N. C.	
Auditorium	Paramount
Imperial	Plaza
Palace	

Publix Kincey Theatres, Inc. (Corporate name changed to North Carolina Theatres, Inc., February 28, 1933.)

Burlington, N. C.	
Carolina	Paramount
Chapel Hill, N. C.	
Carolina	Pickwick
Concord, N. C.	
Paramount	
Durham, N. C.	
Carolina	Rialto
Paramount	
Fayetteville, N. C.	
Broadway	Carolina
Goldsboro, N. C.	
Carolina	Paramount
Greensboro, N. C.	
Alamo	Imperial
Carolina	National
Greenville, N. C.	
Capitol	State
Hendersonville, N. C.	
Carolina	
High Point, N. C.	
Broadhurst	Paramount
Orpheum	Rialto
Raleigh, N. C.	
Capitol	State
Palace	
Rocky Mount, N. C.	
Carolina	Lyric
Salisbury, N. C.	
Capitol	Victory
Strand	

UNDER RECEIVERSHIP ARRANGEMENTS

Wilson, N. C.
Carolina — Wilson
Winston-Salem, N. C.
Carolina

Danville Enterprises, Inc.
Danville, Va.
Broadway — Rialto

Twin City Theatres Corp.
Winston-Salem, N. C.
Colonial — State

Publix Wilby Theatres, Inc. (Corporate name changed to Alabama Theatres, Inc., April 13, 1933.)
Anniston, Ala.
Noble — Ritz
Auburn, Ala.
Tiger
Montgomery, Ala.
Empire — Strand
Paramount — Grand
Selma, Ala.
Academy — Walton
Tuscaloosa, Ala.
Bama — Ritz
Diamond

United Theatre Enterprises, Inc.
Waycross, Ga.
Lyric — Orpheum

The Grand Co.
Columbus, Ga.
Grand — Royal
Rialto — Springer

Community Theatres, Consolidated
Macon, Ga.
Ritz

Capitol Theatre Co.
Macon, Ga.
Capitol (Transferred to United Theatre Enterprises February 9, 1933.)
Grand (Transferred to United Theatre Enterprises December 1, 1932.)
Rialto

Community Theatre Enterprises, Inc.
Brunswick, Ga.
Bijou — Ritz

Theatre Operating Co.
Savannah, Ga.
Lucas — Arcadia
Odeon — Auditorium
Bijou

Valatenga Theatres, Inc.
Bristol, Tenn.
Paramount

Birmingham Theatre Operating Co.
Birmingham, Ala.
Ritz

Atlanta Theatres Operating Co.
Atlanta, Ga.
Capitol

Palmetto Theatre Co.
Anderson, S. C.
Strand
Columbia, S. C.
Ritz — Imperial
Carolina — Rex

Charlotte Amusement Co.
Charlotte, N. C.
State — Carolina

Greenville Enterprises, Inc.
Greenville, S. C.
Carolina — Rivoli

Carolina Amusement Co.
Spartansburg, S. C.
Carolina — Strand

Carolina Rex Theatre Corp.
Sumter, S. C.
Rex

Virginia Tennessee Theatres, Inc.
Bristol, Tenn.
Columbia — Cameo
Charlottesville, Va.
Paramount

Publix Virginia, Inc.
Lynchburg, Va. — Isis
Paramount — Academy

ONTARIO WOMEN ASK GOVERNMENT SUBSIDY

If the Provincial Council of Women, of Hamilton, Ontario, Canada, has its collective way, the Ontario government will go into the motion picture business. The suggestion is that the government subsidize one theatre in each town of 10,000 population, for the presentation of one performance weekly suitable for the juvenile. Proportionately, says the Council, the government should aid additional theatres in larger centers on the basis of one house for each 5,000 inhabitants. Not specific in method, the Council believes the government might pay the film rental for the juvenile performance. Exhibitors are somewhat less than burning with enthusiasm, it is indicated.

Publix Newport News, Inc.
Newport News, Va.
Paramount — James

Atlanta Enterprises, Inc.
Atlanta, Ga.
Paramount
Georgia (Acquired March 25, 1933.)

Rialto Co., Georgia
Atlanta, Ga.
Georgia (Lease expired March 24, 1933.)

Augusta Amusements, Inc.
Augusta, Ga.
Imperial — Rialto
Modjeska

Birmingham Enterprises, Inc.
Birmingham, Ala.
Galax — Alabama
Strand

Johnson City Enterprises, Inc.
Johnson City, Tenn.
Criterion — Majestic
Liberty

Companies Paid from Dallas

Date: February 7, 1933

Paschall-Texas Theatres, Inc.
Amarillo, Texas
Paramount — Mission
Fair — Rialto
Harlington, Texas
Arcadia — Rialto
McAllen, Texas
Palace — Queen
Mercedes, Texas
Capitol
Temple, Texas
Arcadia — Gem
Bell
Weslaco, Texas
Ritz
Waco, Texas
Orpheum — Strand
Waco
Vernon, Texas
Vernon — Pictorium
Queen
Wichita Falls, Texas
Majestic — State
Strand — Palace
Gem
Abilene, Texas
Paramount — Majestic
Palace — Queen
Breckenridge, Texas
Palace — National
Brownwood, Texas
Lyric — Gem
Eastland, Texas
Lyric
Ranger, Texas
Arcadia — Columbia
Corsicana, Texas
Palace — Ideal
Grand
Mexia, Texas
National — Palace
Denison, Texas
Palace — Dreamland
Paris, Texas
Plaza — Grand
La Mar
Tyler, Texas
Arcadia — Queen
Majestic

Brownsville Amusement Co.
Brownsville, Texas
Capitol — Queen

Albuquerque Theatres, Inc.
Albuquerque, N. M.
Mission — Sunshine

Dent Theatres, Inc., of Texas (Operation turned over to Paschall-Texas February 8, 1933.)
Dallas, Texas
Arcadia
El Paso, Texas
American — Plaza
Ellanay — Wigwam
Palace

Central Texas Theatres Corp.
Austin, Texas
Paramount — Queen

Enterprise Realty Co.
Galveston, Texas
Queen — Tremont

Old Mill Theatre Co.
Dallas
Old Mill

San Antonio Amusement Co.
San Antonio
Aztec — Texas
State

United Amusement Co.
Ft. Worth
Palace

Companies Paid Directly by Operators

Date: February 11, 1933

Altoona Publix Theatres, Inc.
Date: February 11, 1933
Altoona, Pa.
Capitol — Mishler
Olympic
Huntington
Grand

Publix Pennsylvania Theatres, Inc.
Johnstown, Pa.
Strand

Ft. Smith Theatres, Inc.
Date: February 15, 1933
Ft. Smith, Ark.
Joie — New
Mystic — Temple

Arkansas Amusement Co.
Date: February 2, 1933
Little Rock, Ark.
Capitol — Pulaski
Royal

New Color Company Formed

Perfecolor Sound Studios, said to hold world rights for a German color process, has been incorporated in New York with offices at 912 Fifth Avenue and a studio on Long Island. Mrs. H. C. McKeever is the president.

Reduce Theatre Licenses

A reduction of 25 per cent in theatre licenses has been announced in the college town of Pullman, Wash.

JENKINS' COLYUM

Sioux Falls, S. D.

DEAR HERALD:

It won't be necessary for Secretary Wallace and the Department of Agriculture to take steps to curtail the production of farm products; the Lord is looking after that matter. We have been traveling with Sherm Fitch, manager for RKO, for the past week and we have covered pretty much all of South Dakota and there won't be enough wheat, oats and rye grown to feed the grasshoppers.

But speaking of Sherm Fitch. That bird hasn't any more regard for a man's feelings than a bull pup. He has a radio in his car and every time we would doze off to try and forget the heat he'd turn the damthing on and get a jazz orchestra. We threatened to shoot him several times and we wish now we had. His wife is sorry we didn't, too.

The heat must have gone to Sherm's gourd, for he wanted to bet us a case of "Prosperity" on everything he could think of. When we'd see a bird sitting on a telephone wire he'd stop the car and offer to bet us a case that it would fly west or east and let us take our choice.

He offered to bet us a case that it was 130 in the shade and before we'd gone a mile he offered to bet that it was 20 below zero, but every time he'd offer to bet he would start that jazz orchestra. We wished a thousand times that we had brought our gun. If ever we travel with that guy again it will be during the open season on district managers.

▽

There, what did we tell you last week? We told you that if Charlie Ruggles was in RKO's "MELODY CRUISE" it would be a good one. We saw a screening of the picture today and Charlie is in it, and *how*. That boy Charlie draws four stars with us any time. When Charlie is in on the screen if we are not there you'd better call up the hospital and make inquiry about our condition.

▽

We went into a cafe at Aberdeen and Sherm ordered a T-bone steak and the girl brought him pork chops. He looked at the girl and said: "Whadja mean bringing me pork chops; I ordered a T-bone steak." The girl begged his pardon and took the chops back, and we said to him, "Sherm, you shouldn't treat our little Nell that way," and Sherm replied, "Little Nell nothing; I wouldn't eat pork chops if it would keep my grandmother from having twins." There's no darn sense in a man talking that way.

▽

We found two very delightful people operating the Majestic theatre at Aberdeen, Mrs. Elfrieda Mass and husband. It had been about four years since we called on them, and, even after they learned who we were, they invited us into their office. When we left we didn't take a thing with us except a pleasant memory and Mrs. Mass' check for a renewal of their subscription to the HERALD. The industry should have more like them.

A. S. Mannes operates the Ritz theatre at Aberdeen. This is another independent house, and we judge from all appearances that they are getting their share of the business regardless of the Publix opposition. We find that somehow this kind of opposition isn't cutting as much alfalfa as it used to. People seem to be having a more kindly feeling toward local operation.

J. P. Hartman operates the Astor theatre, another independently owned house. J. P. doesn't care what Publix is doing; all he's interested in is letting the public know that J. P. has at the Astor, and from the looks of his lobby and front the public don't have to ask.

We found John Hawkins of the Waubay theatre at Waubay nursing a sore jaw when we called. He had just come from the dentist office, where he had had every tooth in his head yanked out, and did he have our sympathy? We went through that ordeal back in the days when they used a canthook to yank.

▽

We worked on Paul Anderson of the Strand theatre at Bryant trying to sell him the HERALD until we got up a sweat and we gave it up and went out and sat in the car. Sherm stayed with him for about an hour to sell him some RKO service and then came out and handed us four bucks and we asked what that was for and he said it was for Paul's subscription. We said, "Why Paul said he didn't want it," and Sherm replied, "Yes, but he did, but he said he didn't like the looks of you and he wouldn't trust you because he thought you'd steal it." Then we went into Paul's cafe.

▽

The last time we saw Jack Shearer of the State theatre at Huron he was running a theatre at Park Rapids, Minn. That was about six years ago. Since then he operated a show at Rapid City, S. D.

Jack says opposition don't mean a thing to him; all he is interested in now is whether it is going to rain or not. Jack has got a young baby; that is, it must be young, for he says it is only three weeks old, and he thinks the sun, moon and stars and the most of South Dakota revolves around that kid. Whenever a man talks that way about his baby you may know that he's a real chap, and we've got Jack pegged in that class. Jack wanted to celebrate, and Sherm suggested that we help him do it. There's one thing we will bet our dough on, and that is that Jack's opposition knows that Jack is in town. Another thing that helps Jack out is that he's a HERALD fan.

▽

At Chamberlain we met Mr. Beck, of the firm of Beck & Sorensen, who operate the State theatre. We found Mr. Beck a delightful gentleman, and the State theatre to be one of South Dakota's best. We also met H. P. Vogt, who formerly was the projectionist at the Estherville theatre at Estherville, Iowa. He remembered us from former days. Fred Legler is the projectionist at the State for Beck & Sorensen. Fred used to operate for Claude Hanson at Redfield, where we met him some years ago. Fred knows projection from A to Z.

▽

By way of 1790 Broadway, New York, we have the following letter from our old friend Anton Gilles of the Gilles and Opera House theatres at Wahpeton, N. D.:

"Mr. Jenkins in his report to the HERALD of June 10 says that he found Mr. Frederick, of the Grand theatre in Breckenridge, Minn., making some picture frames, and Schrieber nursing a severe case of lumbago, and he said that they had just finished running 'So This Is Africa.' If Schrieber told him that he must have got it from Wahpeton, as we ran the picture. As Mr. Jenkins puts it, it is enough to give lumbago for miles around.

"I guess Jenkins was delirious from it himself, or from the 3.2 they are serving in Breckenridge, or he wouldn't have made this report. Wahpeton is only a rabbit's jump from Breckenridge, and I wish to advise Mr. Jenkins whenever you are in this neck of the woods again not to pass up Wahpeton."

And next time, Anton, you stay home when I'm around your bailiwick. By the way, glad to hear that your new state theatre association is off to a good start. And that goes, too, for our good friend John Piller.

COLONEL J. C. JENKINS.
The HERALD'S Vagabond Colyumnist

TRAVELERS . . .

E. M. NEWMAN returned to New York after six months in Europe gathering Vitaphone material.

COLIN KEITH-JOHNSTON, English actor, returned to London.

MRS. IVY SAWYER SANTLEY, actress and wife of Joseph Santley, president of the Lambs, sailed for Europe.

DOUGLAS FAIRBANKS, JR., returned to New York from Europe. Illness postponed his return to Hollywood.

MR. and MRS. JULES BRULATOR sailed for Europe.

MRS. LAURA LA PLANT SEITER, player, sailed for Europe.

SEYMOUR FELIX left New York for Paramount's coast studio to stage the dances for the Marxes' "Duck Soup."

LESLIE HOWARD arrived in New York, en route to London.

EDWARD PARAMORE, Paramount scenarist and assistant director, arrived in New York from California.

EDMUND GRAINGER arrived in New York last week to meet his father, James R., who arrived from Italy.

JAMES DUNN is vacationing in New York.

MURRAY BEIER, of Madison Pictures, was due to return to New York from eastern sales tour.

WILL H. HAYS, president of MPPDA, arrived in Hollywood for production code conferences.

SPYROS SKOURAS returned to New York last week from Hollywood.

GEORGE WEEKS left New York on a tour of Mayfair exchanges.

GORDON ELLIS, of General Theatres, Australia, arrived on coast, en route to Sydney.

BUDD ROGERS, sales head of First Division, was in Cleveland.

MICHAEL L. SIMMONS, advertising director of Monogram, arrived on coast to assist Darryl Zanuck in preparation of his novel, "The Bowery."

ARTHUR KELLY, foreign chief of United Artists, sails Thursday for tour of European offices.

JOSEPH I. BREEN, coast representative of Will H. Hays, arrived in Hollywood from Chicago and New York vacation.

MAURICE OSTRER, head of Gaumont British, and ARTHUR LEE, American manager, arrived in Toronto from New York.

HAL HORNE and EDWARD FINNEY, of United Artists' home office, arrived in Hollywood.

NAT LEVINE, president of Mascot Pictures, arrived on coast.

ACES GOODWIN, radio performer, left New York for Hollywood to appear in pictures.

NED MARIN left New York for Los Angeles.

I. E. CHADWICK left New York for the coast.

H. W. KAHN, former European manager for Fox, left London for new post in South Africa.

ARCH REEVE, Fox studio publicity director, reached New York from Movietone City.

ELIZABETH LONERGAN, New York representative for London film papers, will fly Sunday to Hollywood.

HENRIETTA CROSMAN, Fox player, left Movietone City for Canadian tour.

HASSARD SHORT, theatrical producer, arrived in New York from London.

Anna Neagle in "Little Damozel"

The picture "The Little Damozel," released in this country by E. H. Goldstein, features Anna Neagle and James Rennie, and not Jack Buchanan, as was stated in MOTION PICTURE HERALD, issue of May 20. "Say It With Music," also released by Mr. Goldstein, was produced by British and Dominions Film Corporation, instead of British International Pictures, as stated.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

CLEARING THE RANGE: Hoot Gibson—Only fair. Running time, 61 minutes. Played May 31-June 1.—P. G. Held, New Strand Theatres, Griswold, Iowa. General patronage.

Columbia

AIR HOSTESS: Evalyn Knapp—Just fair week day feature. No one in cast that means anything to the box office. Running time, 67 minutes. Played June 10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

AIR HOSTESS: James Murray, Thelma Todd—Here is another good picture from Columbia. Story and direction good and plenty of thrills and laughs. Enough action for Saturday but also good for any other day you can play it. Business not up to average on account of bad weather, but all who saw it were certainly pleased. This is the type of entertainment that we would like to have more like. Running time, 70 minutes. Played June 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—This is a fine picture of the kind. Acting splendid by both stars. "Story Big" but war, Chinese and horrible things our patrons have had too much of and they just won't come and see this kind of feature. People want something to laugh at and be entertained, not shocked.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—I did not think that this deserved the praise that has been given it by the critics in the larger cities and also in the trade press. It's a good little story, but the dialogue about the baby and what to do with it is rather frank, and I would say for adults only. It seemed to please but did not draw any extra business after we had given it extra advertising. Running time, 73 minutes. Played June 1.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

McKENNA OF THE MOUNTED: Buck Jones—Just an ordinary picture that seemed to please the western fans at 10c and 15c bargain prices. Band concert for competition and this kept a few of the regulars away. Running time, 60 minutes. Played June 14.—Marion F. Bodewell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MAN AGAINST WOMAN: Jack Holt—Some more fine acting on Holt's part. The theme was of a hard-boiled "Dud" that used his fists instead of a gun. The picture is nothing to brag about and yet it won't harm your standing in the community.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

MAN AGAINST WOMAN: Jack Holt, Lillian Miles—A good program picture. Jack Holt is good in any picture. He always gets his man.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MUSSOLINI SPEAKS: "A motion picture autobiography" of Benito. It was all right as a historic and travel, but only Italians and a few teachers came out to see it. It's a hard one to put over unless you have a large Italian neighborhood. The picture is about a speech of Mussolini at Naples. With various scenic-shots and events thrown in, the picture is interesting and educational. 90% of Nashwauk's Italians came to see it and they raved about it (evidently in Italian, for our box office took a nose dive the second night). Running time, 70 minutes.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

OBEY THE LAW: Leo Carrillo—Leo with his Italian dialect clicks in our town. This picture has Leo as a barber and he exposes a crooked ward political boss. I thought the picture to be a poor attempt at something but I must have been wrong, for it was liked. Running time, 60 minutes.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

OBEY THE LAW: Leo Carrillo, Lois Wilson—After reading many reports on how raw "So This Is Africa" is, I cancelled it out and set this picture in. Receipts, after two nights and one matinee, did not amount to enough to pay for films and express. The picture itself is all right, clean, dramatic and entertaining with a decided "good American citizenship" flavor to it, reminiscent of "The Star Witness." But it didn't draw. I'm sorry for my bank account that I didn't run "So This Is Africa," but I do recommend "Obey the Law" as a darn good show. Eddie Garr's impersonation of Groucho Marx and Maurice Chevalier was particularly good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—A good program picture, has plenty of action and a nice little story. There is enough action in this for a Saturday night crowd, and if your patrons are getting tired of westerns try this on them for a change. We ran it on Friday night and it drew average business and pleased. Running time, 68 minutes. Played June 6.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy—A very fine picturization of our debased politics. Lee Tracy as the vociferous young congressman should click anywhere; however, we did not have to call out the "reserves" to hold back the crowds.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

WHEN STRANGERS MARRY: Jack Holt—Good picture of its kind. Running time, 69 minutes. Played June 9-10.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

First National

BLONDIE JOHNSON: Joan Blondell—It has action and the people liked it. Played June 6-7.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

BLONDIE JOHNSON: Joan Blondell, Chester Morris—Another gangster picture from Warner. Murder seems to be the most important point in making pictures now. Every picture made during 1933 has contained murder and the public is fed up on it. However, in spite of the murder angle this one is very good. Lots of excitement and thrills. Blondell very good and also Morris. Business about average. Play it only one day. Running time, 60 minutes. Played June 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—A picture that drew well and pleased all. Not Barthelmess' best by far, but it was good and had a good box office report, which means plenty nowadays.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

ELMER THE GREAT: Joe E. Brown—Our Sunday business was a little above average on this one, and the crowd thought it a great show. Joe gives you plenty of laughs as the small town ball player who made good with the Chicago Cubs. Try and get all the ball fans in on this. It's a great show for them, but will please most any picture fan. Running time, 70 minutes. Played June 4.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

EMPLOYEES ENTRANCE: Warren • William—Very entertaining. Pleased majority. Running time, 75 minutes. Played June 4-6.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FRISCO JENNY: Ruth Chatterton—A mighty fine picture. Gave good satisfaction to all. The star's work was great. Played June 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GRAND SLAM: Paul Lukas, Loretta Young—An awful flop at the box office. Picture is not bad.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SILVER DOLLAR: Edward G. Robinson, Bebe Daniels, Aline MacMahon—A supposed to be historic yarn, and it was well done, fine acting, but no draw at the box office.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

SILVER DOLLAR: Edward G. Robinson, Bebe Daniels—Liberty gave this picture four stars and I think they used very good judgment. I think it is a fine production and was very much pleased to again see Bebe Daniels back again. She is a polished actress and hope she will be seen again soon. Edward G. Robinson is always good and my patrons enjoyed this production, especially on account of the scenes being laid in Denver and also that they are interested very much now in the silver situation. Come on, First National, give us some more as good as this one. Running time, 84 minutes. Played April 27-28-29.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

20,000 YEARS IN SING SING: Spencer Tracy—Good picture. Did a nice business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Here we have Joe E. as a champ swimmer with Farina as his trainer. The audience is kept in a happy mood. It takes Joe E. to fill our house, and that makes everybody happy.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

Fox

CALL HER SAVAGE: Clara Bow—This picture is a big disappointment, entirely unsuited for the star. Those who remember her in silent pictures will not like this. Another one like this one and Clara is through. Fair business first night, poor second. Running time, 88 minutes. Played June 2-3.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CAVALCADE: Diana Wynward, Clive Brook—Well produced picture. Will not please fifty per cent. Did not do average business. Played June 11.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—A wonderful picture, which five patrons told me they enjoyed. The remainder of the audience were bored. Personally I enjoyed this picture very much but cannot run pictures for my own benefit. The English accent was hard to understand and small town patrons are not interested in history. A great production that is not meant for the small town. Running time, 110 minutes. Played June 9-10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GOLDEN WEST, THE: George O'Brien—Exceptionally high class week-end picture for the small town. Zane Grey seems to be the best star we can have to bill on the advertising of a western. This not a cowboy opera, strictly speaking, but enough action to please the western followers, yet having a good story. Photography excellent. Played June 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Very good, everyone enjoyed this. Hot weather killed business. Running time, 76 minutes. Played June 11-12.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—No good. It fell flat at the box office. These two birds are through as far as drawing is concerned. Running time, 76 minutes. Played June 11-12-13.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HOT PEPPER: Edmund Lowe, Victor McLaglen—Plenty of action and rough comedy. Will please the average country patrons.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

HUMANITY: Ralph Morgan, Boots Mallory—Very good picture, but a hard title with which to draw patrons. Business light in consequence. Played June 4-5.—P. G. Estee, S. T. Theatre, Parker, S.D. Small town patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien—Did not go over with me. Had nice music, but draggy and no appeal. Running time, 68 minutes. Played June 11.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—A spicy little picture with plenty of pep and action which is bound to please all.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—This fell flat at the box office. If the drunk and some of the smut had been left out of the picture it would have gone over a lot better. Running time, 82 minutes. Played May 26-27.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—I always like Spencer Tracy in any picture and my audience thoroughly enjoyed the wise-cracking in this one. Not a mammoth production but one that will please most any kind of an audience. Running time, 80 minutes. Played June 1-2.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—A very entertaining program picture. They all liked it. Lots of comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROBBERS' ROOST: George O'Brien—Fair; none of the westerns draw much for us. Running time, 64 minutes. Played June 7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ROBBERS' ROOST: George O'Brien—Very good Zane Grey western. Running time, 62 minutes. Played June 2-3.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ROBBERS' ROOST: George O'Brien—This is a production that will please almost anybody who likes action, outdoor life and comedy. Good for any small town.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—No doubt the best small town picture of the year. Just the type Rogers shines in. Being so dry here hurt our attendance. I wish Fox would give us more pictures like this. Running time, 100 minutes. Played June 4-5-6-7.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—The world's best picture for the small town and country patronage, but I received a poor set of records which queered the picture for me. With good records this would have pleased 100%. A lot had been censored. Why film scenes that do not pass the censor board in Kansas but get by in Nebraska, fifteen miles from here? Running time, 100 minutes. Played June 7-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—This certainly did not prove the big attraction for me that I thought it would. It is good, all right, but we had the misfortune to play it during the recent heat wave and not even Will Rogers was strong enough to pull folks into a theatre that was not as cool as their own front porches.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Very interesting picture, that drew slightly better than average business. The photography is very dark in places. Running time, 75 minutes. Played June 16-17.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—Very good picture. Different locale and well produced. No draw, however. Played June 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BLONDIE OF THE FOLLIES: Marion Davies—Good for city and suburban theatres but not of much value for country patronage.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

MGM

DIVORCE IN THE FAMILY: Jackie Cooper—I ran this one late for Friday night and Saturday matinee and it sure pleased the women and kiddies. Wish we could get more pictures like this for what the small town needs is a good, clean picture for the kiddies, something they understand and like. One 7-year-old said as he left the theatre, "Why don't you get some more pictures like this, Miss Gladys?"—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Excellent. Will please majority if you can get them in. It's not a picture that will build. No love interest, strictly politics. People know what they want to see, and don't come unless they think they will like it. It's a picture everybody should see, but we did no business on it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Barrymore and Stone are great. A good evening's entertainment absolutely ruined by entire cast of English players. They are all excellent actors and actresses, but you can understand very little they say. Why producers continue to use English-speaking people is beyond me. Had I known this, would not have shown it. Played June 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LOOKING FORWARD: Lionel Barrymore—A lot of conversation about the depression. People did not care for it. I played Sunday and Monday and did not take in film rental.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—A good picture that did about the poorest business this year. Not the picture's fault. Too many Barrymore pictures being made. Played June 13-14.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Very nice picture and drew better than average. Montgomery fine. Eilers okay but she's been free-lancing so much of late and the releases are too close. If companies are going to loan stars to one another they should make some arrangement to keep releases from conflicting. Running time, 70 minutes. Played June 18-19.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

MEN MUST FIGHT: Diana Wynyard—Did not please. The acting was O.K. but the theme of the play did not get over.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—Good picture but for some reason it did not draw for us. It seems as if her pictures don't draw any more. The rental was too high. No more of her pictures unless we can buy them at a figure where they will make a little money. I am sick and tired playing pictures just for the fun of it. Running time, 76 minutes. Played May 21-22-23.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RASPUTIN AND THE EMPRESS: John, Ethel and Lionel Barrymore—Very remarkable performance with a cast as near perfect as one could ask. Slightly gruesome in spots, it nevertheless holds the audience's attention from beginning to end. That is, it would if there was an audience. This took a terrible flop for us and cannot possibly pay expenses. Played June 18-19.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RED DUST: Clark Gable, Jean Harlow—Good. Harlow-Gable make a fine team. Good business. Played June 4-6.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes—Very poor. Novarro and Hayes miscast in very poor story. No business. Running time, 79 minutes. Played June 11-12.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—A great picture. Wonderful acting by the stars. Story of the type people have had too much of and they just won't come out to see this kind of entertainment. It makes no difference what stars are in them or who made the picture, they will not draw any business.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—I would say this picture was a well made one, but as far as I go and from remarks from my patrons, I wish all companies would take all the prints they now have of Chinese pictures and send them to Frisco's Chinatown and leave them there. My opinion is that the picture was very long drawn out and tiresome. Running time, 79 minutes. Played June 10-11-12.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

WHAT! NO BEER? Buster Keaton, Jimmy Durante—Not up to Keaton's standard. Very few laughs. Fair business. Running time, 78 minutes. Played June 7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Not much of a picture. Did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—About half of the patrons stayed to see this picture twice and it pleased about 90 per cent. If I never see these two stars again it will be soon enough, but if small town theatres keep open it will be with this kind of picture. It is what the young folks demand and they compose 80 per cent of the audience now, so speed up the Keaton-Durante pictures. Running time, 78 minutes. Played June 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A very fine picture which will no doubt draw extra well in Catholic communities. We have quite a few here and must admit that we did extra business although even then there was practically no profit after the percentage was paid. Played June 4-5.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Monogram

DIAMOND TRAIL, THE—Rex Bell—A very good action picture. Pleased a Saturday crowd. Story interesting.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Helen Twelvetrees—Pretty good Chevalier, fairly free from the bedroom stuff that has dropped this star from the top. He doesn't draw for us these days. The baby rather steals the spot this time. Played June 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BEDTIME STORY, A: Maurice Chevalier, Helen Twelvetrees—Very cute. Holds interest and patrons go out feeling as though they had been entertained. Played June 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BIG BROADCAST, THE: Stuart Irwin, Leila Hyams, Bing Crosby and other radio stars—I had this picture booked for three days, held it over for another day, which is a pretty good boost for a picture in my theatre. It is a well directed picture and one that will get money in most any locality on account of the popular radio stars. If it does not get money, there is something wrong with the exploitation. I used an outdoor horn, giving the public songs, etc., by Kate Smith and Crosby. Running time, 88 minutes. Played March 18-19-20-21.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

EAGLE AND THE HAWK, THE: Fredric March—Great acting by Fredric March. Picture not very well liked by the women as there is no love interest. Business average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—Another good picture from Paramount. Direction good, acting good and story good. Paramount has the "stuff" so far this season and here's hoping they will keep up the good work. Marshall is very good and so is Maritza, while Ruggles and Boland furnish the comedy. In our town it will only stand one day as the main characters are not so well known. Business fair. Running time, 60 minutes. Played June 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EVENINGS FOR SALE—Herbert Marshall—One of those gay, delightful pictures that make one feel the evening has been well spent. However, it has no drawing power and we didn't seem able to put it over. Had no one the first night, but fair crowd the second so it seemed to have "word of mouth" pull.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—This drew a little above average business. Some people thought it was beautifully presented; others thought it disgusting. Personally, I thought it all right and was not ashamed to stand at the front door as folks went out.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FROM HELL TO HEAVEN: Carole Lombard, Jack Oakie—Now who would know that this was a fairly good picture, with race track background? We told 'em in our ads, but what about those who did not see ads? Friday and Saturday business off in consequence. Played June 16-17.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FROM HELL TO HEAVEN: Jack Oakie, Carole Lombard—Light story on the "Grand Hotel" type which held interest throughout. A very good program picture which we would say is good for Saturday if any picture is good for any date. We haven't been able to find many which will pay expenses. Played June 16-17.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—A swell show and did a good Sunday business. Monday poor. Personal appearance and same show of Dunn 30 miles from me day and date. This helped, I think. Played June 4-5.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott, Sally Blane—Very satisfactory western. Zane Grey's name helps at the box office. We like Paramount recording. Running time, 60 minutes. Played June 9-10.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

I LOVE THAT MAN: Edmund Lowe, Nancy Carroll—Very fair entertainment. Lowe and Carroll are good in their parts. Played June 13-14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe—This surprised me with its drawing power. We have not played many animal pictures so this proved a good Saturday night draw. Circus scenes good. Circus fire excellently done, and entire picture above average.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—Here is the prize package in fanciful adventure dramas. Any one who has ever enjoyed the Tarzan type of pictures should be delighted with this. It has everything plus. Plenty of romance for the better halves. Clean as the proverbial hound's tooth. If ever there was a picture for the whole family this is it. Recordbreaking heat Sunday prevented much business. Monday was cooler and business was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PICK UP: Sylvia Sidney, George Raft—Pleased small crowd who were looking for light entertainment Believe Sylvia Sidney as well liked as in any she has played in for a long time. They use her in too much sob stuff; in fact, who wants to see all this sob stuff now, any way? Aren't we looking for something to cheer us up now? Played June 11-12.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PICK UP: Sylvia Sidney, George Raft—Nice picture to better than average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PICK UP: Sylvia Sidney, George Raft—It is a splendid all-talking picture if you like mostly talking. "Pick Up" will fill your wants. George Raft's voice recording is most excellent. Of course, this is a good

picture, but it is not a "42nd Street." Folks, we theatre folks, I will venture to say there is not one of us but what has been hard hit and there is a cause for it more than this depression and I am telling it like I have seen it right here at my theatre in 18 years' experience. I will just mention "42nd Street" to explain myself. With a picture like this, right on the dot at 7:30 P. M. my ticket window is open and I have customers already lined up to do business with first night run good, second night better, third night extra good. So when this good picture has made me a little good money then along come 13 more of those all-talking kind that eat up the little good money I made on the one good one. And during the time I am playing those 13 unlucky ones my theatre-going crowd has become disgusted and lined up with other amusements. Amen.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

PICK UP: George Raft, Sylvia Sidney—A superior picture in every way. While it is more what is termed a woman's picture, men will also find it much to their liking. The sex angle has been handled very artistically. Get behind it. Considering the hot spell when this was played, it did about all that could be expected.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SHE DONE HIM WRONG: Mae West—It gets the business. Not for your church goers, of course. A man's picture, as the ladies can hardly admit they liked it much, even though they may. It will be interesting to see what can be done with Mae West in getting stories that she can readily deliver in. She's a mistress of her art in her one character. Nobody else can handle it and make you like her, too. Running time, 7 reels.—Played June 4-6.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SIGN OF THE CROSS: Fredric March, Claudette Colbert, Elissa Landi—Wonderful production. To my mind, DeMille's greatest. Advance word of mouth of the horrors of the arena scenes kept business below what the picture deserved. I cannot help but feel that the great message of the picture so far overcomes this that such an idea is almost foolish. But I couldn't seem to get that over to my people here. Many of our regulars refused to take a chance after what they've heard. Running time, 14 reels. Played May 28-30.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton—Get out your adjectives and superlatives to properly describe this. It is massive, gigantic, spectacular, awe inspiring, etc. A lot of money was spent on this and I hope they get it back plus a profit. Fredric March is superb in this. Elissa Landi is very appealing as the Christian maiden. The arena spectacle is something they won't forget in a hurry. I used the special herald they have on this subject, gave them to our patrons as well as distributing them in the neighborhood. The weather favored us, a cool spell after a hot spell. Business on this was very good.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

STRICTLY PERSONAL: Dorothy Jordan, Marjorie Rambeau, Eddie Quillan—Another nice program picture, that's all. Holds interest of those who come, but who comes any more? Played June 9-10.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

UNDER THE TONTO RIM: Verna Hillie, Stuart Erwin—Just a fair western. Lacked the magnificent scenery generally used as background for Zane Grey stories. Played June 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WOMAN ACCUSED, THE: Cary Grant, Nancy Carroll—I did not read the story when it appeared in Liberty magazine. Ten famous authors each wrote a chapter, so it ought to be good. Whether the picture follows the story closely I cannot say, but they made a mighty good job of it. From the very first flash until the final fadeout, it holds your interest every second. They have given this a classy production. Handle this as you would a big special. The picture will back you up and the ending will send them out pleased. Business is about what you would expect on a beautiful sunny Sunday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

RKO

BILL OF DIVORCEMENT: John Barrymore, Katharine Hepburn—If your patrons like real, honest to goodness heavy drama, this is a feature that they will like. Drew a very satisfactory business at my theatre and I did not have to mortgage the home to pay for it. As far as I go RKO has made quite a number of features that have been very good on drawing power this year. Running time, 70 minutes. Played March 18-19-20-21.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

CHEYENNE KID, THE: Tom Keene—Very good western, but hot weather ruined my business. Played June 6-7.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHEYENNE KID: Tom Keene—If your patrons like western pictures, this one will please. Played June 7. —J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

GREAT JASPER, THE: Richard Dix—I think Dix is a wonderful actor, but he is badly miscast in this picture. Too much love and too slow for this boy. Running time, 86 minutes. Played June 11-12.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HALF-NAKED TRUTH, THE: Lee Tracy, Lupe Velez—Lee Tracy is the show, with Lupe holding her own. Good entertainment. Played June 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELL'S HIGHWAY: Richard Dix—Strong stuff that gripped our patrons. Good acting and action. A good one of its kind.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

KING KONG: Fay Wray, Bruce Cabot—Children and men thought it great, but the ladies stayed home. Worth about one-half of what RKO gets for it. Running time, 100 minutes. Played June 9-10.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Tied up with the ladies' guild of the Congregational Church and did the best business that we have done since the depression. This is a dandy little picture for a church benefit and every one was well pleased. Sound was very good. Running time, 7 reels. Played June 7-8.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MEN OF AMERICA: Bill Boyd—Just a fair picture. Good for small town. Not Boyd's best.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

OUR BETTERS: Constance Bennett—Strange as it may seem to some of you this thing went over rather well for me, and drew better than average business. I saw several bad reports on this and laid off on advertising it strong. The women came in droves to see it at the matinee, liked it very much and went out and sent other women at night. Business good. It has some red hot moments in the dialogue and action, maybe that is what drew them. Running time, 72 minutes. Played June 13.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

PAST OF MARY HOLMES, THE: Helen MacKellar, Jean Arthur, Eric Linden—Another good picture, but hard to get them in on that title. Rex Beach's tale, "The Goose Woman." Original title would have meant more. Patrons just didn't take a chance. Played June 18-19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—A good picture with plenty of comedy, but it couldn't buck the hot weather. Played June 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SAILOR, BE GOOD: Jack Oakie—A very nice little program picture that has plenty of laughs in it and lots of action. Jack Oakie is some box fighter in this one and as dumb as ever with the gals. Our Friday night crowd went for this one in a big way and it pulled average business without extra advertising. Running time, 68 minutes. Played June 2.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SAILOR, BE GOOD: Jack Oakie, Vivienne Osborne—One of them rough program pictures that please the roughnecks. Satisfaction about 50-50. Played June 15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—Ran this one on a two-for-one bargain night and the patrons lost at that. If Laura Hope Crews had been left out of the picture it might have got by. The patrons even hissed every time she came on the screen. Played June 13.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

TOPAZE: John Barrymore, Myrna Loy—Another crow from RKO. The school teachers and a few of the others thought this extra good, but all others thought it the worst they ever saw. RKO had better start making pictures for the masses and not for certain classes or something is going to pop. This might have been great in Radio City, but in my town it did not draw twice the film rent. Barrymore does some great work in this, and personally I enjoyed the picture, but I'm in this business to make money. This one lost money. Running time, 78 minutes. Played June 7-8.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—A fine cast in an excellent picture with plenty of action. Hot weather hurt business on this. Universal's prints are not any too good. Played June 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—A real air thriller, full of pep, action and a packed house in spite of a bad rainstorm. Running time, 90 minutes. —L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

BIG CAGE, THE: Clyde Beatty—Eight long reels of snarling tigers and lions. No story; would have made a very acceptable one-reel subject. If this is too long for your show you can eliminate reel six. Last of five and first of seven connect in good shape. We did this. Played June 17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIGHTING PRESIDENT, THE: Uncle Carl is sure slipping when he has to resort to handing this kind to exhibitors. Just a lot of old news clips put together with an alluring title hung on to it. Universal, double shame on you.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

KING OF JAZZ: Paul Whiteman, John Boles, Bing Crosby—Splendid. Run it if you want a good musical. It's better than when first released account not so long. Played June 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KISS BEFORE THE MIRROR: Gloria Stuart, Nancy Carroll—You may stack this up against anything made this year and it is my opinion that this picture will come out on top. It is by far better than anything that any one has done, and it will make a super offering for any one's theatre. The opening scene, a love affair between Gloria Stuart and Paul Lukas, is the most clever and most real that one can imagine. The performance of Frank Morgan will undoubtedly be given credit for the best one of the month.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LAUGHTER IN HELL: Pat O'Brien—Poor, much too draggy. No drawing power. The public are tired of these gruesome films. Played June 9.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NAGANA: Tala Birell—Just an average picture. Won't hurt you and won't help much.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—If you enjoy good laughs, don't fail to see this one. Especially enjoyed by the married people. Good at box office. Running time, 71 minutes. Played June 12-13.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

PRIVATE JONES: Lee Tracy—Business below average. A fairly entertaining picture, but Lee Tracy

A TRIPLE PASS, BUT WHO STARTED IT?

That the "What the Picture Did for Me" department is fulfilling its mission of providing exhibitors with a common meeting ground is exemplified in the following exchange of letters. And Edward L. Ornstein of the Vernon Theatre at Mount Vernon, Kentucky, wants to know the identity of the exhibitor in Boston, Massachusetts, who commented on his reports. Mr. Ornstein writes:

Enclosed find copy of a letter which I received several days ago. It is self explanatory. I only wish to state that I would have appreciated it very much more, had the sender signed his name to it. This letter proves how your column brings exhibitors together.

I would appreciate it very much if you would publish this letter. It would stimulate other exhibitors into sending in their comments to the "What the Picture Did for Me" column. I might, too, find the name and address of the writer of this letter. Here is a man over a thousand miles away who writes to me. You would be doing other exhibitors a great injustice if you didn't publish it.—EDWARD L. ORNSTEIN, *Vernon Theatre, Mount Vernon, Ky.*

The letter, postmarked from Boston, follows:

Mr. E. L. Ornstein:

I do not know you but I admire your comment on "Age of Consent" in the HERALD.

I am glad to note that there are some exhibitors still left with a sense of dignity and candid enough to state his real impression. It would not do to sign my name. Keep up your good work.—Boston, Mass.

is no drawing card here. With the thermometer registering an even 100 degrees in the shade, no picture will draw much business. Sound excellent. Running time, nine-reels. Played June 10-11.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

ROME EXPRESS: Esther Ralston, Conrad Veidt—Reports don't lie and mine on this is like others who reported this as n. g. It's a shame to foist this kind on the public.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

TERROR TRAIL, THE: Tom Mix—Here is another knockout western from Tom Mix. You boys who show westerns and do not have the Mix pictures are certainly missing a lot. For me Tom Mix talking pictures are going over better than the old silent ones. It is a remarkable thing to note that after being on the screen for about 20 years, Tom Mix is still right at top. Business good three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

TERROR TRAIL, THE: Tom Mix—Good Western, plenty of riding and shooting. Played June 10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—Full of comedy, and funny situations, action and acting. Not suitable for high-class towns.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

Warner

EX-LADY: Bette Davis—A poor excuse for a picture. It was the mushiest that we have had for a long while. Not a favorable comment from any of those that saw it. Just too sophisticated for us poor "Ex-Ore" Diggers.—L. V. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. General patronage.

EX-LADY: Bette Davis—Well, Bette Davis is not off to a very good start as a star. One more like this one and she will be all washed up before she starts. This type story will not go in small towns. It's plenty hot in dialogue and action and my people thought it very silly. Some of the younger set said they liked it. But the married ones and the older people razzed it plenty. Watch your step on Bette. Running time, 62 minutes. Played June 11-12.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

EX-LADY: Bette Davis—Good picture of the modern idea of living. Pleased the young folks. It's poison to grandma. Running time, 75 minutes. Played June 12-13.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

42ND STREET: Warner Baxter, Ruby Keeler, Bebe Daniels—We did the biggest business in months. It pleased most people.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

42ND STREET: Warner Baxter, Ruby Keeler, Bebe Daniels—Ready built box office attraction for any town large or small. Its name and advance national advertising have done the work for the exhibitor. Comparisons are odious, but it doesn't seem to rate up in the audience mind with the original great musicals, but it won't hurt the business on it. Played May 14-15-16.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

42ND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—A wonderful picture; gave 100 per cent satisfaction. The stars and all of the cast great. I could not find a person that was not satisfied with the show. Played June 11-12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

42ND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—When it comes to musicals we should thank Warner Bros. for this one. Book it and push it and your patrons will thank you. Running time, 89 minutes. Played June 16-17.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

GIRL MISSING: Ben Lyon, Peggy Shannon—A good entertaining picture with no dull spots. It will please.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell—Warners have done it again. Greater box office attraction than the old "Gold Diggers of Broadway." For the first time in five years my house was not large enough. Hot weather and depression has no effect on the drawing power of this picture. Absolutely the greatest box office attraction of all time. I am speaking strictly of box office. My personal opinion is that the old "Gold Diggers" is the best picture, and because of the success of the first one this has the greater drawing power. But this is some picture itself, and just twice as good as "42nd Street," and doubling "42nd Street" at the box office.

Had the scene, "The Forgotten Man," been placed in the middle of the picture instead of the end, it would have been better, but when a picture breaks all records it's hard to say it could be improved on.

I'd like to see Warners re-issue the old "Gold Diggers." It would still make a million for Warners, and a lot of dough for us poor exhibitors right now. The same goes for "The Desert Song," "The Song of the Flame," "Sally" and others.

We are the first in the intermountain region to play the new "Gold Diggers" and it's some honor to get this attraction before the big boys. We advertised it a hundred miles in every direction and were paid for our efforts.

When you get this picture, remember you've got the greatest box office attraction ever made, and it's just up to you to get out and make enough for your summer's vacation. That's what I did, and I am off to Chicago to the World's Fair tomorrow. Good bye, boys; I'll meet all you fellows who run the new "Gold Diggers" at Warner's exhibit at the Century of Progress. Played June 11-12-13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

KING'S VACATION, THE: George Arliss—Good clean picture that no one cares to see.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PICTURE SNATCHER: James Cagney—Not my idea of a good picture, but it pleased the Saturday-Sunday patronage and is evidently the kind of picture they want. Played June 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RIDE HIM, COWBOY: John Wayne—A good western that pleased the kiddies and the country patronage at the Saturday matinee. Played June 10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

UNTAMED AFRICA: This is as good a jungle picture as we have had. Compares well with "Bring 'Em Back Alive" or any of the others. But of course they are tired of this type of picture. We had a clause in our contract that would have allowed us to cancel this, but we wanted to play fair with Warner as they have given us some good pictures this year and we do not feel like canceling their poor ones. We played it to less than average business. If you can put over a June picture play this. Running time, 56 minutes. Played June 9.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WORKING MAN, THE: George Arliss—One of the best pictures of this or any other year. Just what the exhibitors have been praying for. Splendidly produced, acted and directed. Story good and interesting from start to finish. If the producers would make more pictures like this one, the poor exhibitors would be able to get out of the red. Give it all the playing time you can and advertise it as good clean entertainment. Running time, 75 minutes. Played June 12-13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

World Wide

CROOKED CIRCLE, THE: Ben Lyon, Zasu Pitts—One of the best and funniest mystery stories ever brought to the screen. Will make a dandy Saturday show. Use it if you haven't already done so. Entirely suitable for the kids.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DRUM-TAPS: Ken Maynard—The Boy Scout angle to this film seemed to keep the adults away. They seemed to think it was a picture depicting scout training. It really is not up to Ken's standard of his other pictures.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TRAILING THE KILLER: Caesar, the Wolf Dog—Very good picture, but no drawing power. We just couldn't get them in. Do not play this picture on Sunday as it will not do the business. Not a woman in the picture. Running time, 62 minutes. Played May 28-29.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Educational

BURLESQUE—Terry-Toon—Fairly good cartoon. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KNIGHT DUTY—Harry Langdon—This is not an uproarious comedy, but it is decidedly good. Laid in a wax museum, the setting is different and interesting. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Columbia

BUSY BEAVERS: One of the best cartoons we've ever had. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LAMBS ALL-STAR GAMBOLS: Lambs Gambols—Another Lambs Gambol comedy from Columbia. This is the second comedy of this series and both have been terrible. Many kicks and quite a few walk-outs on them. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MGM

CALL HER SAUSAGE: Taxi Boys—This is the last thing in slapstick comedy. Lots of laughs from the kids. It's rough and funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHOO CHOO: Our Gang—A dandy comedy. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROOSEVELT, THE MAN OF THE HOUR: Parts of old newsreels. Not much to it. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SCRAM: Laurel and Hardy—Fairly good. Our patrons like this pair. They draw well.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Paramount

BE LIKE ME: Ethel Merman—A very good one-reel musical act. Ethel Merman sings two or three selections and our patrons enjoyed it very much. We would like to have more of these and less of the silly, slapstick comedies. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BETTY BOOP FOR PRESIDENT: Talkartoon—Wonderful for the kids. I think the adults enjoy it, also. Running time, 8 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SING, BING, SING: Bing Crosby—Went over very nicely. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SINGING PLUMBER: Donald Novis—Novis singing very good, but not much of a comedy. Running time, 18 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

RKO

BARKING DOGS: Fables Cartoon—Good cartoon.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOK AND LADDER HOKUM: Tom and Jerry Cartoon—Fair. Not as good as some.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWO LIPS AND JULIPS: Masquer Comedy—Very entertaining.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

United Artists

BUGS IN LOVE: Silly Symphony—Good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

ART JARRETT: Nick Kenny, No. 2, Radio Series—Acceptable. Nothing to rave over. Nothing objectionable. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHOULD CROONERS MARRY? Frank Albertson—Just a very ordinary comedy that didn't mean a thing. Sound in places was not so good. People nowadays want comedies with more pep. Running time, two reels.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

SHRIEK, THE: Oswald Cartoon—Only fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Vitaphone

BOSKO'S DIZZY DATE: Looney Tune Cartoon—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CONTACT: Frank Hawks—Very entertaining and amusing if you care for airship flying. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GREAT BIG BUNCH OF YOU, A: Merry Melody Cartoon—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HERE, PRINCE: Joe Penner—Some liked, others thought it too silly. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HEY, POP: Fatty Arbuckle—Nothing to it. Not a good laugh in the two reels. Fatty can't come back. I guess he is through. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SKY SYMPHONY: Stoopnagle & Budd—One of the best two reel subjects we ever played.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THREE'S A CROWD: Merry Melody Cartoon—One of the best we have run. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

TRANSPORTATIONS OF THE WORLD: E. M. Newman World Adventures—In this series are shown the various methods of transportation of the world. Very interesting, if your patrons like this sort of entertainment. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WORLD'S CHAMP: Jack Dempsey — Only fair comedy. Dempsey may be a great fighter but on the screen he is just another flop. We had many people walk out on the comedy and come back when the feature started. Even the children did not like this one. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Universal

HEROES OF THE WEST: No. 8, with Noah Beery, Jr.—Got off to a good start, but have steadily lost out. There is such a sameness to it that it is utterly tiresome.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

JUNGLE MYSTERY: Tom Tyler—Just finished last chapter. We believe serials indispensable to get the kid business. They, and grown-up serial fans, all liked this one.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 179.—(A) If the collector lens of a condenser be 4.5 inches from the light source, and this distance be reduced to 4 inches, what diameter collector lens would be required to pick up an amount of light equal to that picked up under the first-named condition? (B) What percentage of the light would be lost by reducing the distance light source to lens as set forth?* (C) Exactly what factors limit distance of collector lens from light source when a straight or H.I. arc lamp is used; when a reflector type lamp is used?

Answer to Question No. 172

Bluebook Question No. 172 was: (A) To what should authorities pay close attention in the matter of removing possibility of fire panic? (B) Does limiting size of projection room ports properly protected by properly fused fire shutters serve any good purpose? (C) Give us your own ideas of effectively fusing port shutters, remembering that to prevent danger of fire panic port shutters must fall within not to exceed two seconds of the starting of an aperture fire.

Here is the list of those who answered acceptably: C. Rau and S. Evans, E. Danielson, L. VanBuskirk, G. E. Doe, H. Edwards, B. Doe, J. Wentworth, T. Van Vaulkenburg, K. Dowling, R. K. Wayland, D. T. Arlen and M. Spencer, L. Hutch and D. Goldberg, E. E. Parkinson, H. D. Schofield, D. Little and J. H. Rathburn, E. W. Warner, D. M. Banks and M. Summers, G. Tiplin, D. Emmerson, M. Greig, R. Rubin and L. Hendershot, B. L. Banks, T. Kelley and C. Cummings, D. Haber and A. Breaston, J. T. Ballinger and D. L. Mason, R. D. Oberleigh and J. Lansing, H. B. Coates, D. Holler and D. R. Peters, M. L. Dinpp and L. S. Quegg, S. Maybe and R. D. Konley, A. Bailey, T. Davis and T. Lambert, K. L. Knight, A. Geibto, B. Jones, A. Ilks and P. L. Jenson, T. Lavenburgh, P. T. Zann and L. Grant, R. Geddings, P. L. Danby, B. L. Blinkendorfer, G. Harrison and E. Harlor, D. U. Grainger, W. and S. F. Love, H. True and S. True, D. L. Danielson and T. R. Bancroft, H. Rogers, H. T. and J. N. Williams, G. Tinlin, B. Diglah and P. Jackson, M. R. Davis, F. F. Franks and P. K. Daniels, R. Suler and R. Wheeler and D. E. Bond, M. H. Lonberger, D. L. Peterson, G. Farmann, L. D. Jones and W. L. Smith, M. L. George and R. Singleton, D. Michaelson, D. L. Dillon, R. S. Allen and. T. N. Williams, J. Cermak, B. L. Tanner and E. Rymer, T. Lambert and T. Davis, L. D. Thomas and F. H. Daniels, L. H. Simmons, P. L. Danby, D. L. Sinklow, O. L. Daris and M. Simms, L. Thomas and D. D. Davis, D. Anderson, G. H. Boyd and L. H. Hines and G. Landers, T. McGruder, D. L. Howard, S. D. Adler.

There were many excellent answers to section A, but the outstanding one was, it seems to me, that of G. E. Doe, who says:

"Provided the projection room has thoroughly fireproof walls, ceiling and floor, there is not the slightest danger to an audience from actual danger of burning. If the gasses and smoke be provided means of escape from the projection room to the outer air, then no danger of suffocation exists. There is, nevertheless, a very serious danger, viz.: panic!

"The things authorities should, but very often do not, pay intelligent attention to in removing possibility of panic are (1) Thoroughly fireproofing of walls, ceiling and floor. This item is generally well attended to nowadays. (2) Means for removal or escape of the enormous amount of smoke and gas generated by a film fire from the room to the air outside the theatre building, as fast as it forms. (3) The selection of fuses that will act quickly to drop all port fire shutters and automatically open vent pipes to their full capacity, at the same time turning on all exhaust fans to their capacity. (4) The placement of the fuses selected where they will have as nearly as possible instantaneous contact with actual blaze when fire starts. Metallic fuses cannot be depended upon to act quickly enough even when so placed. Some highly inflammable substance, film for example, is best suited for instantaneous acting fuse links. However, to get sufficiently quick action such fuse must be so placed that it will have direct contact with the very first flicker of blaze."

[Note: It would seem to me projector manufacturers might, without any appreciable added cost, equip their projectors with a film fuse link installed in a slot in the mechanism casing immediately over the aperture. No room for it? It can be done. The fuse element might consist merely of a round "string" of celluloid. —F. H. R.]

(B) D. Danielson says exactly what almost every one has said in various forms of words, namely: "If port shutters are properly made, properly installed and properly fused, no good purpose is served in limiting their dimensions. An object without friction, except with the air, will fall sixteen feet per second." (Not checked but presumably correct.—F. H. R.)

To which many added the thought that limiting port size may and very often does hamper projection and make for poor results, all of which is evenly and exactly true. For years some official "experts" (?) insisted upon limiting port sizes to 4 inches wide by 12 inches high. Terrible! In Richmond, Va., many years since, I actually saw (believe it or not) an observation port in a brick wall 12 inches thick which measured a trifle less than 4 inches square. Only a spot of the screen about 6 feet across could be seen by the projectionist. When there was a shadow on the screen too small to reach into the range of that "port," well it was just too bad.

(C) I am free to say that very few of those whose names are included in this week's list as successful were fully so on this one. I just hated to cut the list down to almost nothing by eliminating all who failed on this one, so I passed them with intent to "land on them" here. Dale Danielson came nearest to making fully good by describing a system he had himself had inspected in some unnamed theatre. You people take a look-see at what J. Wentworth says:

"First, some master element, either a cord or mechanical arrangement, must be the movable element held in place by the fuses and released by the burning or melting of any one of them. All port shutters must be attached to and held open by this single element, so that when it is released all shutters are also released and all fall. This element must be so arranged that it may be released manually, preferably at a point close to the main entrance to the projection room.

"The fuses themselves must be of such nature that they will "let go" practically instantly from contact with blaze. They must be so located that the incipient blaze will reach them immediately. In practice, fuse metal requires an appreciable length of time to melt, even when in direct contact with such a blaze as would be set up the first second or two of a film fire at the aperture of a projector. It then is advisable to not depend upon metal fuses, though they may, if desired, be used in addition to some quicker acting device."

** Note: Since it cannot be expected that every man can make calculations of this sort I will not discard your answer as a whole should you fail in B. As a pointer it is the comparison of the areas of a 4.5 inch circle with the area of the face of a lens of the diameter required.*
ameter required.

WABASH AVENUE

CHICAGO

With the heavy influx of visitors for the Fair, business at loop theatres has spurted sharply upward the past two weeks. Even some of the neighborhood houses have enjoyed better patronage when the weather has been favorable. Many of those who believed the Fair would kill theatre business are beginning to feel that it may not be so bad after all.

▽

Joe Kaufman, formerly with Warner Bros., has joined the Columbia sales staff and is covering the country territory.

▽

Neal Caward has joined M. A. McLaughlin and is handling publicity for the Hollywood-Universal contest.

▽

A series of downstate meetings is planned by Allied Theatres of Illinois to acquaint exhibitors with features of the industry control bill. Aaron Saperstein and a committee will call the meetings soon in several cities.

▽

Guercio and Barthel, local equipment dealers, will open a branch office in Indianapolis.

▽

R. Slayback has been named manager of the Alcyon theatre, Highland Park, recently acquired by Orchard Theatre Company.

▽

Harry Nepo has closed the Academy theatre for the summer months.

▽

Jack Rubin is now managing the Mid-City theatre on Madison street.

▽

The local Columbia office was deserted Saturday when the staff, headed by Phil Dunas, branch manager, pulled out for convention headquarters at Atlantic City. Those making the trip are F. J. Flaherty, T. Greenwood, Jack St. Clair, Joe Kaufman, A. Blumenstein, short subject manager, and Jack Thoma, divisional publicity director.

▽

M. A. Kahn, formerly with Columbia, has joined the United Artists sales staff.

▽

Joe Abramson is managing the Haymarket theatre for Henri Ellman.

HOLQUIST

Motwane in U. S. from India

V. G. Motwane, general manager of Eastern Electric and Engineering Co., Bombay, is in New York interviewing several manufacturers of sound equipment. Mr. Motwane's company now represents a number of American theatre equipment firms in India. He will leave shortly for Hollywood, where he hopes to interest American producers to go to India and produce native pictures for local consumption.

First Division Gains Branch

Harry Thomas, president of First Division Exchanges, has named Big Feature Rights Corporation of Kentucky as a branch. The new affiliate will distribute First Division product in the state, with headquarters in Louisville.

Southern Committee Ceases

Monthly meetings of the better film committee of the Louisiana Co-operative Educational Association have been discontinued for the summer, but work of the committee will be carried on by the officers and board.

IN THE NEWS . .

INDEPENDENT exhibitors at Columbus, Ohio have agreed not to purchase or show any product which has appeared on double-feature programs at the Loew's Ohio and the RKO Majestic. . . .

▽

AUSTRALIA'S customs minister White has proposed a duty of 25 cents a foot on imported films, to boost the local industry. . . .

▽

DECENTRALIZING of Fox West Coast Theatres in Oakland, Vallejo, San Bernardino and Santa Ana, Cal., was advanced with the filing of articles of incorporation, each theatre to be operated as a separate corporation, with authorized capital stock of 1,000 shares at $1 each. . . .

▽

CENTRAL THEATRES, latest St. Louis vehicle for SKOURAS BROTHERS management, has closed a deal, it is learned, whereby it has obtained control of the St. Louis theatre, and is negotiating to add the Fox Theatre. This would give the SKOURAS BROTHERS complete control of all St. Louis first-runs except Loew's State. . . .

▽

KANSAS CITY FILM ASSOCIATION featured their second annual outing with the showing of "The Great Train Robbery" with all the atmosphere of 30 years ago. JAY MEANS presided over a "kangaroo court." FRANK HENSLER of MGM was general chairman. . . .

▽

WARNER BROTHERS plans to roadshow "Captured" after a two-day showing on Broadway to be set later. . . .

▽

VISUAL EDUCATION is the subject of a new course to be offered this summer at the University of California, at Berkeley. . . .

▽

DAVID J. MOUNTAN of Showmen's Pictures has closed territories on this season's pictures to the following: HOLLYWOOD FILM EXCHANGES, Inc., for Greater New York, northern and southern New Jersey, eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia; STANDARD FILM EXCHANGES, of Buffalo for upper New York state; HARRY ASHER of Boston for New England; NATE SCHULTZ of Cleveland for Ohio and Kentucky; MONARCH PICTURES of Detroit for Michigan; ALLIED PICTURES of Los Angeles for California, Nevada and Hawaiian Islands; MONARCH PICTURES of Pittsburgh for western Pennsylvania and West Virginia. . . .

▽

BALTIMORE COUNTY theatres were permitted this month to open Sundays for the first time. At CANON CITY COL., Sunday showings were voted unofficially by agreement of business men, the city council and church interests. . . .

▽

JOHN R. BIZZELLE, named to handle all export sales of PACENT ENGINEERING CORPORATION which recently acquired Pacent Reproducer Corporation and Pacent Electric Company, has formed a new company, Bizzelle & Co., 220 West 42d Street, New York.

▽

LAURENCE P. ROSS and MADELENE WOODS, owners of western territorial rights for "The Big Drive," have purchased world rights to "Film Parade," seven-reel novelty production just completed by J. Stuart Blackton, pioneer producer. "Film Parade" is a history of photography and films, with a narrative combining romance, comedy and action. . . .

▽

Oscar Hanson has closed a franchise for the distribution of Majestic product in Canada, with offices in Montreal, Toronto, Winnipeg, St. John, Calgary, Vancouver. J. Samuel Berkowitz has purchased the franchise for California, Arizona, Nevada and the Hawaiian Islands, formerly held by Joseph Simmonds. . . .

NEWS PICTURES

FOX MOVIETONE NEWS—No. 79—Roosevelt on sea cruise—First Lady awaits jobless at Bear Mountain, N. Y.—New skyride opens at World's Fair—Auto aces race up mountain in Germany—Cummings extols new deal—New beach styles shown at Lake Mohawk, N. J.—Harness racing resumed at Goshen.

FOX MOVIETONE NEWS—No. 80—Johnson explains Roosevelt's recovery plan—British elite see stakes—MacDonald pleads for action at parley—Confetti battle marks Harvard graduation—Military Academy in practice at Fort Monroe, Va.—German soldiers in road race.

HEARST METROTONE NEWS—No. 278—British premier stirs London parley—Tarpon running strong in Dixie—Greek statesman escapes assassins—Japan's turf fans get thrill—Kidnapers free rich brewer at St. Paul, Minn.—Harvard students graduate—"Wild West" lures city folks—General Johnson opens prosperity battle—Skipper Roosevelt outsails a gale.

HEARST METROTONE NEWS—No. 279—Athletes drill at World's Fair—Wife visits President at sea—Alfonso's son weds for love—Planes brave perilous surf at San Diego, Cal.—Relief chief ready with $500,000,000 — Rome acclaims Pope — New York's rookie cops graduate—Lindbergh turns kidnaping home into child refuge.

PARAMOUNT NEWS—No. 93—Auto, in Pittsburgh, runs on steel and rubber wheels—Hunt kidnappers of St. Paul brewer—Ford observes 30th anniversary of company in Detroit—Photos of World Economic Conference—Tent circus visits New York—Johnson heads public works program.

PARAMOUNT NEWS—No. 94—American Fascists head reviews "troops" in Philadelphia—Roosevelt's vacation nears end—Yale professor gives courage to youth—Navy accepts Macon—Lindy plans ocean hop, and donates home for child welfare—Army planes put to sea at San Diego, Cal.—Rome celebrates Corpus Christi Day.

PATHE NEWS—No. 94—President on vacation at sea—Big business leads way to recovery—Dikes break at Kelso, Wash.—Dove builds a nest in trolley wires at Denver, Colo.—Super-slow motion camera tested at Cambridge, Mass.—Sailing crafts in race on Lake Michigan—Harvard beats Yale crew.

PATHE NEWS—No. 95—Moley sails for London—President receives picture of schooner at Gloucester, Mass.—Kidnapers free St. Paul brewer—Training ship reaches World's Fair—$10,000 South American orchid on exhibit at Summit, N. J.—Prince of Asturias marries commoner—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 156—Nations clash at London parley—Confetti fight at Harvard graduation—Boy soldiers celebrate truce in China—Soldiers revive imperial fete in Vienna—Pictures of mountain schoolhouse at Redington, Ariz.

UNIVERSAL NEWSPAPER NEWSREEL—No. 157—Macon makes first hop East—Straw dragon guards health in Japan—President nears end of cruise—1,000,000 flock to Coney Island—Piccard twins inspect gondola at Midland, Mich.—Pope Pius revives ancient fete—Aquatic stars seek thrills at Oakland,

ON BROADWAY

Week of June 24

HOLLYWOOD
Wake Up the Gypsy in Me . Vitaphone
Parades of Yesterday . . . . . Vitaphone

MAYFAIR
Hotel Mystery . . . . . Invincible
Pirates of the Deep . . . . . Bray-Educational
Torchy's Loud Spooker . . . . . Educational

PARAMOUNT
Straight Shooter . . . . . Paramount

RIALTO
Sing, Sisters, Sing . . . . . Paramount
The Barber . . . . . Paramount
Hollywood On Parade — No. 13 . . . . . Paramount

RIVOLI
Mickey's Mechanical Man . . United Artists
Fifi . . . . . Vitaphone

RKO MUSIC HALL
China . . . . . Educational
His First Case . . . . . Universal

ROXY
Mickey's Mellerdrammer . . . . United Artists
The Nightingale . . . . . Powers
Japanese Rome . . . . . Capital

STRAND
"How's Tricks?" . . . . . Vitaphone
That Goes Double . . . . . Vitaphone
Fine Points (Bobby Jones) . Vitaphone

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"FIRST CLASS JANITOR"

Besides summer colds and spinach, one of our pet hates is the term "first class janitor" when used to indicate managerial inefficiency. We hear it often used contemptuously to classify the services of certain managers at one house or another where agility is often supposed to spell "ability."

Granted that there are exhibitors who overemphasize the janitorial aspects of the manager's job, and further granted that there are managers whose greater virtues lie in their ability to keep a house clean—just what is wrong with being a "first class janitor?"

We were fortunate in serving our theatre apprenticeship under the wing of Col. E. A. Schiller, now vice president and general operator of Loew Theatres. And what he first impressed upon us, indelibly and vehemently, was as cleanliness is next to godliness, so is cleanliness in the theatre next to showmanship, in fact an integral part of real showmanship.

And in the beginning, we sometimes pondered the necessity of keeping things so everlastingly clean, but our following years in the theatre business proved that the most gifted showman backed up with the greatest box office attractions cannot do consistent business in a dirty, poorly maintained theatre.

Certainly, managers should be allowed the necessary freedom of action and thought to plan and execute money campaigns. But every last manager who calls himself that should concern himself as much with the cleanliness of his house, and not to be satisfied with anything less than a spotless theatre, well ventilated, comfortable and safe from every physical hazard.

Webster defines the term janitor in a general sense, as "one who takes care of a building." Well, don't you take care of a building, and if you do, aren't you "first class?"

Yes, it does take constant effort to insure cleanliness, and help slips at times. Those are the instances to guard against, for it is nothing to laugh off when Miss Gussie Fan comes howling to show you the dust the sleeve of her new georgette dress gathered from an arm-rest. A dollar against a doughnut that Gussie will go out speaking plainly, and why take on that extra free headache?

We're not going into any dissertation on how to keep house. Managers know what to do, from the boiler room to the booth. Try and find a real "up there" theatre showman today who among his other qualities can't do a real job of janitoring, who doesn't know as much or more about proper maintenance as his engineer, superintendent, stage manager and chief operator.

Most first-class showmen are "first-class janitors" — and proud of it, too!

HAPPY DAYS?

Some days ago, Motion Picture Daily ran a front page story that rated the box Red Kann gave it. Mason Dax, of the Hipp, Sioux City, Iowa, tilted salaries ten per cent all around. And while we received no first-hand report on the results of the glad news, we'd like to think, and we're pretty sure this happened:

Heartened that his house was going deeper into the black, Dax sat himself down and mused as follows: "Well, my house staff has been working harder for less money, and now that business is on the up, if I take some of the extra dough and raise salaries the boys and girls will be able to get some of the things they need and pay a few bills.

"And by giving them this little boost, my theatres will be the winner for the staff will dig in all the harder for still better business." He gets up, bangs his desk, exclaims, "I'll do it," and announces the news.

Then what happened? Pu-lenty. From the manager down to the porter, everyone just exuded such good news and good times that even the theatre seemed to take on a friendlier atmosphere. "Drop ins" became so impressed with the personality of the house that they became regular patrons. And every day the theatre made more friends and took in more money.

That's what we choose to believe happened, and we can't be far wrong. As a stimulant for ailing box offices, Dax's action might be considered by other exhibitors. He is to be commended for displaying sound business psychology.

OFF THE RECORD STUFF

To the Manager of the Pleasant Neighborhood Theatre Not Too Far Away from the Editorial Sanctum

A few days ago, in the balcony of your theatre, the seat next ours lacked an arm rest. At different times during the course of the performance, three picture hungry patrons waded through the row, sat down in the guilty seat, spread themselves, discovered the absence of the necessary rest, grumbled out loud, got up and waded back to the aisle, still grumbling, distracting the attention of those nearby who were enjoying the picture.

Perhaps the "casualty" occurred while the show was going on and no doubt the damage repaired at next day's regular house inspection. But just to make sure, may we suggest that you or your assistant take another "look see"?

A. Mike Vogel

They're Off! Drive Starts Today In July Club Contest for Free Vacation Awards to World's Fair

Film Companies Offer of Seven One Week Trips for Best July Exploitation Warmly Greeted By Managers in United States and Canada; Campaigns Already Under Way as Enthusiastic Showmen Battle Hard for Big Prizes Sponsored By Round Table

By A-MIKE VOGEL

There goes the opening gun and the fast race is on to Chicago!

On to Chicago where next month, seven high stepping, knock-'em-over managers will spend seven eventful dawn-to-dawn days in seeing the World's Fair, swimming, golfing, attending big league baseball games, theatres, and nightclubs as guests of the leading film companies.

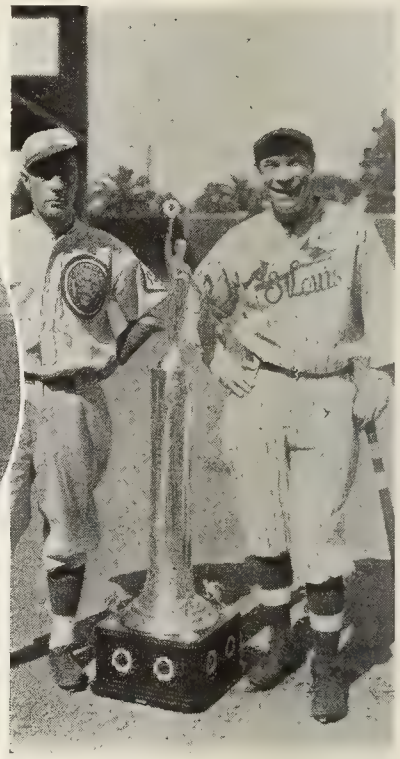
And we mean "guests," for if you have digested the big news in the last issue of the Herald, you know that your Round Table Club is sponsoring that glorious contest for bang up July exploitation campaigns for which the winners will be awarded all-expense trips to the Century of Progress Exposition.

Study the dope in the second column of the next page. It tells all—where, when and how. Then go to work, mates, for while you are reading this, managers from every part of the United States and Canada are already working furiously on those campaigns to win the worthwhile prizes.

And how the boys and girls in the field are whooping it up. Enthusiasm runs high. Letters, telephones and even telegrams (not collect) are pouring into Club headquarters from members and non-members assuring us of every co-operation and the keenest kind of competition.

For the

Winners



Just a Few of the Attractions the Fortunate Seven (A Natural!) Will Enjoy on That Trip to Chicago. Beaches, Golf, Big League Baseball Will Be Waiting in Between Visits to the Exposition.

Let's quote from just a few of them:

Jules (All-American) Fields, maestro of the Fortway, Brooklyn:

"Am packing my bag for I sure do love Chicago. Does the prize include my wife, or must she stay at home?"

From Frank (Pretzels) Boucher, Hagerstown, Md.:

"Please tell the other six winners that I look forward to meeting them at the Fair. The contest is a grand idea, and I hope you need another office for the contest campaigns."

And from away out thar' in golden Califor-nee-ay. Dick Moss, RKO Hillstreet, Los Angeles, speaking:

"As much as I hate to leave California for even a week, that prize is too tempting to pass up. All assurances from every one of us here

SEVEN BIG DAYS AND NIGHTS FOR SEVEN ACE TRIGGER-FAST SHOWMEN

that we're in the contest up to the hilt."

Sonny (Honeymoon) Shepherd, Mayfair, Miami, Fla., is all set:

"That sure is a break. Rosalie will appreciate spending her honeymoon in Chicago."

The film companies themselves are just as enthusiastic, and we know that you will be interested in getting the reaction of a few of their ad chiefs.

Bob Gillham, of Paramount, gives us this cheery news:

"Five top-notch production names on the Paramount roster are available to theatre managers in the nation-wide Motion Picture Herald competition which will send theatre managers to the Chicago World's Fair as a prize for the best campaigns given July releases.

"In joining this industry-wide contest to stimulate July business, Paramount intends to back with full co-operation the efforts of all managers interested in winning a trip to the Fair.

"For July, Paramount offers the following releases: 'International House,' the all-star musicomedy with W. C. Fields, Peggy Hopkins Joyce, Rudy Vallee, Burns and Allen and other headliners of radio, stage and screen; 'College Humor,' the record-breaking musical spectacle with Bing Crosby, Burns and Allen, Jack Oakie, Richard Arlen, and Mary Carlisle; Nancy Carroll and Edmund Lowe in 'I Love That Man.'

"Also, Sylvia Sidney in Theodore Dreiser's famous 'Jennie Gerhardt'; Cary Grant and Benita Hume in 'Gambling Ship'; Helen Twelvetrees' latest, 'Disgraced'; Mary Boland and Charlie Ruggles teamed in 'Mama Loves Papa.'

"Edmund Lowe and Wynne Gibson will appear in 'Her Bodyguard'; and George Raft stars in 'Midnight Club' together with Clive Brook and Alison Skipworth.

Check Again—

Contest opens July 1

* * *

Closes midnight July 31

* * *

Winners announced August 12

* * *

Prizes: Seven one week all-expense trips to Chicago World's Fair

* * *

Given by Fox, Metro-Goldwyn-Mayer, Monogram, Paramount, Radio, United Artists and Warner

* * *

One prize by each company for best exploitation campaign on any one picture of that company's product played in July

* * *

Every manager, man and woman, in United States and Canada eligible

* * *

Non-members of Club included.

* * *

Forward entries immediately after completion of each campaign

* * *

Photos, tear sheets, heralds and so forth must accompany campaign

* * *

Manager's name and theatre must appear on all campaign material

* * *

Judges: Gabe Yorke (Fox), Si Seadler (Metro-Goldwyn-Mayer), Mike Simmons (Monogram), Robt. M. Gillham (Paramount), Robt. F. Sisk (Radio), Monroe Greenthal (United Artists), S. Charles Einfeld (Warner Bros.), and A-Mike Vogel, Chairman of Round Table Club

* * *

All entries must be forwarded to: Round Table—Producers World's Fair Managers' Contest, Motion Picture Herald, 1790 Broadway, New York City.

"This contest is a timely stimulant for the industry. It should make exhibitors doubly anxious to boost box-office and win a trip to Chicago, all expenses paid. Paramount is behind all of you."

And from Monroe Greenthal, United Artist exploitation chief:

"I think it is a great idea. I am sure that exhibitors all over the country will consider it an added incentive for them to cut loose with all their ingenuity during the month of July in order to bolster their own theatre receipts.

"While the Contest in itself offers an attractive prize, every wise showman should really pitch in and put his strongest efforts behind the pictures he plays during the month of July so that he can counteract any so-called summer influence and give his theatre a profitable month's showing.

"Our July pictures available for the contest are: Eddie Cantor in 'Whoopee,' Jack Buchanan in 'Yes, Mr. Brown', Mary Pickford and Leslie Howard in 'Secrets', Ben Lyon and Claudette Colbert in 'I Cover the Waterfront,' Ronald Colman in 'Cynara', 'Samarang', and in a few resort spots, Ronald Colman in 'The Masquerader'.

"Any information you want or any assistance you may need as regards United Artists be sure and call on the writer."

Comments from other managers and film company representatives will be run in next week's issue to add to the flame of enthusiasm. We want to hear from you boys and girls in the field, so steal a moment from your busy day, sit down and dash off a line or two for the benefit of the other entrants. We'll be glad to print as many as we can.

So start shooting now! Remember, any campaign on any picture you play in July is eligible and entries from small towns and neighborhood houses, first run or third run, get the same break as the de luxers and the premier showings.

Who'll send in the first prize campaign?

SHOWMEN'S LOBBY LAFFS!

Bill comes to the fore again with another of his Laffs, and says he knows a million of 'em.

AUCTION NITE BIG DRAW FOR NIESSE AT ALAMO THEATRE

Carl Niesse, former city manager of Fox Midwesco houses and now general manager of the Central City Theatres Company in Indianapolis, has revived the auction night stunt.

In his Alamo house through a trailer he announced the issuance of one million dollars (in auction money) to be given with each paid admission. The denomination represented a ten dollar bill. The patrons were advised to save the money for the highest bidder would be given articles from a hot water bottle to a case of real 3.2 beer. In order to get the money in circulation a period of two weeks was used for distribution before the auction was held.

Auction night was presented on a Tuesday evening between first and second shows. An old fashioned auctioneer was engaged and articles such as a dozen fresh pies, dozen brooms, electric clock, irons, bushels of groceries, house dresses, table lamps and, as the capital prize, a case of genuine 3.2 beer. The stunt resulted in a great business builder, and is being repeated each Tuesday. Not only does the stunt get the patrons interested, but injects a great comedy punch to the program.

As an example, the first pie auctioned brought three hundred and ten dollars—and as the auctioneer stated, "Think of it, a genuine home-made pie being sold for only this amount." To prevent the kiddies from hoarding the bills, the auctioneer explained children under 18 would not be permitted to bid. Also to give everyone an opportunity to bid, only one article was allowed an individual. The bills collected from the highest bidders were put back into the box office for re-circulation.

The auction stunt seems to be doing very well from what we hear of other similar ideas, and now that Carl has revived it so effectively, perhaps brother managers will want to give it a go.

ROBERT L. SCHMIDT, NEW MEMBER, CLICKS WITH "20,000 YEARS"

Robert L. Schmidt, Grand Theatre, Hazelton, Pa., celebrates his induction into the Club by forwarding a bang up campaign on "20,000 Years," the topper for which was a newspaper escaped convict contest. A cut was run showing a prison scene, and readers were asked to find the escaped convicts. Bob reports over 3,500 answers. Five weekly newspapers ran the serial and worked a free jig tieup in connection.

A Sunday preview brought the expected endorsements which were used in ads and lobby, and in addition to a sound truck that covered a twenty-five mile radius, every town within this area was heavily billed for the showing.

Against a special atmospheric background atop the marquee, a 24 and two 6's were mounted, the display lighted by two 1,000 watt lamps from across the street. Large banners were hung, and title cloth signs placed over the marquee letters.

The convict street stunt was also tied in to a number of other newspaper and merchandising ideas, all of which helped to bring in the extra business this carefully executed campaign deserved.

OK, Hazelton, and now that you know the way, Bob, don't hesitate to call ag'in.

JULIA SMITH WINS $250 FIRST PRIZE IN THEATRE DRIVE

Two hundred and fifty dollars was the fat first prize won by charming Julia Smith for the best business record at the State, Waterbury, Conn., in competition with the helmsmen of the seventy Warner New England houses. Miss Smith has theatered in Waterbury for quite a few years and is credited with doing the lion's share in keeping the State up in the dark black.

As an instance of her fast stepping, in cooperation with a woman's club Julia staged a bridge party on the opening morning of "Grand Slam." It was held on the mezzanine, and prizes were given both for high scores and grand slams. Luncheon was served, after which the 300 players remained to see the picture. The bridge idea went over well enough to establish it as a monthly feature.

On "42nd Street" a highlight was an advance lobby show with the assistance of talented local children who did their numerous stunts and sang the show's hit numbers in full view of the street—a natural "stopper" which did much to bring in capactity on the showing.

The above campaigns bespeak real showmanship and indicate that Miss Smith takes no refuge in her sex to get by, even though her picture proclaims that the lady is very easy on the eyes.

Congrats, sister, and come again, says we. And, incidentally, we sent along your kind regards to Howard Waugh, and was he pleased!

ARKANSAS DRY LAW HELPS GUY B. SNOW GAG "WHAT, NO BEER?"

New Member Guy B. Snow, Roxy Theatre, Blytheville, Ark., was right on hand with "What! No Beer?" when the golden suds were made legal. It seems that Missouri is wet and Arkansas dry. Blytheville is only five miles south of the Missouri line, so Guy, with the help of his scenic artist, Harry Smith, fixed up a sightly saloon front, with swinging doors 'n everything.

On both doors he ran the following copy: "Missouri Says Beer, Arkansas—What! No Beer?" and you can bet that plenty of the worthy citizenry commented audibly on the state of affairs, not at all to the disadvantage of the box office.

Snow has been on the road for three years selling talking picture equipment, and is happy to be back in the old harness again, as he says, "struggling to find out what I can do to pull them in on this one." Welcome back, Guy, and keep comin'.

Of all the gol-darned rot we know of—
long trailers is the worst!

they're a source of annoyance to patrons . . . .
and an unnecessary expense to you

ARISE, EXHIBITORS,

AND CRUSH THE MYTH OF THE LONG TRAILER!

. . . . Chase the superlative writers from your temples

SUPREME SCREEN SERVICE
Introduced the novel All Talking-Animated Trailers
—and now presents the

NEW DEAL TRAILERS

SHORTER ! SNAPPIER ! PUNCHIER !

THE LOWEST PRICES IN HISTORY OF TRAILERS

including a Complete Service of Openings, Closings, Date Strips

Franklin D. Roosevelt is trying to give us all a New Deal. He asks for more honesty. Movie audiences are entitled to a New Deal too.

We sincerely believe that the movie-going public is thoroughly fed up with the long, misleading, ballyhoo trailers. Beautiful backgrounds in trailers don't sell the pictures.

Exhibitors throughout the country are beginning to realize that trailers with scenes keep as many people away as they attract.

The public is disgusted with the sexy scenes and titles which are invariably used by the trailer companies to make their products more "appealing" to the "ignorant" masses. We don't think the masses are ignorant.

CONTRACTS TAKEN NOW TO START AUGUST 1st or thereafter

If your present contract expires, or you cancel it, before August 1st, we will serve you with our ALL TALKING - ANIMATED TRAILERS at a low price until that date. We also have a COMBINATION SERVICE of the TALKING and NEW DEAL trailers.

DON'T WAIT—COMMUNICATE WITH US IMMEDIATELY

SUPREME SCREEN SERVICE

INCORPORATED
NEW YORK CITY

630 NINTH AVENUE
CHICKERING 4-1844

COME IN AND SET!

Hope all you folks who expect to be in New York this summer, or any other time, keep in mind that the parlor is all brushed up for company.

When you're in town, make the CLUB your headquarters. We'll be glad to take care of your mail, hotel and theatre reservations and anything else you may have in mind.

We aim to please, so come in and set. Make yourselves to home.

H. M. ADDISON PUTS ON ANOTHER CORKING LOCAL FLORAL TIE-UP

If you recall, this time last year we ran a very interesting story on the tie-up that H. M. Addison, Division Manager for Loew's in Cleveland, effected with a local nursery outfit.

Wondering how, Addie, made out with it, we wired him and quote below what he has to say:

"Am pleased to report that the show was such an outstanding success that the nursery tied up on a year-round proposition. Consequently, during the winter all of Loew's Cleveland theatres were decorated with appropriate growing-greens that presented a welcome contrast to the snow and cold outdoors.

During the holiday season the displays were particularly interesting and appropriate. We loaded our lobbies with firs and evergreens and achieved some striking effects by enhancing the exhibits with colored lights, tinsel, artificial snow, etc. Another odd note of our winter activities in this respect was the distribution, during Christmas week, of roses to all ladies attending the State Theatre matinees. These, of

The Peony Exhibit

course, were "flagged" with a strip of paper bearing our ad for the next attraction and I assure you they made a talk-provoking sight as they were carried through the snow covered streets by our patrons.

I might add that after your article appeared in the ROUND TABLE CLUB last year, we were besieged with letters from managers all over the country requesting various miscellaneous details of the tie-up, which leads me to believe the stunt was copied in innumerable theatres.

The photo shows a small part of our Peony exhibit in which more than ten thousand blooms, comprising forty-two varieties, many of them international prize-winners, are on display. The State's grand lobby is, I believe, quite the largest in the country and you can imagine how striking the display is when I tell you it starts immediately behind the box-office and extends the full length of the lobby (some two hundred feet). We admit people *free* to the lobby to see the floral show.

The show is being plugged in the newspapers and attracts thousands of people daily who wander about looking at the various specimens—all of which are labeled with their proper botanical names. Naturally a great many of these people are attracted to the theatre by the floral show and, once inside the refrigerated lobby of the State, buy tickets and remain to see the show. Our cooling plant is a powerful persuader during these torrid days.

All during this week we are presenting eight to eleven inch peonies to our feminine patrons attending between noon and two o'clock. I cannot commend the summer floral exhibit too highly to wide-awake showmen.

In everyone the sweltering summer heat inspires a desire to desert the sizzling pavements and seek surcease in the cool, flowery retreats of the country-side. And there are thousands, who tied down by the responsibilities of jobs, limited budgets, etc., do not find their way to the open spaces. So, for those, we bring a refreshing breath from the country-side and make it available to all."

BUNNY BRYAN RINGS BELL WITH WOW OF A TRIPLE STAGE WEDDING

You members have pulled single and double stage weddings, but Bunny Bryan has just topped everything with a triple wedding that hung them from the ceiling and chandeliers at the Belmont Theatre, Chicago.

Ordinarily, it's no cinch to dig up one couple to be hitched, and Bunny invited himself a flock of grief in promoting three publicity minded matrimonially inclined couples.

After getting over this obstacle, Bryan had to convince his neighborhood North Side merchants that presents for three couples was worth thrice the advertising, and if you know Bunny, you may rest assured he won his point.

The lobby was plastered with displays reading: "North Side's Greatest Wedding—First Triple Stage Wedding in Any Theatre Anywhere." Local newspapers cooperated, the downtown dailies picked it up, and four major stations broadcast appropriate wedding music, mentioning the event and theatre.

An old model T Ford was suitably inscribed, cans tied on the back and turned loose in the neighborhood on the wedding day, and sales people in the cooperating stores plugged the event a week in advance.

The stunt clicked on all "sixteen," but to make sure he would have a record week, Bunny, on the night before the weddings, put on a special Kiwanis Minstrel with an advance big enough to fill his large house.

G. A. Romine and Charlie Nagel, his assistants, are credited by Bryan as being responsible for the follow through on these campaigns. Bunny is the kind of a guy who doesn't hesitate to give his assistants a break when they deserve it. Good stuff!

SHANGHAI THEATRES GOING IN STRONGLY FOR NOVEL DISPLAY

The accompanying illustration shows a portion of the lobby in the Nanking Theatre, Shanghai, China, and examples of displays made under the supervision of Director Haig Assadourian. This work was done in connection with the run of "Explorers of the World" and marked first use of this type of display material in a Shanghai theatre. According to our in-

Something New for China!

formation, other first run local houses have also discarded regulation posters for displays of this kind.

Thank to Jerome Wolff of Raspin Productions for bringing the photo to our attention. The Club would be glad to hear direct from Mr. Assadourian in reference to other work turned out by him and his staff.

GIVE THE "FORGOTTEN FAMILY" A BREAK!

Perhaps one of the finest gestures in show business at this time is the effort of John P. Vogt, manager of the Rialto Theatre, Gladstone, Michigan, to remember the "Forgotten Family" by distributing free tickets one night a week to people whom circumstances deny entertainment.

Here is something every showman should endeavor to do: give the family man, down on his luck, a chance to see a show. It will more than repay the effort, as it stands to reason, when a jobless man receives employment, he is going to remember you and PATRONIZE your theatre.

On his slowest night, Vogt entertains needy families. It is not within his province to give them money or food; therefore, he gives them a couple of hours' happiness in the form of a show.

Tickets are distributed through the City Manager of the theatres, who has a record of families deserving of tickets.

Why don't you do it!

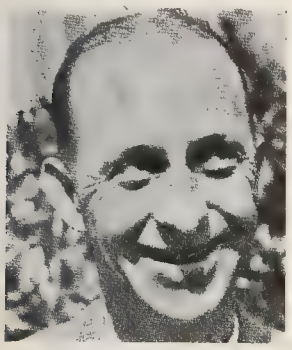
GUEST EDITORIALS

DIGGING

by HARRY E. BROWNE

Manager, Fox-Stanford, Palo Alto, Calif.

WHERE are the patrons of yester-year? They got away, and stayed away for a long time. It is true that many have not the money to attend the theatre as often as they used to go. However, they do come out when rare pictures such as "Cavalcade," "Prosperity," "42nd Street" and others are billed.



These pictures, and others so far this year, have attracted presentable grosses nationally, but for program pictures we must *dig,* and *dig* deep into our population for results. Prices are lower, consequently grosses are smaller, and it is hard to make a profit without tremendous effort and effort will help to build up and up. It has been proven in the past and now. Keep driving, sell and dig some more. *Cater to every possible group in your community.* There are some who will only come out for certain types of pictures. Keep in touch with this group.

We have an organization of club women and P. T. A. members in Palo Alto who advise this group what pictures to see. Their duty is to select these pictures and classify them and they publish a monthly guide which we pay for and mail out.

George Teckemeyer, Manager of our Varsity Theatre here, is the organizer of this group and full credit should go to him for a great idea, for it reached people directly by mail who could not be appealed to by our regular channels of advertising. Mr. Teckemeyer handles this group exclusively. On the other hand, I contact Stanford University, where we have about five or six thousand to draw from.

Outside of regular advertising and exploitation, we must dig into these outsiders for added business. We are just closing a very successful engagement on "Cavalcade." We appealed to the ministry, college and high school professors, private school teachers, and the Intelligensia with a personal letter. It bore heavy fruit, for they responded by announcing it in classes. We issued no passes to any of this group.

Each picture has an appeal for some one, or group, or class of people. Tear the picture apart and *BUILD* your sales talk into that appeal and sell your certain group. *Build* friendship for your theatre, *build* good will with merchants and organizations and clubs. *Be active in every civic activity.* Build confidence so that when you make a statement or endorse a picture, your patrons know that they can depend on what you say. *Be truthful in all of your advertising.* Keep faith with your public and they will keep faith with you. Get out of the rut of just saying every picture is "colossal," "stupendous" and all of those old hackneyed phrases. Put *life* into your copy, *dig* deep down into the affections of your patrons, get their confidence and keep it and they will help you BUILD when you call on them.

In small communities such as ours (population, 15,000) nearly everyone knows you and respects you. You are the local head of a community house, where your friends gather, so be at the door to greet them and make them feel at home. Be solicitous and anxious about your special class of patrons, make friends with every business man you deal with, and after you dig they will help you build. Conduct your business as though it were your own, with careful saving, and personal operation.

THE CORNER

by JAKE ROSENTHAL

Manager, Iowa Theatre, Waterloo, Iowa

WE'VE been hearing quite a bit of talk the past year or two about the "Corner." Not the corner in wheat or flour, but the "corner" that Prosperity was supposed to be "just around."

Folks, out here in Waterloo, Iowa, it begins to look like we've finally turned that Corner. You know there's an old saying: "It's a long lane that has no turning." And I believe that "turning" has come and that we're headed straight along the Highway to Happiness with good business and general prosperity straight ahead.

It seems to me that we managers have been giving entirely too much thought and attention to the query: "What's *wrong* with show business?" Just for a change, why not think for a while on "What's RIGHT with show business?" There's no use looking on the darker side of things ALL the time or our eyes will get so accustomed to darkness that we'll be blinded when we start looking on the bright side again.

So, folks, what's RIGHT with show business? Plenty of things. To begin with, we've been getting some mighty fine pictures. Depression or no depression, the producing companies, the actors, everybody connected with the industry have been carrying on. Why shouldn't *we*? Some of the finest pictures since the perfecting of the art have been achieved during the past two years. Certainly that is ONE of the things that are right with show business. Then, too, practically all of the movie houses throughout the country have managed to keep their doors open, even if business did fall off; and that's something that cannot be said for a whole lot of other industries throughout the country. People must have amusement. They need relaxation more right now than they ever have needed it before. The theatre fulfills a real mission these days besides being merely a place of entertainment. See to it that this angle is played up in your advertising. Keep harping on the happiness angle. The Public was talked INTO this depression; now it is up to us to do our share toward talking it OUT of it.

Another thing that's RIGHT with show business. We all know that the moment folks begin to have a little loose money to spend, we of the theatre get the first shot at it. The very moment the necessities of life are taken care of, the luxuries get their play, and with the average man and woman a good picture is one of the very first luxuries they go in search of when the pressure begins to lift even a little. Although at that, I think I'm stretching it a point to call the theatre a luxury. It has become so much a part of the average American's everyday life.

And one thing more: do we managers fully appreciate the value of personal contact with our customers? How many of us really seek to get in touch with our patrons in any sort of personal way? Every man and every woman likes to know that their patronage is appreciated whether it is at the butcher shop, the baker's, the dry-goods store or the theatre. It costs nothing but our time to manage to be around the foyer and the lobby now and then when our patrons are entering the theatre or leaving it. A cheery "Good evening, Mrs. Brown," or a casual "How did you like the picture, Mrs. Jones?" is worth a whole lot more than we may imagine.

BILL BROWN STEPS OUT WITH "RASPUTIN" AND RUSSIAN JEWELRY

Even the late Czar's treasures are not safe when a go-gettin' Round Tabler is on the prowl for an unusual slant, and believe it or not, but Bill Brown, manager Marlboro Theatre, Brooklyn, N. Y., actually promoted a flock of rare Russian Imperial jewelry for a lobby display on "Rasputin and The Empress."

The trinkets were part of the million dollar collection brought over here to be sold, and Bill talked the treasure guardians out of a loan of thousands of dollars worth of the stuff by indicating the sales possibilities of his proposed exhibit.

Brown reports it the biggest attraction he ever had. Incidentally, the only cost to the

Bill's Exhibit

theatre was the sign in back of the exhibit as illustrated above. The showcase, display lamps, even the truck delivery were promoted, and if you know how Brown operates, that's to be expected.

On the level now, Bill, were you able to promote a set of the golden soup plates as a present for the missus on the wedding anniversary.

UNUSUAL BROADCAST RATES BIG RETURNS ON "PHANTOM" IN A. C.

Manager Lewis, of Warners Strand, Atlantic City, slapped across a radio tie-in on Monogram's "Phanton Broadcast" that has the virtue of being unusual and can be worked in other spots as well.

The following advance announcement broadcast by the cooperating station gives the meat of the idea:

"We take pleasure in calling your attention at this time to a most unusual broadcast to be heard over this station on Monday at 1:45 P. M., and again at 8 P. M. This program has been arranged as a preliminary to the showing of the motion picture, "THE PHANTOM BROADCAST," which will be the featured attraction at the Strand Theatre starting next Friday. As a unique method of directing attention to this forthcoming attraction, and at the same time afford an opportunity to the listeners of this station to see "THE PHANTOM BROADCAST," we will present on these special programs, several members of our announcing staff. These announcers will identify themselves as "PHANTOM BROADCASTER No. 1, No. 2, No. 3," etc., instead of by name and will attempt to disguise their voices by dialect and in other ways. Each will announce a musical number, and your job will be to see if you can recognize the voices of your favorite announcers. Don't forget to tune in Monday at 1:45 and again at 8 P. M. for the "PHANTOM BROADCAST" program. Two hundred and fifty tickets for the showing of "THE PHANTOM BROADCAST" at the Strand Theatre will be awarded as prizes."

On the early broadcast, announcers took turns broadcasting readers from the press book, and in the evening this was varied by the inclusion of musical numbers. A very satisfactory listeners' response was reported by Manager Lewis, and the station got a break with credit trailers in on the theatre screen and mention in theatre ads.

LOUIS CHARNINSKY SAYS ADIEU TO KAN. AND HELLO TO TEX.

Louis Charninsky has taken himself down to the Queen, in Austin, Texas, but before pulling out of Independence, Kan., where he skippered the Booth, Louis gave the folks a three-ring campaign on "King of the Jungle," so effectively that Glenn Dickinson sent it to all other managers in the district as an example of good theatre advertising.

Spotlight gags included jungle decorations made from natural shrubbery that covered marquee, lobby and box office: thatched hut on hay rack with Lion Man sitting inside, parade through downtown streets with boys and girls drum and bugle corps, all dressed in jungle costumes, led by Lion Man but float and six men on street wearing wild animal heads.

On opening night a forty-eight piece band played in front of the theatre and a fireworks display was also put on, no doubt as a farewell to Charninsky.

Then, without hardly waiting long enough to change his collar this big gun showman started firing immediately on hitting Texas. An invitation advance showing on "Be Mine Tonight" gave that one a proper send off, and on "Cocktail Hour" envelopes containing headache powders were distributed, as copy reads, "to make your head stop spinning after listening to Bebe Daniels singing."

Aces, Louis, and here's hoping you'll never have to take any of those powders in your new assignment.

CIRCUS TENT!

This is a miniature circus animal tent, complete in every detail, as used by Dave Itzel, manager of the Fox Theatre in Detroit as an advance lobby display for "The Big Cage." The display, which represents a scene from the pix, drew continuous crowds to the lobby.

BOOK, MUSIC TIE-UP

J. K. Emmet, manager of the Capitol Theatre, New York City, and Miss Bessie Mack, in charge of publicity, arranged an effective tie-up between the John Day Company, publishers of President Roosevelt's "Looking Forward," and The American Music Co., publisher of Benny Davis' and Ben Oakland's song of the same name. Photo shows features of the President, flanked on either side by stars of the picture and copies of the song.

"SHARLIE VAS DERE" AND KNUDSEN SELLS FREE THEATRE PLUG

Harold S. Knudsen, who with John Scharnberg is now operating the Capitol and Strand, Madison, Wis., sends in a load of edible ideas which he has used successfully as ad head of the two theatres.

One stunt we like particularly is a colored cardboard cover, size seven by eleven and a half, that Harold places on menus in his leading restaurants. He retains most of the front cover for his attractions and sells the remaining space on front and back to take him off the nut.

Knudsen also sends along some tear sheets of his paper's Sunday comic page with theatre copy of his coming attractions in a box across the bottom of the page promoted in return for passes.

Fast thinking on the part of this enterprising showman earned free sixty inch theatre ads in both his papers plugging a local appearance in person of Jack Pearl, the radio star.

From a newsreel showing the Baron drinking beer a frame was clipped from which a still photo was made. This was shown to the advertising agency handling a local brew and the result was the big ad smash.

This is smart showmanship and from all accounts Knudsen is certainly keeping the pot boiling out in Madison. He promises us an early article on theatre good-will and we know that it will be of real interest to all brother members.

QUICK SERVICE IDEAS THAT WORKED

J. F. THAMES, JR., ad head, Capitol, Pulaski and Royal Theatres, Little Rock, Arkansas, is another of the smart showmen who have put over the Warner promotional ad idea with their local papers on "The Working Man." Jimmy staged a screening for the ad staffs and publishers, and the papers in return came across with sizeable free promotional space, mostly given over to the Arliss dialogue, picture, theatre and date. . . .

CHARLES P. CARROLL, manager of the Academy of Music, New York City, recently brought his mailing list up to date by sending out a letter with an enclosed return card. He told prospective patrons that he wanted to be sure their names were properly spelled and that addresses were correct—and thanked 'em. . . .

J. LAWRENCE SCHANBERGER, manager of Keith's Theatre in Baltimore, Md., was successful in inducing the city fathers to give him permission to hang a banner for "The Kiss Before the Mirror" on the top of one of the churches. Don't know how Larry sold them the idea, but he did. . . .

LARRY BEARG, managing director of the Capitol Theatre, Montreal, Canada, got out an attractive flower float with a pretty girl aboard for "Be Mine Tonight" when it played his house. Orthophonic phonograph played a record of one of the hits from the picture. . . .

KEN McGAFFEY, publicity manager of the RKO Hillstreet Theatre, Los Angeles, landed a big window display in a book store by planting a huge jig-saw puzzle of Roosevelt on "The Fighting President" in a frame in the store's window. . . .

SAMMY SIEGEL and TED CHAMPION, that powerful pair from John Hamricks' Blue Mouse Theatre in Seattle, turned out a two-way grocery herald on "Big Cage" that can be used every now and then if you haven't gone for it before. As food stores are consistent advertisers via throwaways, Ted and Sammy tied in with one of the big chains and used the back of the store heralds for theatre copy. . . .

HOWARD WAUGH, who Warner-izes down Memphis way, concluded that the youth of his city should know more of the significance of the motion picture, which resulted in a course for high school pupils called "Photoplay Appreciation." Sessions were held at the Warner Theatre where the students viewed a number of Warner and First National pictures, then marked down their reactions and opinions according to story, characters, dialogue, settings and so on. Howard blames Dave Weshner for the idea, but it seems to us the least Waugh rates is an honorary degree of Doctor of Filmosophy. . . .

SOME FRONT!

Ken Collins sure put over a honey when he played "King Kong." He had young girls sit in the huge paw of "Kong," who stood thirty-six feet against the Apollo Theatre in Indianapolis. The girls worked in shifts from 10 a.m. to 10 p.m. and the entire front was flooded with light at night. Ken says the stunt was a natural, and we're sure of it.

FAY REEDER, manager, Fox California Theatre, Stockton, Calif., topped off a well rounded plug on "Gabriel Over the White House" by distributing 2000 copies of his local paper which carried a front page streamer and fulsome editorial comment on the picture's merits. Other highlights were a preview, free tickets to outstanding Boy Scouts, and a Karen Morley "Eyes" news contest. . . .

J. Q. CLEMMER, manager of the Fifth Avenue, Seattle, Wash., helped the sale of "Son Daughter" along by tying up with a toiletry concern for give-away of free facial treatments and small packets of face powder. Department stores also came in on a give-away of a $15 set of toiletries. . . .

HOWARD JAUDON, advertising manager for Sparks houses down in Tampa, Fla., arranges original copy for his newspaper ads that makes 'em talk. Recently Howard launched a campaign to educate people to stock by inserting between box ads of five houses a line reading: "Get the Peruchi Habit". A wag 'phoned in and asked what kind of dope it was; but doesn't explain 'em; he tells 'em. . . .

B. B. HAMILTON at the Palace Theatre in Norwich, Conn., turned out a mighty pretty lobby display recently when he played "White Sister." He promoted all the flowers which he used in the display from a neighboring greenhouse and at the end of the playdate donated them to the local hospitals. The photo he sent us has a crack across the front of it so we're sorry it can't be reproduced here, but take our word for it, it was a pip. . . .

JAKE ROSENTHAL, skipper of the Iowa Theatre in Waterloo, Ia., recently entertained at his theatre. The Dunkerton, Ia., basketball team, champion of the state of Iowa beat the Des Moines Roosevelt High in a spectacular tournament and Jake presented the trophy to the winning team. They were also welcomed from the stage by Mayor M. J. Morgan and Coach Hartman. . . .

JAMES CURLEY, advertising and exploitation man from Warner Bros. New Jersey Theatres, has been selling George Arliss in "The Working Man," using a rather interestingly new advertising slant. Curley in all his ads played up the fact that Arliss uses the expression "baloney" and goes in for slang and wisecracks for the first time throughout the picture. . . .

C. R. STOFLET in charge of the Margie Grand Theatre in Harlan, Ky., (and incidentally a brand new Colonel) made up a bally recently which consisted of two six sheets pasted on a wagon advertising Kate Smith in "Hello Everybody." Cow bells were generously added to the wagon and a darkie paraded the thing through the town. The old Colonel tells us the cost was small and very effective. . . .

JOHN A. BECERRA impressario of the Warner Variety Theatre in Cleveland, Ohio, insists that in the spring a young wife's fancy turns to household things and he ought to know! 'tenny rate he promoted a refrigerator tie-up, got front page stuff in the locals and a radio mention twice a day. All the stunt cost him was $10 for coupons and $15 for a snappy trailer. . . .

GEORGE H. MINER, manager of Loew's State Theatre, New York City, used an imprinted paper napkin or crying towel to plug a recent show which featured "Looking Forward" on the screen and Benny Rubin and others on the stage. If a napkin, we gather it was intended for the Roosevelt opus and meant that we are going to eat again; if a crying towel, it must have been for none other than Benny. And you can draw your own conclusions. . . .

THEY COME—AND HOW THEY COME

WALTER J. KESSLER

holds forth as skipper of the State Theatre, Brooklyn, N. Y., and he's another Metropolitan theatre manager who doesn't think that exploitation is a lost art around his town. And it isn't, either, for we're finding out from week to week that there's still a lot of the fellows in this neck of the woods who still believe in selling their shows. You'll hear more about Walter later on, how about it?

▽

ARTHUR A. GILGAR

comes recommended to us by none other than Chester Friedman, whose assistant Arthur is, up at the RKO Regent Theatre in New York City, and since both these gentlemen join the CLUB at the same time, there's not much doubt in our minds but that the Regent will be well-represented on our pages. Are we right, Arthur?

▽

E. A. RAMBONNET

is the general manager of the Granada Theatre in Lexington, N. C., and the Lincoln Theatre in Winston Salem, N. C., and an old timer in showbusiness. "E. A." says putting a house over is the same as it was back in the old days when Adolph Zukor ran a train show on 14th Street and he was at the Crystal Hall. Well, if you've been at it so long, you ought to have plenty to contribute to our pages, so we shall expect to hear a lot more from Lexington.

▽

JOHN O'CONNELL

is now managing the Strand Theatre in Somerville, Mass., and from what we gather he's doing a swell job of it. Take a bow, John, and promise the gang that you will do your bit to keep up the good work being done by this Department. Drop us a line whenever you get the chance, and we'll do the rest.

▽

FRANK H. BELL

manages the Athens and Dreka Theatres in Deland, Florida. If taking care of two houses isn't enough to keep a man busy in these hectic days, we've missed our guess. Let's know how you keep them coming in, Frank, maybe you'll have some little secret that the rest of us don't know about.

▽

M. AUGENBLICK

comes fresh (no pun) from Warner Brothers' Art Department in Plainfield, N. J., and since this Department is ever mindful of the importance of the art work around a theatre, we're waiting with keen anticipation to receive samples of this new member's work. What say, Augenblick, are you on?

▽

WALTER H. POTAMKIN

assistant manager of the Cedar Theatre, in Philadelphia, that city of brotherly love, joins our midst, and in order for there to be no doubt about his being a member, he ordered his CLUB emblem pin at the same time. That's the spirit, Walter. with the attitude you're taking, I'm sure "it won't be long" before you will be holding down a managerial job. We're rootin' for you, boy.

▽

HARRY M. SUGARMAN

is holding down the reins at the Egyptian Theatre in Hollywood, Cal., and from what we learn is doing a darned good job of it. Harry used to be President and general Manager of the West Coast Junior Circuit, so he certainly ought to know what it's all about. He says "there's always something new and interesting for the alert showman to gain from someone else's experience," so we're hoping he passes a few of his own ideas on to us for the rest of the bunch to take advantage of. O. K., Harry?

CHARLIE COVINGTON

is the assistant manager of the Criterion Theatre in Spartanburg, S. C. We'd like to know what you and your boss are doing, Charlie, to keep things humming down there, now that the hot weather is on us. A line from you would be appreciated.

▽

WILLIAM M. PARK

acts as assistant manager of the New Partick Picture House in Glasgow, Scotland, and since the activities of our far-off members have always provided interesting reading in our pages we want you to know we'll print anything you send us as soon as it can be jockeyed into the book, so you'd better step on the gas, Bill, and shoot something in to us.

▽

WILLIAM DABB

is more than welcome in the Club. His title is none other than owner, manager and operator of the Lyric Theatre in Shenandoah, Pa., and that sounds like a man's sized job in anybody's language. I'm sure our thousands of members and readers would enjoy knowing how you do it, Billy, so pass the word on to us and we'll do the rest.

▽

GEORGE H. FISHMAN

manages the Roosevelt Theatre in Philadelphia, Pa., one of our good friend Monty Salmon's boys. George tells us he was once a newspaper man himself and appreciates what it means to turn out a section like ours, so we certainly ought to be able to count on him for various and sundry accounts of his doings in the City of Brotherly Love. Get going, George, we need you.

▽

CHESTER W. FRIEDMAN

manages the RKO Regent Theatre up on 116th Street, New York City, and since this is a pretty thickly populated neighborhood, we know Chester has to be on his toes to keep them coming to his house. We're thoroughly familiar with your house and the location and know all your problems there. Drop in and see us when you're in the neighborhood. You'll always find the welcome mat out.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

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(Mail to Managers' Round Table Club. 1790 Broadway, New York)

HAROLD FRIARY

manages the Warren Theatre in Roxbury, Mass. The house is a thirteen hundred seater and Harold has to do some hot plugging to keep the old shekels coming in. Let's know how you do it, Friary, so that we can tell your brother elks about it.

▽

RALPH TULLY

is in charge of the Colonial Theatre in Haverhill, Mass., and that's the same circuit that Harold Friary is with, so between the two of them we ought to get up a little friendly competition in that neck of the woods. Incidentally, that part of Mass. is almost solidly Round Table sold.

▽

JOSEPH F. ALEXANDER

is another RKO boy to join our ranks and he hails from the Family Theatre in Cincinnati, Ohio. I guess we have the bunch signed up almost 100% in Cincy, Joe, as you are already doubtless aware. You probably have something to live up to with a theatre named "Family," so you might as well come clean and tell us how you do it.

▽

ARTHUR BIRMINGHAM

is the live-wire manager at the RKO Rivoli Theatre in New Brunswick, N. J., and if you think it's any cinch managing a house in a college town, ask the man who manages one and you'll be told the answer in no uncertain terms. Well, Arthur, we have plenty more members in towns just like your own who would be interested in knowing what you do and how you do it, so shoot your stuff in to us and we'll pass it on.

▽

FRANK COSTA

holds down the fort at the Warner Theatre in Ridgewood, New Jersey, and according to the word passed on to us from Al Zimbalist, there just isn't any peppier division to be found. So you have a rep to live up to, Frank, and we're counting on you to make the grade.

▽

TOM McCASKEY

is the manager of the RKO Williamsburg Theatre, Williamsburg, Va., and judging by the nice things that he says about the Department, we'll miss our guess if he isn't going to be an active contributor to the pages. Now that so many of the RKO boys have joined our ranks, you'd better watch your laurels, Tom. So get busy, and let's hear from you.

▽

RUSSELL W. BARRETT

assists H. W. Pettengill at the Warner Theatre in Worcester, Mass. If we're any judge, Russ, you've got a darned good man to teach you the business and I'm sure you'll profit by it. Now that the two of you are both members of this organization we certainly ought to be hearing good reports from the Warner Theatre. What say?

▽

WILLIAM CHAMPION

sends us his application and signs it Advertising Manager for John Hamrick's Theatres in Seattle, Wash., and that's a man's size job for you. We understand Bill's nickname is "Ted"; we don't quite get the connection, but maybe he'll let us in on the secret a little later. However, Ted is at the same house as our good friend Sammy Siegal and between them they certainly ought to keep things humming at the Blue Moose Theatre, where they make their headquarters.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67	Dec. 3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Boots of Destiny	Hoot Gibson	
Cheaters		
Davy Jones' Locker		
Midnight Alarm		
One Year Later	Mary Brian-Russell Hopton	
Open for Inspection		
Pullman Car		
Red Kisses		
Scarlet Virgin, The		
Silk Trimmed		
Slightly Used		
Studio Secrets	Olga Autrey-George Douglass	July 22,'33
Valley of Adventure, The	Monte Blue	
Without Children		

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65	
Women Won't Tell	Sarah Paden-Gloria Shea	Nov.	15	67	

Coming Feature Attractions

By Appointment Only	Lew Cody-Aileen Pringle	July 7,'33

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33	68.	June 17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33	62	
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	71	
Hell's Cargo (See "Below the Sea")					
Man Against Woman	Jack Holt-Lillian Miles	Nov.	15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov.	25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29,'33	64	
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	69	

Coming Feature Attractions

Biddy	Richard Cromwell	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	
Car No. 17	Tim McCoy-Evalyn Knapp	
Fighting Code, The	Buck Jones-Diane Sinclair	
Fighting Ranger, The	Buck Jones-Dorothy Revier	
Kaleidoscope in K		
King of the Wild Horses	Wm. Janney-Dorothy Appleby	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	
Man of Steel	Jack Holt	
Man Trailer, The	Buck Jones-Cecilia Parker	
Man's Castle	Loretta Young-Spencer Tracy	
Ninth Guest		
Party's Over, The		
Twentieth Century		
Wrecker, The	Jack Holt-Genevieve Tobin	

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33
Goona Goona				65	Aug. 27

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65.	Jan. 14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec.	24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81	Nov. 5

Coming Feature Attractions

Goodbye Again	W. William-Joan Blondell	July 22,'33 65. June 17,'33
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15,'33 62. June 17,'33

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov.	27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb. 4,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71.	May 27,'33
Hot Peper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75.	June 24,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33	68	
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	20	75	Nov. 26
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69.	June 17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway	James Dunn-Joan Bennett	June 30,'33
Berkeley Square	Leslie Howard-Heather Angel	
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	
Devil's In Love, The	Victor Jory-Loretta Young	July 21,'33
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28,'33 90. May 20,'33
Last Trail, The	George O'Brien-Claire Trevor	
Life In the Raw	George O'Brien	July 7,'33
Life's Worth Living	Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan	
Mad Game, The	Spencer Tracy	
Man Who Dared, The	Preston Foster-Zita Johann	July 14,'33
My Lips Betray	Lillian Harvey-John Boles	
Paddy, the Next-Best-Thing	Janet Gaynor-Warner Baxter	
Pilgrimage	Marian Nixon-Norman Foster	95
Power and the Glory, The	Colleen Moore-Spencer Tracy	
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4,'33
Three Against Death	Marion Burns-Kane Richmond	
Worst Woman in Paris?	Myrna Loy-Adolphe Menjou	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May	29,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov.	21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The	
Bulldog Edition	
East of Sudan	
Green Paradise	
My Wandering Boy	
Red Man's Country	
Silent Army, The	
Sister of the Follies	

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70.	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67.	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80.	Apr. 22,'33

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive				
Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh			
Sing, Sinner, Sing	Paul Lukas-Leila Hyams			
Woman in the Chair, The	Zita Johann-Alan Dinehart			

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65.	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1		
Midnight Warning	William Boyd-Claudia Dell	Nov.	15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75.	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88.	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92.	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66.	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87.	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	June	9,'33	105.	Apr. 15,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83.	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70.	Apr. 8,'33
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	76.	June 17,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72.	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80.	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90.	May 2,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85.	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100.	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78.	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarre	Dec.	23	79.	Jan. 7,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115.	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78.	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85.	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78.	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101.	Mar. 25,'33

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28,'33		
Big Liar, The	Jimmy Durante-Stuart Erwin-Jack Pearl				
Bride of the Bayou	Lionel Barrymore-Madge Evans				
Dancing Lady	Joan Crawford-Franchot Tone				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110.	June 10,'33
Eskimo	Native Cast				
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33	89	
Hollywood Party, The	(All Star Musical)				
March of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Marie Dressler-Wm. Collier, Sr.-Barney Fagan				
Night Flight	H. Hayes-J. Barrymore-L. Barrymore-C. Gable-Robt. Montgomery				
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33	78	
Stranger's Return, The	Lionel Barrymore-Franchot Tone-Miriam Hopkins	July	21,'33		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan				
Turn Back the Clock	Lee Tracy-Colleen Moore				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70.	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63.	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80.	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68.	Apr. 8,'33
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70.	June 3,'33
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compson	Jan.	31,'33	68.	Apr. 15,'33

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames				
Devil's Mate	Preston Foster-Peggy Shannon				
Fugitive, The	Rex Bell-Cecelia Parker				
Sensation Hunters	Arline Judge-Preston Foster				
Skyways	K. Crawford-Ray Walker				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87.	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,'33	78	Dec. 31
College Humor	Bing Crosby-Jack Oakie	June	23,'33	80.	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75.	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72.	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70.	Feb. 18,'33
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72.	June 17,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76.	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70.	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75.	May 6,'33
International House	Peggy Hopkins Joyce	June	2,'33	65.	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76.	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74.	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72.	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70.	Jan. 28,'33
M	Peter Lorre			66.	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55.	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75.	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66.	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33	83.	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72.	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70.	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65.	June 3,'33
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76.	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73.	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young				
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7,'33	65.	June 24,'33
Duck Soup	Four Marx Bros.				
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21,'33		
I'm No Angel	Mae West-Cary Grant				
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33		
Man of the Forest	Randolph Scott-Verna Hillie	July	7,'33		
Midnight Club	Clive Brook-George Raft-Helen Vinson	July	28,'33		
One Sunday Afternoon	Gary Cooper-Fay Wray				
Song of Songs	Marlene Dietrich-Brian Aherne				
This Day and Age	Charles Bickford-Nancy Colman				
Three Cornered Moon	C. Colbert-Richard Arlen-Jack Oakie-Mary Boland				
Way to Love, The	Maurice Chevalier-Sylvia Sidney				
White Woman	Dorothea Wieck-Walter Abel				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16,'33	70.	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72.	Mar. 18,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55.	Apr. 8,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63.	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	60	
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68.	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76.	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77.	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75.	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100.	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68.	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23,'33	75.	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58.	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72.	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Erle Linden	Jan.	20,'33	62.	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9,'33	70.	June 3,'33
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrea	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68.	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57.	Jan. 21,'33
Secrets of the French Police	Gwill Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74.	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80.	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64.	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78.	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea				
Bird of Prey	Richard Dix-Elizabeth Allen-Eric Linden				
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson				
Doctor, The (Tent.)	Lionel Barrymore-Joel McCrea-Dorothy Jordan				
Double Harness	Ann Harding-William Powell				
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Erle Linden	July	14,'33		
Glory Command, The	Bruce Cabot-Betty Furness				
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff				
In the Fog	Robt. Armstrong-Helen Mack				
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.				
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
Rafter Romance	Ginger Rogers-Norman Foster				

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71.	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex			80.	Oct. 8
Charlotte Lowenskold	Birgit Sergelius-Erle Barclay	Scandinavian				
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19,'33	63	
Devil's Playground, The		Principal	Jan.	1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				
Face on the Barroom Floor, The	B. Fletcher	Invincible			66.	Oct. 22
Flaming Signal, The	Marceline Day	Invincible			64	
Forgotten Men		Jewel Productions	Feb.	'33	84.	May 27,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85.	Jan. 28,'33
High Gear	James Murray - Jean Marsh	Hollywood	Apr. 14,'33	67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10,'33	60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Love and Passion		Yugoslavian Picts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1 67.	Nov. 18
Men and Jobs		Amkino	Jan.	1,'33 70.	Jan. 14,'33
Midnight	Sidney Fox - Lyan Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Deresn	Protex	Jan. 21,'33	80.	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr. 27,'33	97.	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar. 31,'33	54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May 25,'33	88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkine	Apr. 13,'33	71.	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hebart	Invincible		67	
Secke		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'33	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70.	Apr. 15,'33
Taming the Jungle		Invincible	June 3,'33	59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16,'33	60.	June 24,'33
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59.	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69.	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Jean Marsh	Feb. '33	60	Apr. 15,'33
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

Coming Feature Attractions

Important Witness, The	Noel Francis-Donald Dilloway	July	15,'33

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80.	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17,'33	75.	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90.	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76.	Nov. 12
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84.	Mar. 4,'33
Samarang	Native Cast	June 23,'33	62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 15,'33	90.	Feb. 18,'33
Yoo, Mr. Brown	Jack Buchanan	May, '33	69.	Mar. 18,'33

Coming Feature Attractions

Bowery, The	Wallace Beery - George Raft-Jackie Cooper		
Emperor Jones, The	Paul Robeson		
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez		
Masquerader, The	Ronald Colman-Elissa Landi	Aug. 18,'33	75. Feb. 25,'33
Nana	Anna Sten-Warren William		
Roman Scandals	Eddie Cantor-Ruth Etting		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 25,'33	78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67.	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1,'33		Apr. 5,'30
King of the Arena	Ken Maynard	June 1,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 18,'33	84.	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June 15,'33	75	
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 10,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57.	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75.	Feb. 11,'33

Coming Feature Attractions

Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13,'33
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20,'33
Her First Mate	Summerville-Pitts	Aug.	3,'33
Invisible Man, The	Claude Rains-Chester Morris		
Lilies of Broadway	June Knight-Neil Hamilton-Mary Carlisle-George E. Stone		
Moonlight and Pretzels	Mary Brian-Leo Carrillo	July	27,'33
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume-Billie Burke		
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20,'33
S. O. S. Iceberg	Rod La Roque-Gibson Gowland		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1,'33	74.	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11,'33	89.	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69.	Apr. 8,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33	90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69.	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60.	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70.	June 24,'33
Mayor of Hell, The	James Cagney	June 24,'33	80.	May 20,'33
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72.	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75.	Apr. 1,'33
Private Detective 62	William Powell	June 10,'33		
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33	63.	June 10,'33
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	67.	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	72.	June 24,'33
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Dick Powell-Guy Kibbee		
Man from Monterey, The	John Wayne-Ruth Hall	July 15,'33	
Mary Stevens, M.D.	Kay Francis	July 22,'33	
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8,'33	
Voltaire	George Arliss-Doris Kenyon	70.	June 24,'33

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75.	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75.	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Hypnotized	Moran and Mack	Dec. 25	70.	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Lee Carrillo-Kay Hammond	Feb. 25,'33	78.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68.	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80.	Nov. 18

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Redien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Franz Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93.	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 6	78.	Dec. 10
Darling of Vienna, The	Willy Forst-Else Elster	European Films			
David Golder	Harry Baur	Protex		80.	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31,'33	78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80.	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
M	Peter Lorre	Paramount	Mar. 31,'33	96.	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110.	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90.	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15,'33	85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76.	Dec. 31
Renny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Delly Hase	European Films	Mar. 28,'33	78.	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90.	Apr. 22,'33
Yorek	Werner Krauss	Protex	Nov. 23	99.	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72.	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85.	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		90.	Apr. 29,'33
Hawleys of the High Street	Leslie Fuller	British Int'l		68	
Here's George	George Clarke	P.D.C.-British		64.	Nov. 5
Just My Luck	Ralph Lynn	British and Dominions		80.	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89.	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84.	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82.	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67.	Oct. 15
(Reviewed under the title "Baroud")					
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70.	Mar. 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26,'33	77.	June 10,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82.	Dec. 10
Sleeping Car	Ivor Novello	Gaumont-British		83	
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18,'33	1 rl..
Bunnies and Bonnets	Mar. 29,'33	1 rl..
Crystal Gazabo	Nov. 7	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7,'33	1 rl..
Minstrel Show, The	Nov. 21	1 rl..
Prosperity Blues	Oct. 8	1 rl..
Russian Dressing	May 1,'33	
Snow Time	Nov. 30	1 rl..
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20	21½..
Poor Fish, The	Apr. 27,'33	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl..
Laughing with Medbury in Philippines	Nov. 11	1 rl..
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl..
Laughing with Medbury Among Dancing Nations	Dec. 23	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl..
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	1 rl..
Beer Parade, The	Mar. 4,'33	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9	1 rl..
Great Bird Mystery	Oct. 20	1 rl..
Match Kid, The	May 9,'33	1 rl..
Sassy Cats	Jan. 25,'33	1 rl..
Scrappy's Party	Feb. 13,'33	1 rl..
Technoracket	May 20,'33	1 rl..
Wolf at the Door, The	Dec. 29	1 rl..
World's Affair, The	June 5,'33	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21....
College Gigolos	Jan. 3,'33	18½..
Mind Doesn't Matter	Nov. 21	19½..
Partners Two	Jan. 19,'33	22....
Safe in Jail	Feb. 11,'33	2 rls.
Say It Isn't So Richey Craig, Jr.		2 rls.
The Curse of a Broken Heart	Feb. 4,'33	18....
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	1 rl..
Champions	May 5,'33	1 rl..
Horse Sense	Dec. 29	1 rl..
In the Good Old Winter Time	June 17,'33	1 rl..
Rough Sport	Dec. 29	1 rl..
Throwing the Bull	Jan. 14,'33	11....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22....
Artist's Muddles	Jan. 29,'33	20....
Boy, Oh Boy!	Dec. 25	21....
Dora's Dunking Doughnuts	July 9,'33	
Feeling Rosy	Apr. 30,'33	21....
Loose Relations	June 11,'33	20....
Sunkissed Sweeties	Oct. 30	22....
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11....
Kid' in' Hollywood	May 14,'33	11....
Kid's Last Fight, The	Apr. 23,'33	11....
Pie-Covered Wagon	Oct. 30	10....
Polly Tix in Washington	June 4,'33	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9....
Beneath Our Feet	June 25,'33	
Desert Demons	Nov. 27	9....
Killers	Oct. 30	10....
Sea, The	May 7,'33	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33	7....
Our Bird Citizens	Oct. 9	8....
Our Noble Ancestors	Dec. 4	9....
Pirates of the Deep	May 7,'33	9....
Stable Manners	Nov. 6	7....
Wild Company	Jan. 1,'33	10....
Wild Life at Home	June 18,'33	1 rl..
Woodland Pals	Jan. 29,'33	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11	9....
No. 3	Feb. 5,'33	11....
No. 4	Mar. 5,'33	11....
No. 5	Apr. 30,'33	11....
No. 6	June 18,'33	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9....
Taming the Wildcat	Jan. 15,'33	8....
The Iceless Arctic	Nov. 6	11....
Two Hundred Fathoms Deep	Mar. 19,'33	8....
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8....
Highlights of the Past	Apr. 9,'33	8....
Old-Fashioned Newsreel, An	July 2,'33	
Puffs and Bustles	Mar. 12,'33	7....
When Dad Was a Boy	Jan. 22,'33	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19....
Always Kickin'	Oct. 9	20....
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18....
Evil Eye Conquers, The	Jan. 8,'33	14....
In the Clutches of Death	Nov. 13	14....
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11....
Animal Fair, The	Jan. 15,'33	10....
Any Way to Get There	July 16,'33	
Down on the Farm	Dec. 18	10....
Little Thrills	Oct. 23	9....
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	10....
Skipping About the Universe	Feb. 12,'33	10....
Traffic	Nov. 6	10....
Women of Many Lands	Mar. 12,'33	9....
Wonder City, The	Nov. 20	9....
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6	22....
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21....
Knight Duty Harry Langdon	May 7,'33	22....
Hooks and Jabs	July 30,'33	
Tired Feet Harry Langdon	Jan. 1,'33	22....
Tied for Life	July 2,'33	
Vest with a Tale, The Tom Howard	Dec. 4	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20....
As the Crows Fly	Feb. 5,'33	18....
Blue Blackbirds	July 16,'33	
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22....
Walpurgis Night	Oct. 30	20....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33	10....
Cornell	Dec. 18	9....
Georgia Tech	May 7,'33	9....
McGill	May 28,'33	9....
Michigan	Dec. 4	8....
Yale	Oct. 9	10....
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6....
Cinderella	May 28,'33	6....
College Spirit	Oct. 16	6....
Down on the Levee	Mar. 5,'33	6....
Fanny in the Lion's Den	July 23,'33	6....
Farmer Al Falfa's Birthday Party	Oct. 2	6....
Forty Thieves, The	Nov. 13	6....
Hansel Und Gretel	Feb. 5,'33	6....
Hollywood Diet	Dec. 11	6....
Hook and Ladder No. 1	Oct. 30	7....
Ireland or Bust	Dec. 25	6....
Jealous Lover	Jan. 8,'33	6....
King Zilch	June 11,'33	6....
Oh! Susanna	Apr. 2,'33	6....
Oil Can Mystery, The	July 9,'33	
Pirate Ship	Apr. 30,'33	6....
Robin Hood	Jan. 22,'33	6....
Romeo and Juliet	Apr. 16,'33	6....
Tale of a Shirt, The	Feb. 19,'33	6....
Toyland	Nov. 27	6....
Tropical Fish	May 14,'33	6....
Who Killed Cock Robin?	Mar. 19,'33	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33	
Drug on the Market, A	Jan. 22,'33	11....
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11....
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2	20....
Torchy's Kitty Coup	Jan. 22,'33	21....
Torchy's Loud Spooker	June 25,'33	
Torchy Rolls His Own	Nov. 20	21....
Torchy Turn Turtle	Apr. 23,'33	21....
Trying Out Torchy	July 23,'33	
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18	20....
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21....
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20....
Techno-crazy Monty Collins-Billy Bevan	Apr. 23,'33	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2	9....
9 Zanzibar	Oct. 9	9....
10 Belles of Bali	Oct. 16	8....
11 Sailing a Square-Rigger	Oct. 23	10....
12 Venetian Holiday	Oct. 30	10....
13 Havana Ho!	Nov. 6	9....
14 Paths in Palestine	Nov. 13	8....
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9....
17 From Kashmir to the Khyber	Dec. 4	9....
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9....
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9....
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10....
25 Gorges of the Giants	Jan. 29,'33	9....
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9....
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Apr. 15,'33	
31 Paris on Parade	Mar. 5,'33	
32 Isles of the East Indies	Mar. 12,'33	
33 The Iceberg Patrol	Mar. 19,'33	
34 A Gondola Journey	Mar. 26,'33	
35 Broadway by Day	Apr. 2,'33	
36 Sampans and Shadows	Apr. 9,'33	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20....
Fallen Arches	Feb. 4,'33	19....
Mr. Bride	Dec. 24	19....
Now We'll Tell One	Nov. 19	19....
Tarzan in the Wrong		20....
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18....
Menu		
Over the Counter		18....
Wild People	Feb. 4,'33	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9....
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9....
Iceland	Jan. 14,'33	10....
Leningrad	Dec. 17	9....
New Zealand		9....
Norway	Feb. 4,'33	9....
Over the Seas to Borneo		9....
Rio the Magnificent		9....
World Dances, The		9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8....
Lunchroom, The		
Nursemaid, The	Nov. 26	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal		21....
Their First Mistake		21....
Towed in a Hole	Dec. 31	21....
Twice Two	Feb. 25,'33	21....
ODDITIES		
Duck Hunter's Paradise	Dec. 31	10....
Toy Parade, The	Dec. 3	7....
Whispering Bill	Dec. 31	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17	17....
Birthday Blues	Nov. 12	20....
Fish Hooky	Jan. 28,'33	19....
Forgotten Babies	Mar. 11,'33	17....
Kid from Borneo, The	Apr. 15,'33	19....
Mush and Milk	May 27,'33	
PITTS-TODD		
Asleep in the Feet	Jan. 21,'33	19....
Bargain of the Century		20....
Maids a la Mode		18....
One Track Minds		
Sneak Easily	Dec. 10	17....
SPECIAL		
Roosevelt, the Man of the Hour		18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12....
Bone Crushers	Feb. 8,'33	8....
Chalk Up	Dec. 10	10....
Football Footwork		12....
Motorcycle Mania	Jan. 28,'33	9....
Swing High	Dec. 10	10....
Throttle Pushers		9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20....
Call Her Sausage		
Farewell to Legs		
Rummy, The		18....
Taxi Barons		
Taxi for Two	Dec. 3	18....
Thundering Taxis	June 24,'33	16....
Wreckety Wrecks	Feb. 18,'33	19....
TED HEALY SHORTS		
Nursery Rhymes		

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18	1 rl..
No. 5	Dec. 16	1 rl..
No. 6	Jan. 13,'33	1 rl..
No. 7	Feb. 10,'33	1 rl..
No. 8	Mar. 10,'33	1 rl..
No. 9	Apr. 7,'33	1 rl..
No. 10	May 5,'33	1 rl..
No. 11	June 2,'33	1 rl..
No. 12	June 30,'33	10....
No. 13	July 28,'33	10....
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18,'33	1 rl..
Detective Tom Howard of the Suicide Squad Tom Howard	June 9,'33	1 rl..
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 rl..
Jazz a La Cuba Don Aspiazu	July 7,'33	1 rl..
Let's Dance Burns and Allen	Mar. 17,'33	1 rl..
Moonlight Fantasy Vincent Lopez	Apr. 14,'33	1 rl..
Rookie, The Tom Howard	Dec. 23	1 rl..
Walking the Baby Burns and Allen	May 12,'33	1 rl..
Your Hat Burns and Allen	Nov. 25	11....
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 rl..
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 rl..
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 rl..
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 rl..
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrel Vanities	Feb. 24,'33	1 rl..
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 rl..
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10....
No. 11—Dr. Rey Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33	1 rl..
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33	10....
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3,'33	1 rl..
Aloha Oe Royal Samoans	Mar. 17,'33	1 rl..
"Bollesk" Watson Sisters	June 9,'33	1 rl..
Dinah Mills Bros.	Jan. 13,'33	1 rl..
Down by the Old Mill Stream Funny Boners	July 21,'33	1 rl..
Peaunt Vendor, The Armida	Apr. 28,'33	1 rl..
Popular Melodies Arthur Jarrett	Apr. 7,'33	1 rl..
Reaching for the Moon	Feb. 24,'33	1 rl..
Sing a Song James Melton	Dec. 2	
Sing, Sisters, Sing Three X Sisters	June 3,'33	1 rl..
Song Shopping Ethel Merman		1 rl..
Time on My Hands Ethel Merman	Dec. 23	7....
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 rl..
SCREEN SOUVENIRS		
No. 5	Nov. 25	1 rl..
No. 6	Dec. 23	1 rl..
No. 7	Jan. 20,'33	1 rl..
No. 8	Feb. 17,'33	1 rl..
No. 9	Mar. 17,'33	1 rl..
No. 10	Apr. 14,'33	1 rl..
No. 11	May 12,'33	1 rl..
No. 12	June 9,'33	1 rl..
No. 13	July 7,'33	1 rl..
PARAMOUNT SOUND NEWS Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl..
Balance	June 23,'33	1 rl..
Call Your Shot	July 21,'33	1 rl..
Canine Thrills	Feb. 3,'33	1 rl..
Catch 'Em Young	Dec. 9	11....
Hot and Cold Thrills	Mar. 31,'33	1 rl..
Jabs and Jolts	May 26,'33	1 rl..
Over the Jumps	Jan. 6,'33	11....
Straight Shooters	July 21,'33	1 rl..
Stuff on the Ball	Nov. 11	11....
Wonder Girl, The Babe Didrickson	Mar. 3,'33	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33	1 rl..
Betty Boop's Birthday Party	Apr. 21,'33	1 rl..
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl..
Betty Boop for President	Nov. 4	7....
Betty Boop's Ker-Choo	Jan. 6,'33	7....
Betty Boop's May Party	May 12,'33	1 rl..
Betty Boop's Museum	Dec. 16	1 rl..
Betty Boop's Penthouse	Mar. 10,'33	6....
Is My Palm Read	Feb. 17,'33	1 rl..
Mother Goose Land	June 23,'33	1 rl..
Popeye, the Sailor	July 7,'33	7....
Snow-White	Mar. 31,'33	1 rl..
TWO REEL COMEDIES		
Barber, The W. C. Fields	July 28,'33	21....
Big Fibber, The Sennett Star	July 14,'33	20....
Blue of the Night Bing Crosby	Jan. 6,'33	20....
Bring 'Em Back Sober Sennett Star	Nov. 18	18....
Caliente Love Sennett Star	Mar. 10,'33	20....
Cook's Day Off, The Sennett Star		
Daddy Knows Best Walter Catlett	June 16,'33	2 rls.
Dentist, The Sennett Star	Dec. 9	20....
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	18....
Doubling in the Quickies Sennett Star	Dec. 16	19....
Dream Stuff Sennett Star	May 12,'33	2 rls.
Druggist, The Sennett Star	Apr. 21,'33	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Easy On the Eyes	Feb. 17,'33	19....
Sennett Star		
False Impressions	Nov. 4	....21....
Sennett Star		
Fatal Glass of Beer	Mar. 3,'33	19....
W. C. Fields		
His Perfect Day		
Sennett Star		
Hollywood Double, A	Nov. 25	.....2 rls.
Sennett Star		
Honeymoon Bridge		
Sennett Star		
Husband's Reunion	July 7,'33	19....
Sennett Star		
Human Fish	Dec. 30	....22....
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23,'33	.2 rls.
Sennett Star		
Lion and the House, The	Dec. 23	....18....
Sennett Star		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21,'33	.2 rls.
Sennett Star		
Plumber and the Lady, The	Mar. 31,'33	.2 rls.
Sennett Star		
Prosperity Pays	Nov. 4	
Tom Howard		
Roadhouse Queen	May 26,'33	.2 rls.
Sennett Star		
See You Tonight	June 2,'33	.2 rls.
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24,'33	19....
Bing Crosby		
Singing Boxer, The	Jan. 27,'33	
Sweet Cookie	Apr. 14,'33	20....
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10,'33	20....
Sennett Star		
Uncle Jake	May 5,'33	.2 rls.
Sennett Star		
Wrestlers, The	Jan. 20,'33	22....
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Mins..
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19,'33	20....
The Floorwalker	Dec. 23	....20½..
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	....20....
The Vagabond	Feb. 3,'33	21....
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17....
Gay Nighties, The	June 23,'33	
Hocus Focus	Mar. 3,'33	20....
Iceman's Ball, The	Aug. 13,'33	20....
Jitters, The Butler	Dec. 30	....20½..
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	....18....
Heave Two	Mar. 10,'33	20½..
Loops, My Dear	Jan. 6,'33	17....
Shakespeare With Tin Ears	June 30,'33	18½..
Thrown Out of Joint	May 12,'33	21....
HEADLINER SERIES		
No. 1—Shampoo, the Magician	Nov. 25	....17....
Roscoe Ates-Hugh Herbert		
No. 2—Private Wives	Jan. 27,'33	21....
Skeets Gallagher		
W. Catlett		
No. 3—Hip, Zip, Hooray	Mar. 31,'33	18½..
Nat Carr		
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20....
Bride's Bereavement, The	Nov. 18	....19....
Lost in the Limehouse	Apr. 7,'33	20½..
Moonshiner's Daughter, The	May 19,'33	20....
Through Thin and Thicket	Jan. 20,'33	17½..
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18....
Mickey's Big Breadcast		
Mickey's Charity	Dec. 2	....18....
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	19....
Fish Feathers	Dec. 16	....18....
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½..
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28....
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	.7....
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	.7....
Panicky Pup	Feb. 24,'33	.7....
Pencil Mania	Dec. 9	.....7....
Piano Tooners	Nov. 11	.....7½..
Puzzled Pals		.....7....
Tight Rope Tricks	Jan. 6,'33	.7....

STATE RIGHTS

Title	Mins.
AMKINO	
Killing to Live	17....
ATLANTIC FILM	
Playgrounds in the Sky	10....
Sportsmen's Paradise	10....
BEVERLY HILLS PICTURES	
Cocoon Capers	
Flame of the Pacific	23....
Terrors of the Amazon	29....
CAESAR FILMS	
Veneziana	1 rl..

Title	Rel. Date	Mins.
CENTRAL FILM		
A Pilgrimage Through Palestine		10....
Boston Common—and Proper		10....
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		.7....
IDEAL		
Evolution		28....
INDUSTRIAL		
The Silent Enemy		30....
MARY WARNER		
Berlin: Its Sports and Recreation		.8....
Berlin: Rhythm of a Metropolis		.8....
Glimpses of Germany		.8....
Green Heart of Germany, The		20....
Springtime on the Rhine		.7....
The Mosel		.8....
Trier, Oldest City in Germany		.6....
Vintagers' Festival in the Palatinate		10....
Winter in the Bavarian Alps		1 rl..
Young Germany Goes Ski-ing		1 rl..
MASCOT		
Technocracy		10....
MASTER ART PRODUCTS		
Melody Makers Series:		
Sammy Fain		10....
Benny Davis		.9....
Gus Edwards		
Cliff Friend		.9....
Melodies on Parade		
Night of Romance		.7....
Stephen Foster		
Tongue Twisters		.9....
PRINCIPAL		
Beer Is Here		
Get That Lion		29....
Isle of Desire		3 rls.
Isle of Peril		32....
Isles of Love		1 rl..
Killing the Killer		11....
Matto Grosso		24....
New Western Front		25....
Primitive		1 rl..
Tiger Hunt, The		20....
Voodoo		36....
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½..

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	.....6½..
5. The Wayward Canary	Oct. 28	.....7¼..
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	.....8....
8. Building a Building	Dec. 20	.....7....
9. The Mad Doctor	Jan. 20,'33	..6....
10. Mickey's Pal Pluto	Feb. 10,'33	..7....
11. The Mellerdrammer	Mar. 3,'33	..8....
12. Ye Olden Days	Mar. 24,'33	..7....
13. The Mail Pilot	June 5,'33	..7....
14. Mickey's Mechanical Man	June 9,'33	..6....
15. Mickey's Gala Premiere	June 30,'33	..7....
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	.....7....
6. Babes In the Wood	Dec. 2	.....8....
7. Santa's Workshop	Dec. 30	.....7....
8. Birds In the Spring	Dec. 30	.....7....
9. Father Noah's Ark	Jan. 27,'33	..8....
10. Three Little Pigs	May 26,'33	..8....
11. Lullabye Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl..
Carnival Capers	Oct. 10	.....1 rl..
Confidence	July 17,'33	1 rl..
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Title	Rel. Date	Min.
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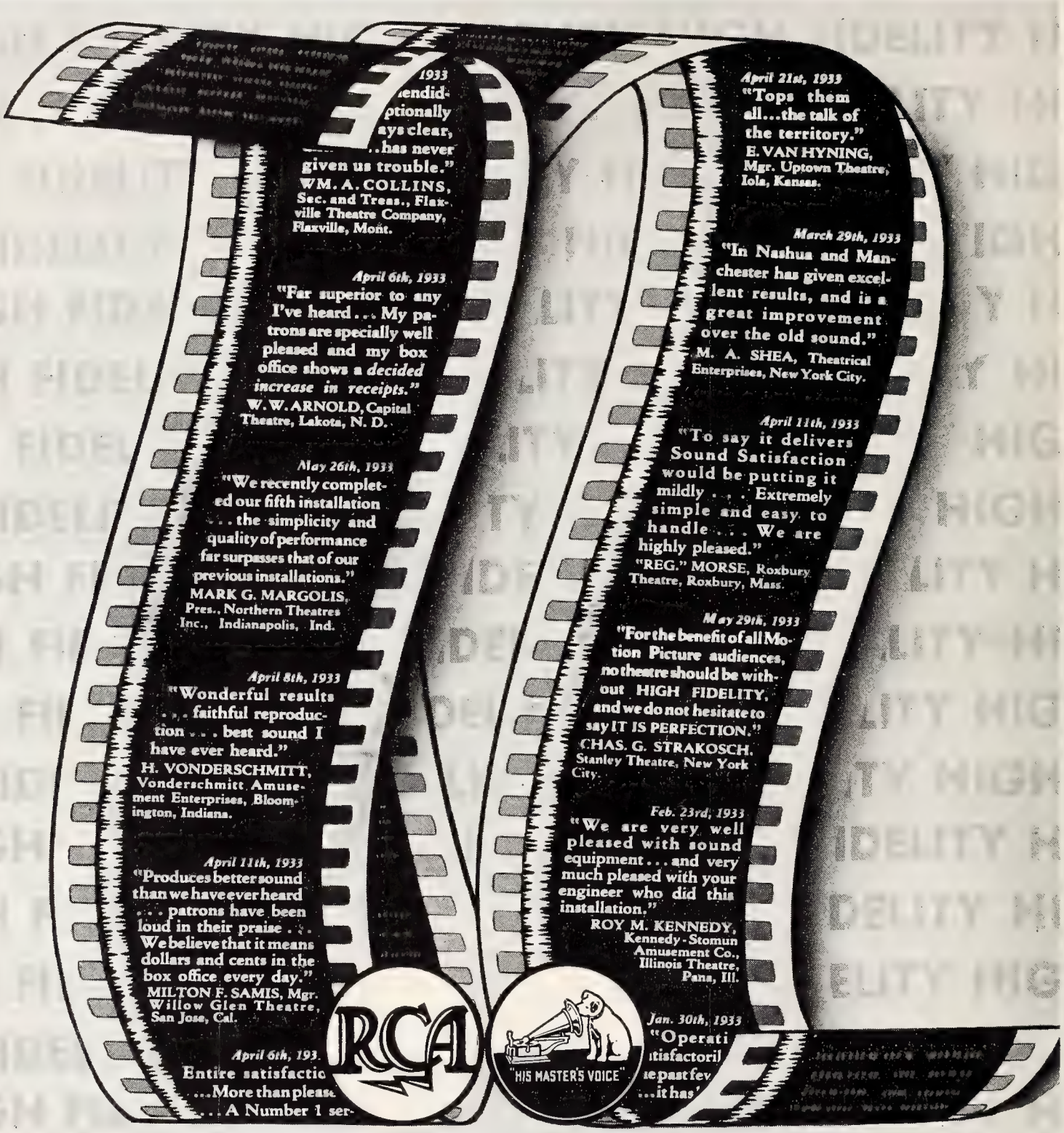
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JUN 30 1933

Better Theatres

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A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

RAY GALLO, Eastern Advertising Manager

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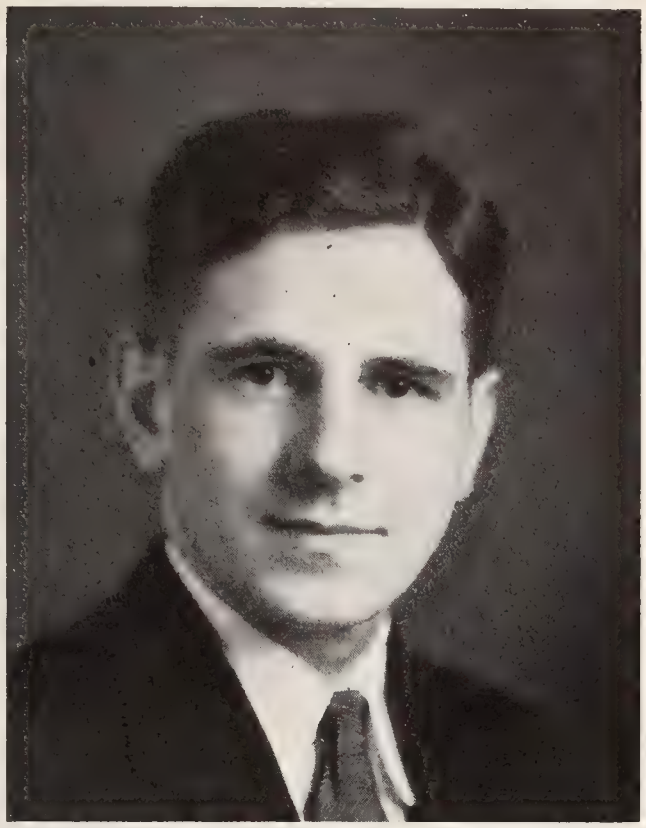


Francis M. Falge

contributing to this issue of Better Theatres his second discussion of color in lighting, which is part of a series he is writing for this publication, to appear in alternate issues.

IN WRITING of practical problems in theatre lighting, Mr. Falge is surely on intimate ground, since his knowledge of them is not solely a matter of the electrical and lighting laboratory, but the result of his varied experience as a worker in the theatre. Mr. Falge is a Badger, and spent all his early youth in Wisconsin. In 1919 he joined the Navy, and in 1920 entered the Naval Academy at Annapolis. Resigning his commission, he went to work, first for Westinghouse, later for the National Lamp Works at Nela Park. There he specialized in theatre and decorative lighting, and in 1928 went into the employ of Paramount Publix as a lighting specialist in charge of stage lighting and assisting in general theatre illumination. In 1930 he joined the Beaded Screen Corporation, and in 1931 returned to Nela Park, where he is now engaged in research engineering.

Leo T. Parker

a regular contributor to Better Theatres for many years on legal subjects pertinent to theatre operation, discussing special subjects and analyzing the latest decisions.

A VARIED CAREER has been Mr. Parker's —and it includes the ownership and management of a motion picture theatre! Thus, somewhat like Mr. Falge, he is peculiarly fitted to bring his profession to the service of the theatre operator. It was in 1911 that he was an exhibitor. Then he became a manufacturer of automobile accessories, remaining in this business until 1920. From 1917 to January, 1919, however, he ran the business from an army camp. Mr. Parker was admitted to practice before the Supreme Court of Ohio in 1922, and was made attorney and counsellor of the United States Circuit Court of Appeals in 1925. . . . It is to be noted that his articles avoid the method of so-called "handbooks," by which efforts are sometimes made to reduce the complexity of Law to a few simple rules, which can apply only to a few specific conditions.

[The first of a series of advertisements on current and future features in Better Theatres and those who contribute them.]

WHAT DOES CIRCULATION MEAN TO READERS?

Publications boast (when they may) of their circulations. Better Theatres does. But in doing so publishers seem to be thinking only of those who buy advertising space.

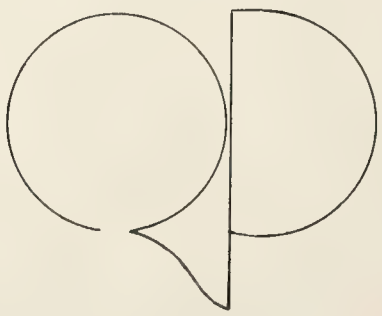
Obviously circulation is of basic significance in advertising. By the **amount** and **class** of readers a publication has, the manufacturer or the dealer determines the value of that publication to him as a means of taking his product to market. And so publishers talk to him about circulation—unless, of course, it would be too embarrassing for them to do so. And somehow forgotten is the significance of a publication's circulation to its very readers.

A simple one but a fact of fundamental importance to readers is that a publication develops, maintains and extends its circulation by developing, maintaining and extending its service to readers. Now what this service should consist in depends, naturally, upon the purposes of the publication. For a semi-technical business journal like Better Theatres, service to readers means (1) practical, reliable guidance in the daily job, and (2) seeking new methods that point to betterment. Such service requires **leadership,** of course. There must be a sensitiveness to the interests, to the immediate needs, to the currents and potentialities of the business. Now it is neither difficult nor expensive to find material that will serve to cover pages. This material may be dumped in. It may be utterly trivial. It may be the merest repetition of matters which the business, during the normal course of its growth, has thoroughly considered, rejected or adopted and long since got done with. It nevertheless can make a printed page. The fellow who cannot permit the acceptance of such material is none other than our old friend, Mr. G. P. Circulation (the front names being **Genuine Paid**). Circulation demands a responsible editorial plan—in the business journal field, a plan of **guidance** and **stimulation** to the personnel of that business. And this is strictly a reader affair!

There are circulations and circulations, of course. That's why the advertiser or the advertising agency asks, right off: "To whom does your publication go? How many?" And then he puts in the sticker: "Let's see your latest A. B. C. statement!" What he wants the A. B. C. statement for is to see absolutely authentic figures on how many people in his market actually **buy** your publication in order to read it. If those people buy it, they read it. Otherwise they wouldn't buy it.

What this means to readers is simply this: To build and maintain the circulation required for a profitable authentic rating, there must be responsible journalism always, organized for leadership and permanence, and this becomes the reader's assurance of significance and reliability in the material discovered and selected for publication.

Better Theatres net paid circulation, A. B. C. (Audit Bureau of Circulations), 13,722; Foreign, 1,481



Better Theatres
July 1, 1933

Observations

¶ One of the effects of the government's recovery legislation is a rather immediate stimulation of building. Figures for May show a definite upturn—an increase over the month of April more than five times greater than the increase of May over April in 1932. And that is significant, indeed. A total of 761 cities reported projects instituted in May in a number 128.6% greater than for April.

This, it is to be remembered, represents a reaction that even precedes the operations of the Recovery Act and public works measure. The latter has for its purpose the stimulation of construction, and the result will be, of course, that building materials prices and wages in the building trades will undergo a decided rise. Therefore it behooves the theatre owner who is at the "mebbe" stage of remodeling or other construction, to make his decision quickly, lest a few months of procrastination wipe out the advantages which the depression brought the purchaser of building materials and labor.

¶ One of the most important considerations in the seating plan of a motion picture theatre was brought out very emphatically by Mr. Leslie C. Kinley, writing in the June 3d issue of BETTER THEATRES. This is the traffic factor.

In planning the arrangement of chairs, the number of rows, the aisles, the spacing, the architect has almost never used any guide except the code. True, occasionally he adds an extra inch or two, in the interests of what has become known as "deluxe comfort." But mainly he has thought only of capacity and fire hazards, the latter of which is forced upon his attention by law.

The code exacts provisions which must be considered as only minimums. Even that "little extra" which sometimes is provided almost never reaches an amount showing a real appreciation of the difference between the motion picture theatre and any other kind of an auditorium.

The unique thing about a motion picture theatre is that in and out of it there is continual traffic. To any other type of auditorium, patrons come at a certain hour before the performance begins, and there is only one performance. But most motion picture theatres operate on a policy of more than one performance during a certain period of the day, which the so-called "grind policy" is common enough to be considered an important characteristic. Patrons arrive at any time following the beginning of the first show, assured of witnessing an entire performance. Those arriving first, take the choice seats, and so as not to be free to leave with as little annoyance as possible, they usually take aisle chairs. And so it is that a large number of those who follow them, have to climb over them in order to be seated.

This goes on daily and nightly in thousands of theatres everywhere. Yet this unique condition in the motion picture theatre—continuous traffic in and out of the auditorium—has received practically no attention whatever in the formulation of seating arrangements. Yet we can think of nothing that would be more immediately appreciated by the motion picture's public than the establishment of practices which would make ingress and egress easy and without annoyance to self or anyone in the theatre.

¶ A matter which has some rather special points of interest to the owner and builder of theatre structures is the subject of a discussion in a recent issue of the service bulletin published by the Metropolitan Life Insurance Company, concerned with a novel form of indemnification called "obsolescence insurance." The author is Mr. J. C. Knapp, vice president of the Otis Elevator Company of New York.

"Each decade," observes Mr. Knapp, "is a decade of progress. Each is a year of changing styles. Each month brings on the market some improvement in arrangement, heating, air conditioning, flooring, roofing, plumbing, lighting and transportation, to say nothing of new ideas in decoration. Each week produces from the architect's drafting room new effects in street fronts, lobbies and halls."

It even seems as if obsolescence had been encouraged in the field of the motion picture theatre. Every fad and fancy of architecture has been rampantly adopted, on the ground that the public wanted something "different," strange and new. The point of view has been that the theatre itself is a show, and although this attitude is gradually disappearing, it was predominant during the very period when most of the modern theatres were built. In many other respects the theatres built during that period are now obsolete—in their auditorium forms, in their foyer provisions, in their illumination, in their provisions for the mechanisms of the theatrical art they exploit. Yet we should not say that such obsolescence is inevitable. Proper planning can thwart it.—*G. S.*

FIGURING YOUR REMODELING JOB AND COSTS

By S. CHARLES LEE

Fig. 1

Fig. 2

Fig. 3

Figure 1.—An example of a theatre front once thought attractive, but now outmoded by more dignified architectural styles.

Figure 2.—Another example of a front out of keeping with the modern character of motion picture theatre architecture.

Figure 3.—A modern theatre facade, one of many types which can be adapted to existing structures. (See table and text.)

WHILE IN THE last few years the receipts have been slow, theatre depreciation has been going on at the same pace that it maintained in the years gone by. As a result motion picture theatre properties are now in a condition generally recognized as utterly deplorable.

We all realize that building costs are past their low point and rapidly on the way back to higher levels. Therefore, to make repairs and improvements now seems the smart business move. Lumber has moved up $9 per thousand in the past 30 days, and is due for another rise. Similarly plumbing, electrical and other necessities. Labor is still very cheap, but on the whole building is about 15% higher than the low, though still about 30% below normal.

To illustrate what can be done, we will take component parts of reconstruction jobs and analyze the methods of rebuilding and their costs.

MANY THEATRES are absolutely obsolete in exterior appearance, although they may have an excellent location and the proper capacity, and the structural frame is sufficient for all requirements. Thus a new facade would give the theatre new value immediately.

Take for example the two fronts shown in *Figures* 1 *and* 2, and apply new ones so designed that it would fit either of these two houses. (*See Figure* 3.) What a change! The cost of this "face lifting" operation would have run in the old days to about $5,000. Its cost today would be about as follows (exclusive of signs, marquee and accessories, which will be discussed later):

Permit	$ 10.00
Shoring and Wrecking Roof Repairs	200.00
Concrete (Approx. 40 yds.)	300.00
Carpenter Labor	200.00
Plastering	400.00
Waste Molds—Iron Grilles—Misc.	250.00
Sash-Doors	80.00
Lumber Finished and Rough	250.00
Tile Trim	75.00
Steel Reinforcing and Miscellaneous Anchors	100.00
Fence	50.00
Scaffold	40.00
Cement and Lobby	75.00
Electrical Repairs	65.00
Plumbing	75.00
	$2,175.00

A smaller facade treated with elaborate materials could be changed as shown in *Figures* 4 *and* 5, for about $1,500.

THE FEATURE of our present day theatre fronts is the box office, which should be attractive but not glaring. It should reflect business progressiveness and pride. A box office like the one shown in *Figure* 6, used to cost $950, without

Figure 4.—Before modernization (see Fig. 5).

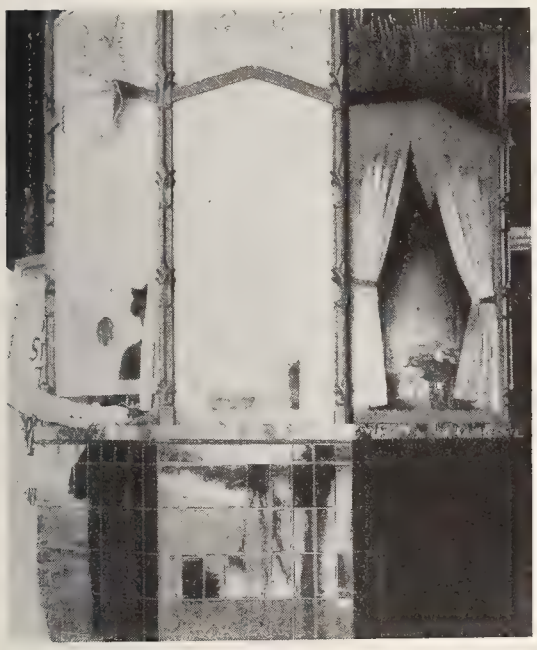


Figure 6.—Box office once $950, now half that.

change machines or ticket vender. It can be built today with a simpler top, and omitting the marble slab, for $250 —or as shown, for a price ranging from $350 to $400.

Box office equipment in most cases can be rebuilt in a new box office, although a new rapid money changer is a good improvement, and may cost as low as $65 today.

A ventilating fan can be built into the ceiling of the box office for $35. An electric heater can be installed for $20. In a box office where the climate requires a closing mechanism a metal window shield can be installed for prices as moderate.

Another important feature that should be rejuvenated from time to time is bulletin cases. Look at the difference between the display of the jumbled up lobby shown in *Figure* 7, and how fine a display is made by the bulletin frame shown in *Figure* 8, where the attention is drawn entirely to the display. A bulletin frame such as that in *Figure* 8 can be built of wood and sprayed with metal, for about $40, without the top ornament. The ornament would cost from $10 to $20 additional. It is made of plaster. Note that this bulletin case has a slanting back and is equipped with lights above so that at night you have perfect illumination inside of the case.

Another desirable improvement to make today is a wainscoting such as shown about this bulletin case, particularly in neighborhood houses where the children park their bicycles. A wainscot such as shown can be installed for about 75c per square foot. If your lobby is 20 feet long, a 4-foot wainscot on both sides would cost about $120.

A new outer lobby floor can be made extremely attractive and helps change the character of your building. A terrazzo floor like the one shown in *Figure* 9 can be installed for 75c a foot. In

(*Continued on page* 42)

Figure 5.—As remodeled—cost today, $1,500.

Figure 7.—Effect of confusion of displays.

Figure 8.—Wooden display case, metal-sprayed.

Figure 9.—Terrazzo floor of marble chips in cement.

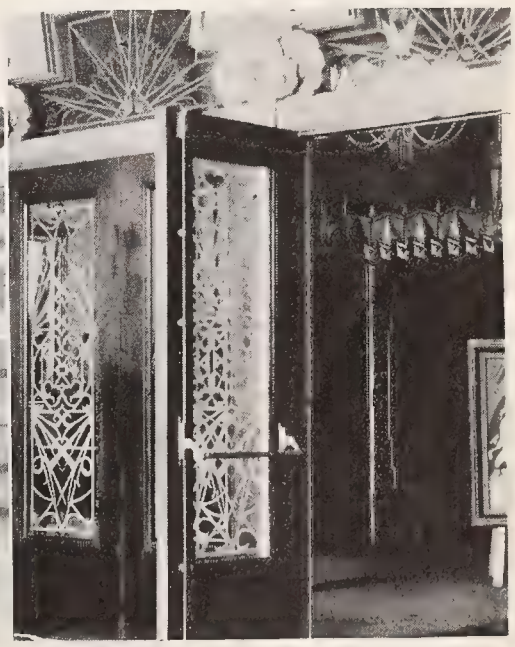


Figure 10.—Old doors revamped by sand-blasting.

PRICES OF REPRESENTATIVE BUILDING MATERIALS IN U. S.

	Commodities	Size or Condition	Unit	PRICES IN Haverhill	New Bedford	New Haven	New London	Albany	Poughkeepsie	Buffalo
1.	Common brick		1,000	17.00	....	12.00	13.50	11.00	9.00	19.00
2.	Portland cement	Exclusive of containers	Bbl.	2.60	2.68	2.65	2.40	2.48	2.20	2.95
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	....	....	....	....	....	26.00	36.00
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	30.00	35.00	35.00	30.00	....	....	....
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	....	40.00	....	....	....	....	....
4.	Common boards	No. 1, 1 x 6	M	29.00	30.00	26.00	25.00	....	20.00	34.00
5.	Yellow pine flooring	Edge grain, "C," 1 x 4—10′-16′	M	....	65.00	....	....	....	....	....
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	55.00	55.00	....	....	....	50.00	....
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	4.50	4.00	5.50	4.40	....	....	5.25
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	....	....	....	....	....	....
	Composition shingles	Crushed slate surfaced	100 sq. ft.	5.75	4.15	5.50	7.00	....	....	....
7.	Gypsum plaster board	⅜″	1,000 sq. ft.	25.00	27.00	....	25.00	21.15	....	21.00
8.	Lime	Hyd.	Ton	16.00	....	....	18.00	15.75	....	18.00
9.	Building sand		Cu. yd.	....	1.60	1.25	1.00	....	2.25	2.50
10.	Crushed stone	¾″	Ton	....	....	2.00	2.00	....	2.20	2.05
11.	Wire nails	20D	100 lbs. per keg	3.25	2.85	3.80	3.75	....	....	3.90
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	....	2.57	....	3.40	....	....	4.20
13.	Hollow tile	8″ x 12″ x 12″	Each	....	.22	....	....	.22	....	.15
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	....	....	....	60.75	....	....	62.34
15.	Steel pipe	1″ galvanized	100 ft.	....	....	9.60	10.37	....	....	10.05
16.	Reinforcement bars	¼″ round	100 lbs.	....	3.25	3.60	4.00	....	....	2.75
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	....	3.35	....	4.50	....	....	3.40
18.	White lead	Dry	100 lbs.	9.90	11.00	10.80	13.25	....	....	13.25
19.	Zinc oxide	Am. process lead free	100 lbs.	....	....	....	....	....	....	....
20.	Gypsum plaster	Neat	Ton	19.00	17.50	....	18.00	13.95	13.00	16.00
21.	Linseed oil	Raw in barrels	Gallon	.75	.76	.65	.63	....	....	.75

	Commodities	Size or Condition	Unit	PRICES IN Paterson	Trenton	Philadelphia	Scranton	Baltimore	Washington	Richmond
1.	Common brick		1,000	11.00	12.00	13.50	21.00	14.00	....	15.00
2.	Portland cement	Exclusive of containers	Bbl.	2.40	2.20	2.34	2.40	2.10	2.20	2.90
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	40.00	39.00	33.50	....	36.00	....	25.00
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	37.50	37.50	37.50	....	40.00	....	50.00
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	37.50	36.00	40.00	....	40.00	....	....
4.	Common boards	No. 1, 1 x 6	M	30.00	31.50	32.50	....	33.00	....	20.00
5.	Yellow pine flooring	Edge grain, "C," 1 x 4—10′-16′	M	70.00	68.00	75.00	....	70.00	....	60.00
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	65.00	65.00	70.00	....	70.00	....	60.00
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	6.00	6.50	7.50	....	6.50	....	5.00
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	....	8.50	....	7.50	....	....
	Composition shingles	Crushed slate surfaced	100 sq. ft.	5.75	5.50	6.50	....	5.00	....	5.13
7.	Gypsum plaster board	⅜″	1,000 sq. ft.	24.00	28.50	25.00	30.00	25.00	25.00	38.00
8.	Lime	Hyd.	Ton	18.00	14.00	14.20	18.00	13.00	11.00	16.00
9.	Building sand		Cu. yd.	1.50	1.60	1.50	3.38	1.85	....	2.23
10.	Crushed stone	¾″	Ton	2.10	2.25	2.20	....	2.50	....	2.10
11.	Wire nails	20D	100 lbs. per keg	3.25	3.20	3.20	....	2.90	....	3.25
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	3.50	3.50	3.30	....	3.50	....	4.25
13.	Hollow tile	8″ x 12″ x 12″	Each	.20	.17	.18	.25	.20	....	.24
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	.56.00	51.50	50.00	....	56.00	....	....
15.	Steel pipe	1″ galvanized	100 ft.	10.00	11.00	9.16	....	10.00	....	9.46
16.	Reinforcement bars	¼″ round	100 lbs.	2.75	2.75	2.50	....	2.80	2.55	2.75
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	3.25	3.00	2.75	....	2.80	....	2.60
18.	White lead	Dry	100 lbs.	10.00	12.50	11.00	....	13.50	....	11.50
19.	Zinc oxide	Am. process lead free	100 lbs.	16.00	16.00	15.00	....	....	....	....
20.	Gypsum plaster	Neat	Ton	17.50	16.00	17.50	18.00	15.50	15.00	16.50
21.	Linseed oil	Raw in barrels	Gallon	.80	.78	.75	....	.80	....	.63

	Commodities	Size or Condition	Unit	PRICES IN Fairmont	Tampa	New Orleans	Shreveport	Akron	Cleveland	Columbus
1.	Common brick		1,000	18.00	18.00	13.00	13.50	12.00	14.00	12.00
2.	Portland cement	Exclusive of containers	Bbl.	2.40	2.60	2.75	3.20	2.36	2.60	2.75
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	....	30.00	22.00	27.00	35.00	34.00	34.00
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	....	35.00	....	....	41.00	41.00	40.50
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	35.00	....	....	....	35.00	34.00	32.50
4.	Common boards	No. 1, 1 x 6	M	35.00	40.00	38.00	35.00	35.00	35.00	....
5.	Yellow pine flooring	Edge grain, "C." 1 x 4—10′-16′	M	70.00	45.00	42.00	55.00	....	70.00	63.00
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	65.00	....	....	....	....	70.00	57.50
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	6.50	4.25	4.50	5.25	5.25	5.00	4.45
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	7.50	....	6.00	....	5.50	6.25
	Composition shingles	Crushed slate surfaced	100 sq. ft.	6.00	6.10	5.50	3.50	4.80	....	5.50
7.	Gypsum plaster board	⅜″	1,000 sq. ft.	35.00	....	40.00	40.00	40.00	....	24.75
8.	Lime	Hyd.	Ton	16.00	24.00	....	20.00	14.00	12.00	10.00
9.	Building sand		Cu. yd.	2.60	2.75	2.75	1.75	1.50	1.28	2.43
10.	Crushed stone	¾″	Ton	3.50	3.50	....	3.75	2.50	2.20	1.55
11.	Wire nails	20D	100 lbs. per keg	3.50	3.15	2.75	3.25	2.30	2.50	....
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	4.00	4.20	4.50	3.28	2.67	3.63	....
13.	Hollow tile	8″ x 12″ x 12″	Each	.18	.16	.16	.15	.09	.12	.15
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	52.00	....	53.90	58.00	....	58.45	....
15.	Steel pipe	1″ galvanized	100 ft.	10.75	8.89	10.23	10.35	7.95	8.91	8.12
16.	Reinforcement bars	¾″ round	100 lbs.	3.50	3.50	2.50	3.25	2.50	2.25	2.85
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	3.80	5.00	5.00	4.00	3.00	3.50	3.50
18.	White lead	Dry	100 lbs.	12.00	9.50	11.75	11.50	11.00	10.80	11.00
19.	Zinc oxide	Am. process lead free	100 lbs.	....	....	18.00	20.00	16.00	13.00	....
20.	Gypsum plaster	Neat	Ton	18.00	20.00	18.00	20.00	15.00	16.50	18.00
21.	Linseed oil	Raw in barrels	Gallon	.65	.72	.50	.75	.70	.55	.70

PAID BY CONTRACTORS IN MAY WHEN DELIVERED ON THE JOB

	Commodities	Size or Condition	Unit	PRICES IN Toledo	Lansing	Saginaw	Louis-ville	Terre Haute	Chicago	Mil-waukee
1.	Common brick		1,000	14.00	20.00	12.00	10.00	12.00	12.00	10.00
2.	Portland cement	Exclusive of containers	Bbl.	2.17	2.50	2.00	2.02	2.50	1.55	1.82
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	35.00	35.00	30.00	31.00	35.00	....	24.00
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	37.00	35.00	40.00	....	35.00	....	24.00
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	....	35.00	....	....	35.00	....	....
4.	Common boards	No. 1, 1 x 6	M	....	....	....	....	....	....	43.00
5.	Yellow pine flooring	Edge grain, "C," 1 x 4—10′-16′	M	65.00	75.00	....	60.00	50.00	....	....
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	55.00	65.00	....	....	50.00	....	....
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	4.50	5.00	5.00	4.50	4.50	....	4.50
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	5.00	....	....	4.50	....	....
	Composition shingles	Crushed slate surfaced	100 sq. ft.	4.00	6.50	5.50	4.25	6.50	....	6.50
7.	Gypsum plaster board	3/8″	1,000 sq. ft.	21.00	....	23.00	....	28.00	20.00	22.00
8.	Lime	Hyd.	Ton	12.00	20.00	17.00	12.00	18.00	12.50	14.00
9.	Building sand		Cu. yd.	1.75	1.80	2.00	....	1.25	1.75	1.25
10.	Crushed stone	3/4″	Ton	2.25	1.80	2.20	1.68	2.50	2.00	1.25
11.	Wire nails	20D	100 lbs. per keg	2.75	3.55	3.00	....	2.80	....	2.40
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	4.00	....	2.50	3.24	2.50	....	5.40
13.	Hollow tile	8″ x 12″ x 12″	Each	.11	.12	.12	.12	.11	.09	.11
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	50.00	64.60	60.00	....	58.00	....	....
15.	Steel pipe	1″ galvanized	100 ft.	9.30	9.36	9.75	8.39	11.00	....	....
16.	Reinforcement bars	3/4″ round	100 lbs.	2.10	3.10	3.00	2.20	2.60	....	2.50
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	3.15	3.25	3.50	3.00	3.25	....	3.50
18.	White lead	Dry	100 lbs.	11.05	15.00	11.00	11.00	11.50	....	12.00
19.	Zinc oxide	Am. process lead free	100 lbs.	11.50	15.00	....	....	12.50	....	....
20.	Gypsum plaster	Neat	Ton	14.00	17.50	16.00	16.00	18.00	14.00	15.20
21.	Linseed oil	Raw in barrels	Gallon	.70	.65	.63	.55	.85	....	.68

	Commodities	Size or Condition	Unit	PRICES IN Des Moines	Kansas City, Mo.	St. Paul	Grand Forks	Sioux Falls	Denver	San Antonio
1.	Common brick		1,000	15.00	13.00	13.00	13.00	22.00	....	12.00
2.	Portland cement	Exclusive of containers	Bbl.	1.82	2.20	2.10	2.60	2.40	3.20	2.30
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	....	36.00	....	....	....	....	33.00
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	....	36.00	46.00	....	32.00	33.00	....
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	....	....	....	....	....	....	....
4.	Common boards	No. 1, 1 x 6	M	45.00	47.50	45.00	....	31.00	32.00	38.00
5.	Yellow pine flooring	Edge grain, "C," 1 x 4—10′-16′	M	....	60.00	....	....	78.00	....	80.00
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	60.00	65.00	65.00	....	45.00	55.00	....
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	4.20	4.25	3.35	3.50	4.00	4.25
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	....	....	....	....	....	....	....
	Composition shingles	Crushed slate surfaced	100 sq. ft.	....	4.55	7.00	6.75	5.50	5.50	4.50
7.	Gypsum plaster board	3/8″	1,000 sq. ft.	....	25.00	30.00	....	....	46.00	39.00
8.	Lime	Hyd.	Ton	....	22.00	21.00	20.00	20.00	....	17.50
9.	Building sand		Cu. yd.	....	1.82	1.00	1.75	1.00	....	1.20
10.	Crushed stone	3/4″	Ton	....	1.60	1.60	....	1.75	....	1.25
11.	Wire nails	20D	100 lbs. per keg	....	2.65	2.75	4.00	3.75	4.00	5.00
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	....	3.51	5.50	5.50	6.00	....	3.90
13.	Hollow tile	8″ x 12″ x 12″	Each	.16	.14	.13	.19	....	....	.12
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	55.00	42.63	64.30	70.00	....	....	50.00
15.	Steel pipe	1″ galvanized	100 ft.	11.00	9.28	10.00	11.00	9.64	....	13.05
16.	Reinforcement bars	3/4″ round	100 lbs.	2.00	2.34	3.00	3.25	2.75	....	3.25
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	3.25	3.66	3.50	4.00	3.65	....	3.50
18.	White lead	Dry	100 lbs.	13.38	11.13	13.38	14.00	11.25	....	12.35
19.	Zinc oxide	Am. process lead free	100 lbs.	13.50	....	20.00	21.00	24.00	....	....
20.	Gypsum plaster	Neat	Ton	14.00	17.00	17.00	20.00	15.00	....	18.15
21.	Linseed oil	Raw in barrels	Gallon	.68	.74	.80	.80	.67	....	.70

	Commodities	Size or Condition	Unit	PRICES IN Tulsa	Tucson	Los Angeles	San Francisco	Seattle
1.	Common brick		1,000	10.25	12.00	11.00	11.00	14.00
2.	Portland cement	Exclusive of containers	Bbl.	2.32	3.29	2.30	2.60	2.70
3.	Yellow pine	No. 1, 2 x 4—16′, S1S1E	M	30.00	....	....	....	....
	Douglas fir	No. 1, 2 x 4—16′, S1S1E	M	30.00	40.50	24.23	21.00	....
	North Carolina pine	No. 1, 2 x 4—16′, S1S1E	M	....	....	....	....	....
4.	Common boards	No. 1, 1 x 6	M	27.50	40.50	22.33	21.00	....
5.	Yellow pine flooring	Edge grain, "C," 1 x 4—10′-16′	M	60.00	....	....	....	....
	Douglas fir	Vertical grain, No. 2, 1 x 4—10′-16′	M	60.00	49.50	39.42	38.00	....
6.	Red cedar shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	3.75	4.05	3.42	4.50	....
	Cypress shingles	Extra clear, 16″, 5 to 2	100 sq. ft.	6.00	....	....	....	....
	Composition shingles	Crushed slate surfaced	100 sq. ft.	3.00	5.50	5.50	4.44	....
7.	Gypsum plaster board	3/8″	1,000 sq. ft.	37.50	45.00	21.00	45.00	....
8.	Lime	Hyd.	Ton	....	29.80	24.70	22.50	....
9.	Building sand		Cu. yd.	1.00	1.25	1.20	1.40	....
10.	Crushed stone	3/4″	Ton	2.00	2.25	1.40	1.60	....
11.	Wire nails	20D	100 lbs. per keg	4.50	4.05	2.40	3.00	....
12.	Window glass	Single A, 10″ x 12″	50 sq. ft.	....	....	....	3.54	....
13.	Hollow tile	8″ x 12″ x 12″	Each	....	....	.19	.19	.17
14.	Cast iron soil pipe	4″, 13 lbs. per foot	Ton	69.00	....	47.60	42.00	....
15.	Steel pipe	1″ galvanized	100 ft.	10.40	....	9.20	7.90	....
16.	Reinforcement bars	3/4″ round	100 lbs.	....	....	2.30	2.00	....
17.	Structural steel	Fabricated 6″ I-beams	100 lbs.	....	....	....	3.50	....
18.	White lead	Dry	100 lbs.	11.88	....	9.50	10.00	....
19.	Zinc oxide	Am. process lead free	100 lbs.	....	....	8.10	16.00	....
20.	Gypsum plaster	Neat	Ton	....	17.10	14.44	18.30	....
21.	Linseed oil	Raw in barrels	Gallon	.78	....	.78	.86	....

CURRENT WAGE SCALES IN THE VARIOUS BUILDING TRADES

	Asbestos Workers	Bricklayers	Bricklayers' Tenders	Carpenters	Cement Finishers	Electricians	Hoisting Engineers	Iron Workers—Ornamental	Iron Workers—Structural	Laborers	Lathers	Painters	Plasterers	Plasterers' Tenders	Plumbers	Roofers—Composition	Roofers—Slate & Tile	Sheet Metal Workers	Steamfitters	Stone Masons	Tile Setters	Tile Setters' Helpers
Akron	$1.00	$1.25	$0.45	$0.70	$0.70	$0.75	$0.70	$0.60	$0.60	$0.40	*$0.87½	$0.65	*$1.00	$0.62½	$0.85	$0.80	$0.80	$0.80	$0.85	*$1.25	*$1.25	*$0.50
Atlanta	1.00	1.25 1.40	‡.30 .45	.70	1.25	.90 1.10	.60 1.00	.35 1.85	1.25	.25 .35	1.00 1.25	.75	1.25	.30 .45	1.25	.80	.80	.90 1.00	1.25	1.00 1.25	1.25	.40
Baltimore	1.00	*1.00	1.00	.65	*1.00	*1.00	*1.25	*1.37½	*1.37½	.20 .30	*1.25	.80 *.90	*1.25	1.00	*1.00	.75	.75	*1.12½	*1.00	1.00	1.25	.72
Boston	1.25	*1.30	.70	*1.17½	1.17½	*1.25	1.17½	*1.20	*1.20	.70	*1.25	*1.12½	*1.37½	*.95	*1.25	*1.17½	*1.05	1.17½	*1.25	*1.30	*1.30	*.95
Buffalo	1.12½	*1.12½		*1.00	.90	*1.00	1.00	1.12½	1.12½	30 .40	1 0	*1.00	1.00		1.00	.40 .50	.60 1.00	.60 1.00	*1.00	*1.12½	*1 18¾	
Chicago	1.37½	*1.37½		*1.31¼	1.31¼		1.31¼			.82½	*1.37½		*1.37½		1.37½	1.37½	1.40	1.37½	1.37½	1.37¼	1.37½	1.00
Cincinnati*	1.15	1.37½	.70	1.20	1.02½	1.25	.80 1.25	1.25	1.25	.45	1.31¼	1.15	1.37½	.70	1.25	.92½	1.07½	1.07½	1.25		1.25	
Cleveland*	.80 1.17½	1.00 1.37½		.90 1.12½	.90 1.12½	1.00 1.37½	1.12½	1.00 1.25	1.00 1.25	.57½ .72	.85 1.37½	.80 1.12½	.99¾ 1.37½		1.25	66 1.15	1.00 1.37½	.90 1.12½	.90 1.25		.80 1.25	
Columbus	1.00	1.30	.62½	.80	.80	1.00	1.15	1.25	1.25	.40	1.00	.80	1.00	.62½	1.00	.80	1.00	.80	1.00	.75	1.25	.50
Dallas††	10.50	10.00	.50	8.00	10.00	*11.00	10.00	10.00	0.00	.35	10.00	*9.00	*10.00	*.50	12.00	8.00	9.00	*10.00	12.00	10.00	*12.00	†*.75
Dayton*	1.25	1.30	.80	1.00	1.15	1.55	1.25	1.35	1.35	.35	1.10	1.00	1.25	.80	1.15½	.85	1.00	1.00	1.15½	1.30	1.50	.60
Denver††	9.00	12.00 *13.00	6.50 7.00	10.00	10.00 11.00	10.00 11.00	10.00	10.00 11.00	10.00 11.00	4.00 5.00	11.00	*10.00	12.00	7.00	11.00	7.00 8.00	7.00 8.00	9.00	9.50	12.00 13.00	10.50	†.62½
Des Moines	1.00	1.25	.65	1.00	1.00	1 00	1.00	1.00	1.00	.55	1.00	1.00	1.25	.75	1.25	1.12½	1.12½	1.12½	1.25	1.50	1.25	.80
Detroit	1.37½	1.25 max.	.55 .60	.80 1.00	.70 .90	1.25 1.40	.60 1.00	1.00 1.20	1.00 1.25	.50 .55	1.37½	.80 1.00	1.00 1.25	.70 .80	1.00 1.50	.70 .90	.80 1.00	.80 1.00	1.25 1.50	1.25 1.50	1.00 1.25	.80
Duluth	.85	1.00	.35 .45	.75	.75 .85	.90	.80	.80	.90	.35 .45	.85	.75	1.10	1.00	1.00	.70	.70	.75	.95	1.00	1.25	.80
Erie	.80 .90	1.31¼	.50 .60	.75 1.00	1.00	1.00 *1.15	1.12½	.60 .90	1.10 1.12½	.35	1.12½	.75 .90	1.31¼	.50 .60	1.18¾	.60 .70	1.00	1.00	*1.18¾	1.31¼	1.00	.50 .60
Grand Rapids	.65 .80	1.25	.40	.60	.65	.90	.75	.80	1 00	.35	.80	.60	.80	.40	.90	.50	.70	.70	.90	1.25	1.25	.50
Houston	1 00	1.00		1.00	1.00	.95	1.00			.50	1.00	.62½	1.00		.75	60	1.00	1.00	1.00	1.00	1 00	
Indianapolis	1.32½	1.62½	.90	1.22½	1.17½	1.50	1.37½	1.45	1.45	.40 .45	1.37½	1.25	1.57½	1.00	1.00	.60 .90	1.27½	1.22½	1.50	1.62½	1.50	.60
Kansas City	.90	1.32½	.80	1.00	1.00	1.00	1.00	1.00	1.00	.60	1.00	1.00	1.06¼	.80	1.00	.92½	.92½	1.00	1.00	1.12½	1.25	.62½
Los Angeles††	10.00	8.00	6.00	7.00	8.00	7.00	8.00	9.00	10.00	4.00	10.00	7.00	9.00	6.00	9.00	7.00	7.00	8.00	10.00	8.00	6.00	†.75
Louisville	1.12½	1.00	.50	.80	1.00	1.00	1.00	1.00	1.00	.25 .35	1.12½	.90	1.00	.50	1.12½	.30 .50	.85	.85	1.12½	1.25	1.00	.50
Memphis	1.00	1.37½	.50	.50	.50	1.00	.75	.75	.75	.20	1.00	.75	1.25	.50	1.25	.25 .40	1.12½	1.12½	*1.25	1.37½	1.25	.50
Milwaukee	1.00	1.00	.90	.85	1.00	1.25	1.15	1.05	1.05	.50	1.00	1.00	1.00	.90	1.00	1.00	.92½	.92½	1.00	1.00	1.00	.65
Minneapolis	1.06¼	1.10	.55 .65	.75 .85	.75 .85	.90	.80	.90	.90	.45	.75 .85	.80	1.10	.70	.95	.70	.70	.80	.95	1.10	1.25	.65
Nashville	1.00	1.00		.65		1.00				.30	1.00	.80	1.00	.30	1.00	.65	.65	.65	1.00	.90	1.25	
New Haven*		1.20	.50 .60	.80 1.06¼	1.20	.80 1.00	1.16¾ 1.27½	1.37½	1.37½	.45 .60	1.27½	.80 1.00	1.20	.50 .60	1.06¼	.65	1.50	1.06¼	1.06¼	1.20	1.20	
New Orleans	.65 .80	1.25	.85	.55 .75	1.00	1 25	1.25	1.25	1.25	.35 .50	1.25	.75 .90	1.25	.75	1.00 1.25	.40	.90 1.15	.90	1.05 1.25	1.50	1.25	.35
New York City††	11.20	13.20	8.00	11.20	c11.20	11.20	13.20	11.20	13.20	6.60	11.20	11.20	12.00	8.50	c12.00	10.28	12.62	11.20	11.20	13.20	11.50	8.50
Oakland††	6.40	9.00	5 60	7.20	7.20	8.00	9 00	7.20	9.60	5.00	8.00	7.00	8.80	6.00	8.00	7.90	7.00	7.50	9.00	9.00	8.00	5.00
Oklahoma City††	8.00	8.00	4.00	6.00 8 00	8.00	6.00 8.00	8.00	8.00	8.00	3.50	.80	7.00 8.00	.80	4.00	.80	6.00	6.00	8.00			11.00	†.62½
Omaha	1.32	1.00	.45	.80	.90	1.00	1.00	.90	.90	.35	1.00	.80	1.00	.45	1.00	.72½	.87½	.87½	1.00	.90	1.00	.50 .60
Philadelphia	1.00	1.50		1.00	1.05	1.25	1.18½	1.37½	1.37½	35 .40	1.37½¹	.80	*1.37½	.90	1.04	1.00	1.25	1.25	1.04	1.25	1.25	
Pittsburgh	*1.50	*1.50		*1.25		*1.56¼	1.37½ 1.43¾	*1.37½	1.37½	.70	*1.50	*1.18¾	*1.50		1.50	*1.25	*1.50	*1.31¼	*1.50	*1.40	1.33¾	88.
Portland, Ore.††	8.00	*9.60	7.20	7.20	*7.20	*8.00	6.40 9.60	8.80	8.80	7.20	*8.80	7.04	*9.60	*7.20	*8.80	7.20	7.20	*8.00	*8.80	*9.60	8.00	6.40
Reading	.70 .80	.90	.75	.75	.85	.75				.35	.75	.70	.85	.75	.90		.80	.80	.90	.75	.90	.50
Richmond	60 .65	1.25		.50	1.00	.80	1.25	1.50	1.50	.20 to .50	1.25	60	1.00		1.00	1.00	1.00	1.00	1.00	1.25	1.25	.35 to .50
Rochester	.91	1.12½	.55	*.90	*1.12½	*1.15½	.90	.70-*1.00	.70-1.00	.55	.90	*.90	*1.12½	.55	*1.06¾	*.80	*.80	.90	*1.06¾	*1.12½	1.12½	.47½
Salt Lake††	6.50 7.20	3.00	.62½	.90	1.00	1.00	1.00	1.00	1.00	1.50	8.00	7.00	1.25	.80¼	1.00	.90	1.00	1.00	1.00	1.12½	8.00	4.00
San Antonio††	6.00 10.00	6.00 10.00	2.00 3.00	2.00 7.00	3.00 8.00	3.00 7.00	4.00 7.00	1.75 4.50	5.00 10.00	1.50 2.50	4.00 7.00	3.00 7.00	4.00 8.00	2.00 3.00	5.00 8.00	5.00 6.00	4.00 6.00	3.00 7.00	5.00 8.00	3.50 8.00	4.00 10.00	2.00 3.00
San Francisco	6.40	9.00	7.00	7.20	7.20	9.00	9.00		9.60	5.00	8.00	7.00	8.80	7.50	8.00	8 00	8.00	7.20	8.00		8.00	5.00
Seattle††	8.00	9.60	5.28	7.20	7.20	*8.80	8.00	8.00	8.80	4.75	*8.80	*4.50	*9.60	*6.40	*8.80	7.20	7.20	8.00	*8.80	9.60	8.00	
Sioux City	.90	1.00		.75	.75	1.00		1.00	1.00	.35	.90	.60 .90	1.00		1.00	.60 1.00	.60 1.00	.90		1.25	.60 1.00	
St. Louis	1.25	1.50	1.00	1.25	1.31¼	1.67½	1.35- 1.47	1.47	1.47	.78¾	1.25	1.25	1.50	1.06¼	1.43¾	1.17½	1.25	1.25	1.43¾	1.25	1.25	.76½
St. Paul	1.18	1.10		.75 .85	.75 .85	.90	.80	.90	.90	.45	.75 .85	.80	1.10	.70	.95	.70	.70	.80	.95	1.10	1.25	
Washington, D.C.	*1.50	1.75	.50 .75	*1.37½	1.25	*1.65	*1.37½	*1.65	*1.65	.75	*1.62½	*1.37	*1.75	*.75	*1.50	*1.37½	*1.37½	*1.50	*1.50	*1.25	*1.50	.75
Wichita	.60	.75 1.25	.25 .40	.40 .75	.40 1.00	.50 .87½	.30 .75	.40 1.00	.40 1.00	.20 .40	.50 1.25	.50 .87½	.60 1.25	.25 .50	1.00	50 1.00	.50 1 00	.50 1.00	.75 1.12½	.75 1.25	.50 1.00	.25 .40
Youngstown††	*1.37½	12.00	6.80	10.00	9.00	11.00	10.00	12.00	12.00		12.00	10.00	12.00	6.80	11.00	10.20		10.00			10.00	.70

NOTE.—Where two figures are shown they are the minimum and maximum. All figures are for hour rates except as indicated. ††8-hour day. †Rate per hour. *On 5-day week basis. c Correction. Asterisk after city indicates all trades on five-day week basis.

ABOVE DATA ARE WAGE SCALES AND DO NOT NECESSARILY INDICATE ACTUAL WAGE RATES BEING PAID IN THE RESPECTIVE TRADES.

Information by National Association of Builders Exchanges and Compiled by F. W. Dodge Corporation, as of May 15.

ORGANIZING FOR GOOD MANAGEMENT

By JOHN T. KNIGHT, JR

Personal supervision and division of work—the second article of a series on management and maintenance

THE FIRST article in this series laid emphasis upon the common sense of theatre maintenance. The common sense application to the problem of maintenance definitely makes maintenance *a part of theatre management.*

Good and efficient management depends to a very great extent on a good personnel and organization. Therefore let us consider the *organization* of a theatre, for without a *planned* organization the profitable management and maintenance of a theatre is in question.

Suppose we begin your program with a careful analysis of your present organization in the light of the statements which are to follow.

At the outset it must be clearly recognized that the business of exhibiting motion pictures is, in many details, radically different from most other lines of merchandising. Therefore the successful handling of our business demands a somewhat different approach. We cannot look upon our problems in a cold, impersonal way and expect a solution by the rules laid down under the heading of so-called scientific but often unscientific management. Our study of proper theatre management must be in the light of actual management tempered by a careful examination of all that has taken place during the last three years.

Further, it should be also clearly understood that good management is applicable to *all kinds of theatres*—large, small and even those of the "shooting gallery" type. It concerns each employee who performs the *simplest* tasks, up to the complicated functioning of large theatre circuits, which call for the most extensive cooperation. Briefly, successful management is not dependent upon your having a large number of persons employed in your theatres. To the contrary, *good management may reduce your pay roll and still accomplish the desired results.*

The one means of salvation for those of you who are now managing with practically skeleton crews is for you to become so versed in the principles of efficient management that you organize what you have and weld it into a smooth, efficient and coordinated group.

BASIC OBJECTIVES OF MANAGEMENT

THE PRINCIPAL objective of the suggested scheme of management is to secure the largest possible return from your theatre, coupled with the greatest contentment among your employees. The phrase, *largest possible return from your theatre,* is used advisedly. The expression is intended to mean not only the largest net profit for the owner or company, but the fullest development of every phase and activity of that particular theatre. This development cannot help but include proper maintenance so that the net figures which you show each week will represent facts. For you to build up a substantial and profitable accumulated balance for your theatre at the expense of neglected maintenance is only to fool yourself or somebody else. Then when the final showdown comes to those managers who adhere to such a policy, they will have some very difficult questions to answer.

In using the words, *greatest contentment,* with reference to your employees, I not only have in mind wage scales, but the development of each person and group to the maximum efficiency, so that they can turn out the highest type of performance possible with available facilities. I believe that efficient and capable people are more contented and satisfied as individuals and as groups than those who are without skill or real ability.

The degree to which you can reconcile this idea of the *largest possible return for your theatre* with *the greatest contentment among your employees,* establishes your value as a theatre manager.

LIMITS OF ORGANIZATION

THE OPERATION of a theatre may, on the surface, and particularly to business men not connected with the business, seem simple. Yet upon study there are so many different elements and

Protecting Iron-Work from Rust

● As a matter of regular maintenance, or as a part of your reconditioning program, your exterior iron-work—at the marquee and elsewhere—may now need thorough inspection to determine whether the deteriorating influence of rust has set in. Rust (ferrous oxide) eats into metal if allowed to remain on it.

In order to protect exterior metal-work properly, first brush it thoroughly with a steel brush. If particularly difficult to remove, the rust may be loosened by tapping the affected parts with a hammer before the steel brush is applied.

Next scrape the badly rusted spots and all cracks with a putty knife or a similar instrument, and apply the treatment described below. Do not let the job wait over night. If you do, you will notice that the metal will have formed on it by the following day, a very thin coating of rust. If it must stand over night because of special conditions, wipe off this later surface of rust with a rag slightly moistened with linseed oil, before applying the treatment described below.

The full protective treatment calls for a priming coat followed by at least two finishing coats. The priming coat should be selected for its rust-retarding qualities. Red lead as a pigment is the commonest means of retarding rust. The priming coat should be prepared along the following lines:

One gallon of pure raw linseed oil is mixed with from 20 to 25 pounds of red lead oxide 96% pure. Use little or no turpentine. There is a grade of red lead oxide classified as non-sagging. This or a type of comparable qualities should be used.

Here the manager should be cautioned that red lead prepared paints settle very quickly and very hard, so that if prepared paints must be used, be sure the painter mixes and stirs them thoroughly.

Red lead oxide in a paste or semi-paste form, mixed on the job, is the most satisfactory means of acquiring protection against rust.

In the case of marquee and vertical signs, it is good practice to finish off the protective job with a coat of high-grade weatherproof varnish.

[Managers and Owner-Managers: What specific problem in maintenance would you like to have Better Theatres get you information on? Write us what it is. We shall be glad to get you the best available solution. Merely address Better Theatres, 1790 Broadway, New York.]

efforts that must be coordinated and brought to a climax in a properly presented performance that it requires a very high degree of organization.

The gain from good organization is so very evident when it is applied to the complex situation of the theatre, and the satisfaction so great in having a theatre run smoothly, that some become convinced that it cannot be overdone. This is a fallacy and has been definitely demonstrated. There is a very definite limit to organization. It should not be an end in itself.

Organization is for the sole purpose of accomplishing definite results with the least expenditure of time, labor and material. With this thoroughly understood, good organization of necessity must be economical.

Without doubt more can be learned from a careful examination of our business during periods of severe depression—such as the one through which we have passed—than during an equal period when we have had clear sailing. Weaknesses are not always so obvious when we are making plenty of money and the world is acclaiming us a huge success. Consequently such periods of depression are more than a total loss unless we can see the mistakes made during boom times, and lay plans to protect against a recurrence of those mistakes.

FACTORS OF ORGANIZATION

WE KNOW pretty definitely the factors that make good theatre organization.

These factors, which are guides to the organization of a basic operating method, are:

1. Organization structure.
2. Lines of authority.
3. Responsibility.
4. Division of labor.
5. System.
6. Discipline.
7. Accounting records.
8. Statistics.
9. Team play.

In attempting to analyze or determine the relative importance and the specific part of each of these factors, we find they vary according to the following:

1. Purpose.
2. Conditions.
3. Material.

From this you can see there is a personal skill and a technique in organizing a theatre that requires a breadth of knowledge on the part of the manager. *He must fit together the aims, the personnel and the local conditions, to the basic principles underlying good organization.*

Much depends upon the manager of a theatre. Any manager who seriously attempts to apply some of these thoughts will soon discover that he must set the example for his entire organization. It has been said that organization is only the elongated shadow of its head. Such is the personal responsibility of the manager in following out any efficiency program.

Personal efficiency demands that a manager work out for *himself* details, and not seek to follow too closely somebody else, whose conditions might be entirely different. Each manager should take these basic facts and apply them to his own problems in his own way.

FIRST STUDY YOUR STAFF

THE FIRST STEP toward organizing a theatre is to study the present personnel and their duties. This is not something that can be done in a day. It might be done in a week, but one month will give more reliable facts upon which to base your later plans. In brief, *this first month should be spent in the study of your staff in the light of their present assignment to jobs.* You then will check this against what you know should have been done that was not done, what was done that was unnecessary, and the duties performed by more than one person.

Get a set of 5 x 8-inch file cards, one for each member of your staff. Begin on a certain day and make it a point to question each person and to learn from him exactly the following things:

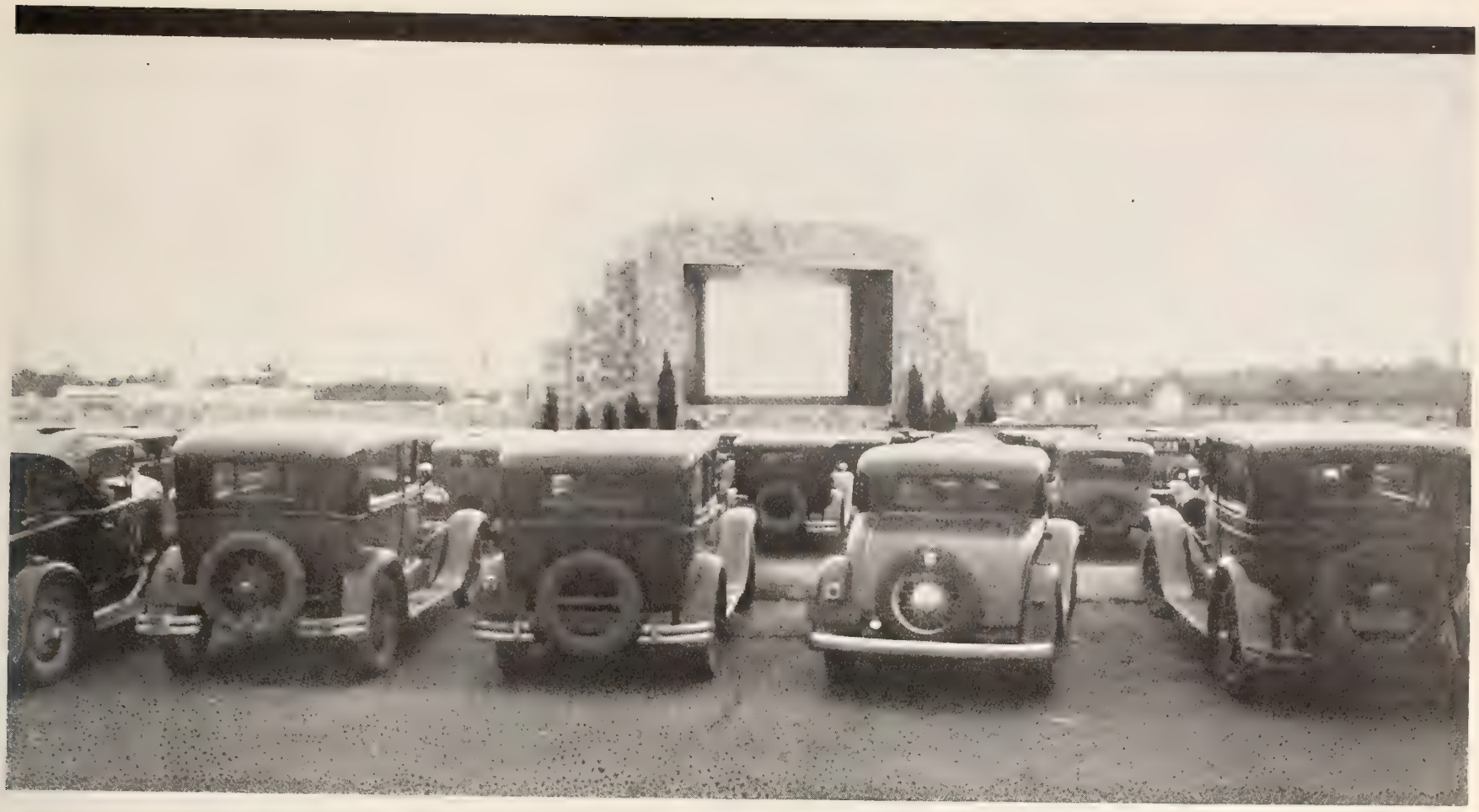
1. How he spent the previous day.
2. When he reported to work.
3. How long did it take him to change

(*Continued on page* 36)

ROBERTS, FRANK R., Janitor, Shift 6⁰⁰ a.m. to 1⁰⁰ p.m. } 7 day week Sal. $19⁰⁰

Monday, June 5	Tuesday June 6	Wed. June 7
Reported for work 5¼ a.m		
Swept main floor and removed trash 2 hrs		
Lunch ½ hr		
Cleaned mens toilet ¾ hr		
" womens " ¾ hrs		
" Mgrs office ½ hr		
Mopped outter lobby and main lobby 2 hrs		
Polished brass ½ hr		
Quit work 1⁰⁰ p.m.		
Total hours productive work 6¼ hours		
Total hours on job 7¼ hrs.		

Example of personnel data card (see text). Reverse side would be tabulated in similar fashion, but divided for four days, making each card cover a week.



Looking from one of the ramps toward the screen housing of the Drive-In theatre.

THE DRIVE-IN THEATRE: A MOTOR AGE EXPERIMENT

The unique show-park in Camden where patrons witness motion picture entertainment from their automobiles—how it is built, and how it works

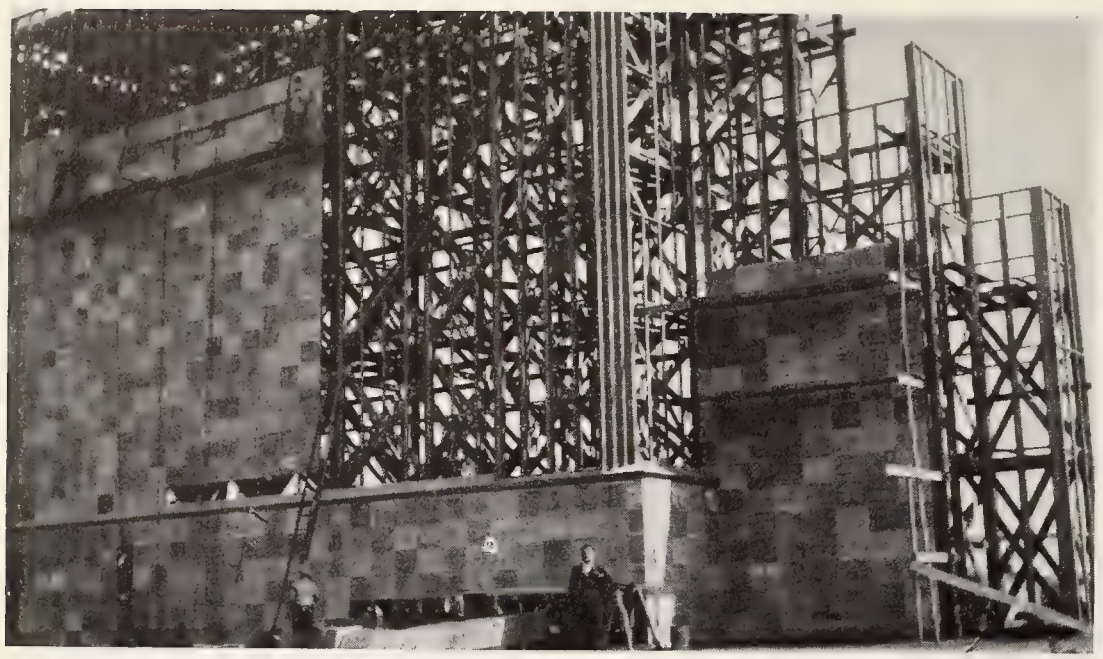
WHAT IS doubtless the first theatre designed so that patrons may witness the performance while remaining in the automobiles in which they have come, has been opened in Camden, N. J. It is indeed a theatre unique, a motor age experiment which may prove the idea sensible enough to warrant others like it. Then on a broader scale will be determined whether the public likes such theatres merely temporarily, as a novelty, or as a happy means of "going to the movies" in the summertime. After a few weeks of operation, the promoters of the Drive-In theatre in Camden indicate that so far the innovation seems to be a success.

Being so distinctive, this theatre invites description quite as different from the usual. Some characteristics even offer opportunities for levity that one preparing a serious report wishes he need not forego. Perhaps it will occur readily enough to the reader what fun Young America could have in a coupe under the added stimulation of a sophisticated Hollywood romance! One also visualizes the consequences of a rain storm—a situation, indeed, that has suggested itself already to the operators, for a test was made during a downpour to determine the effect of rain on vision and sound. Windshield wipers offered some aid to vision. The quality of the sound was declared to be little, if at all, impaired. At the outset, of course, the question arises: Why is it desirable to remain in your automobile when you go to the movies? Only Mr. Average Man in his Chevrolet can answer that one.

The Drive-In theatre is located near the airport of Camden, on a popular highway. It occupies an area of 250,000 square feet and accommodates 400 automobiles, or, on the basis of four persons to the car, an average of 1,600 patrons. The enterprise was conceived by Richard M. Hollingshead, Jr., of Camden, who is associated with the company manufacturing the "Whiz" automobile products. Mr. Hollingshead came upon the idea of the Drive-In theatre in rather a realistic way.

It was his theory that the "Whiz" products should be retailed, in certain situations at least, in connection with a kind of super-gas-station, and he finally conceived of a "Hawaiian Village" with thatched houses and gas pumps dissembled as palm trees. Then in order to attract customers in the evening, when business tends to fall off, he thought of offering entertainment in the form of motion pictures, preferably consisting in newsreels, abridged features, and short subjects. After a couple of years of such ruminations, patents were obtained.

Two companies were incorporated in



Left: Reproduction of a picture taken during the construction of the screen housing. (See page 17.)

New Jersey. The first was the parent company, known as Park-In Theatres, Inc., of which Mr. Hollingshead is president and treasurer, with Mr. Edward Ellis as vice president. The second concern is called Camden Drive-In Theatres, Inc., which has built and which operates the present theatre under a license issued by the former company. The initial Drive-In theatre was designed by Howard E. Hall, architect, of Camden.

GENERAL PLAN

THE PLOT occupied by the theatre is 500 feet deep and 500 feet wide, with the back of the screen facing the highway. Automobiles enter through a driveway at the right of the screen (which is housed in a shallow structure flanked by stepped enclosing walls), passing a box office reminiscent of the ticket office of a ferry or toll bridge. The machines can be driven to any of seven parking rows, proceeding along a broad side aisle, turning left into one of the curving driveways, and then, swinging sharply to the left again, up a ramp to a position facing the screen.

To leave the theatre, the automobile is backed out into the crosswise driveway and headed toward the side of the theatre opposite the entrance side, proceeding then to an exit driveway at the left of the screen housing. [*See ground plan, page* 17.] There are auxiliary exits at the rear corners of the theatre (farthest from the screen).

The projection room is located at the middle of the first ramp, or front row of cars. This position is 133 feet from the screen platform. [*See ground plan and screen housing cross-section, page* 17.] The area remaining between the projection house and the screen platform may be used for seats (probably, states the architect, of the steamer chair type), but the Camden theatre has not been so equipped as yet, and the direction in which this seating level would slope, if at all, is not indicated. [*See discussion of ramps and projection arrangements.*]

Beginning in the same plane with the projection house the seven automobile ramps range back in broadening curves on a consistent radius to the rear of the plot, which, except for the front screen housing and abutting structure, is enclosed by fencing. The space between ramps is 50 feet deep, with the portion of the ramp occupied by the parked automobile, measuring 16 feet, which measurement was adopted as that of the average length of a car. This leaves a space 34 feet deep in which to drive in and up on the ramp. Thus patrons in the seventh row of automobiles are approximately 430 feet, or about one-twelfth of a mile, from the screen. Moreover, a 40° angle of vision places about one-fifth of the cars accommodated in an area of distortion, but checking shows this condition to be not comparabe to that of the average theatre of large capacity.

PLAN OF RAMPS

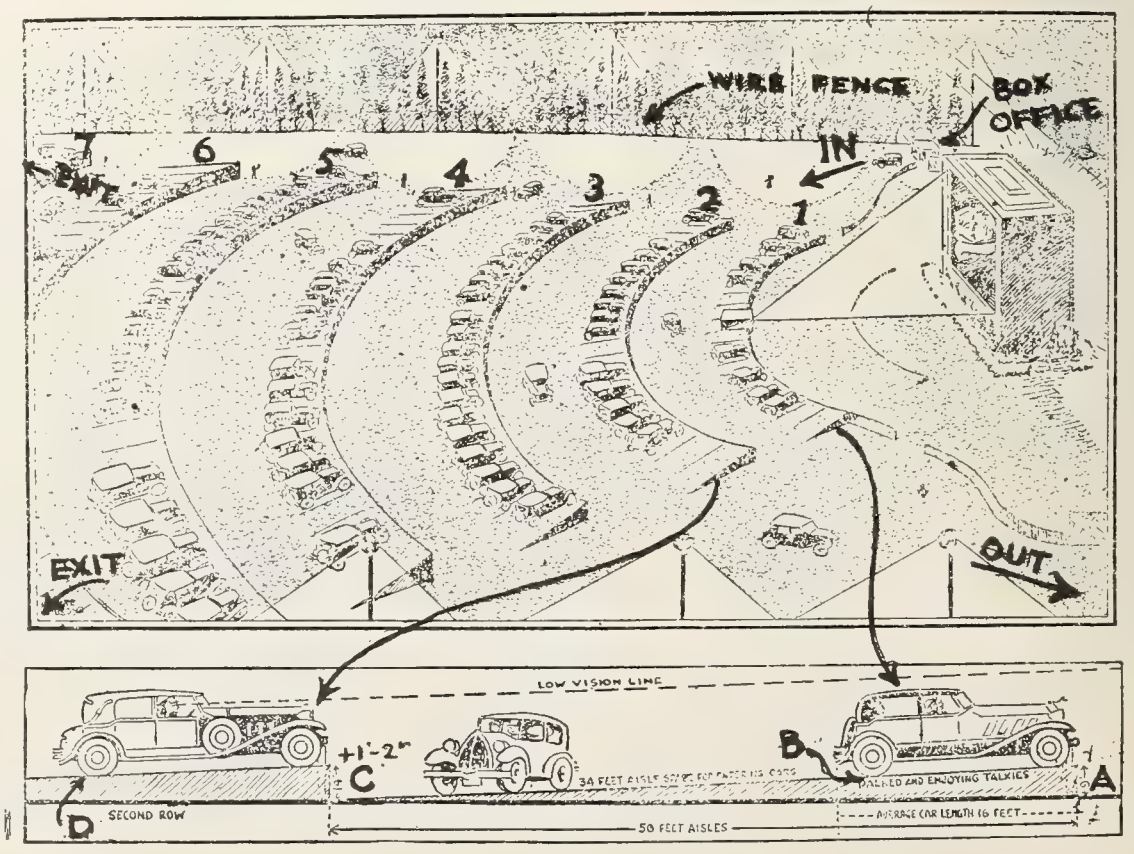
THE DESIGN of the ramps is based on a determination of sightliness that clear an average closed car on the ramp ahead, with the screen given a substantial elevation, and with the cars resting at an upward angle. While this tends to give each tier an upward slope, the parking area as a whole is stepped downward toward the screen. And as the elevation increases toward the rear, the degree of upward inclination for each row of cars is successively reduced. The angle of inclination for the front row is 5°. [*See schematic drawing on page* 16.] The highest point of each ramp (front edge) is five inches above that of the ramp ahead, with the first ramp having its highest level 9 inches above the ground. The driveway portion of each ramp is practically level, the inclination being confined largely to the front portion on which the cars rest.

CONSTRUCTION

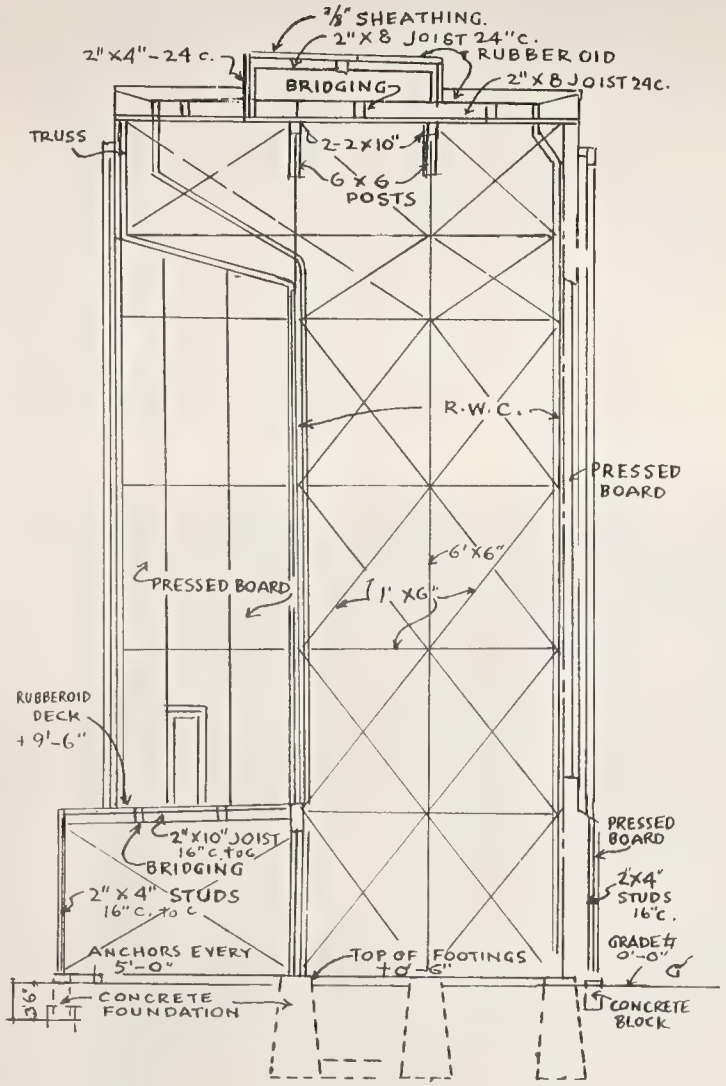
CONSTRUCTION began on May 16, and the theatre was opened June 6. The structural phases of the project lie mainly in the screen housing, projection house, and the ramps.

The screen housing (exclusive of the decorative barriers that flank it on each side) is 149 feet wide, 35 feet deep, and 60 feet high. It is built of 6 x 6-inch wood posts spaced 8 feet on centers, with

(*Continued on page* 42)



Right: Schematic sketch showing general plan of the parking area, and the plan of the ramp elevations. The front ramp at A is 9 inches above the ground. At B, the first ramp has sloped back to a level one inch above the ground (sketch is out of scale). The second ramp at C is 14 inches above the ground level, and at D, seven inches above the ground. Similar increases in elevation and changes in the degree of slope are carried through in construction of the remaining five ramps.



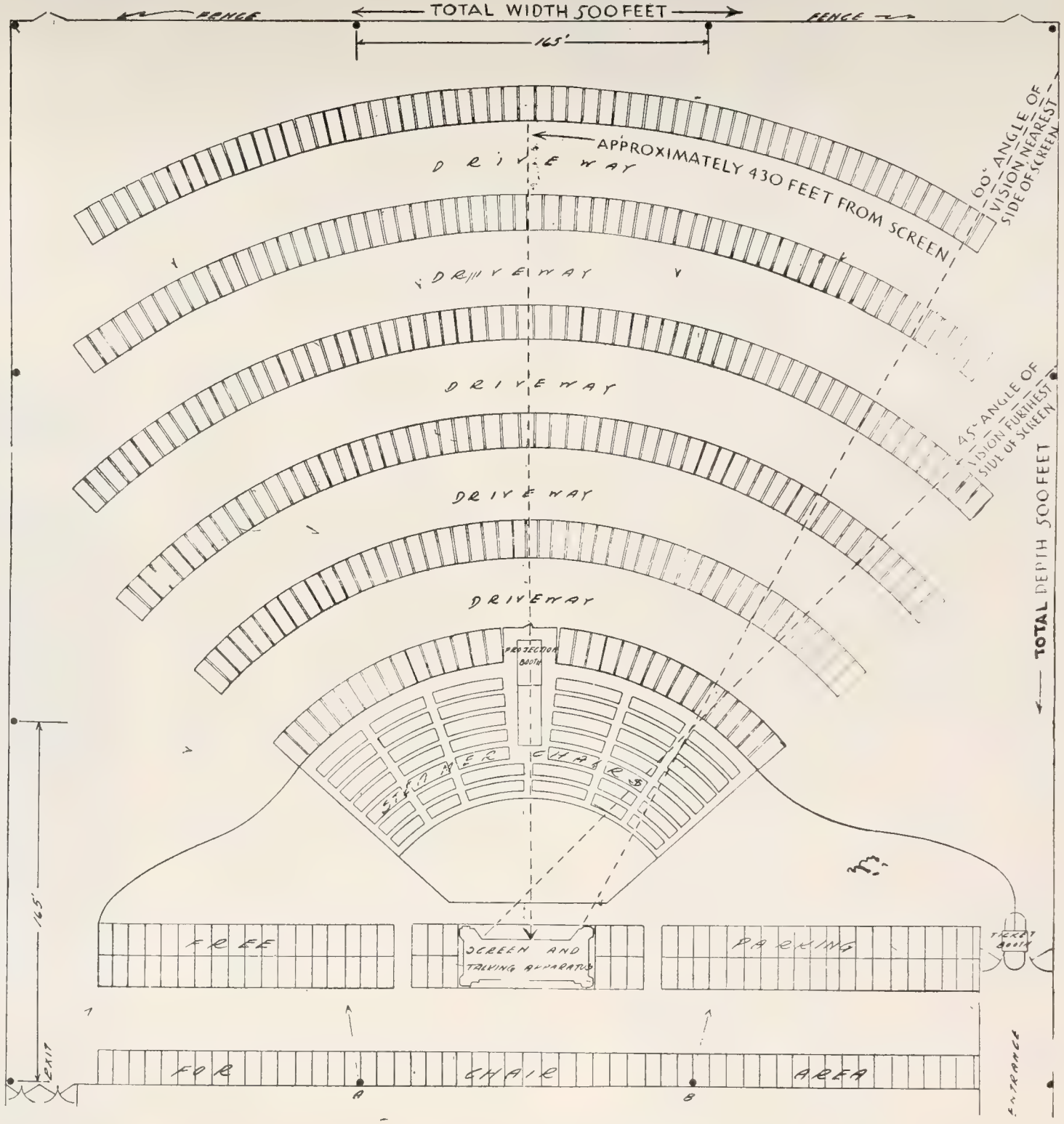
SCREEN HOUSE: CROSS SECTION

DRIVE-IN THEATRE

Camden, N. J.

HOWARD E. HALL

Architect



GROUND PLAN OF THEATRE

RECONDITIONING WITH COLOR AND LIGHT

By FRANCIS M. FALGE

Specific and economical ways to better your illumination and to make it an aid to rehabilitation

WHAT CAN the theatre owner and theatre management do today to renovate his theatre so that it will at least approximate the original installation in beauty, charm and attractiveness? Obviously this question, now more than ever, confronts the theatre operator who is in search of ways to maintain or increase his box office receipts.

In considering this question it is fortunate indeed that the majority of theatres in operation today were, in the main, well lighted when they were new. Now, however, paint has become dull, and dust and dirt have collected on the lighting equipment, and the wall and ceiling surfaces. A thorough refurbishing is necessary. To redecorate and refurnish the permanent decorations is frequently a major operation that many of our patients are in no economic mood for today. *Lighting* however, is a tonic, that is cheap and generally available. Let us start with the theatre exterior.

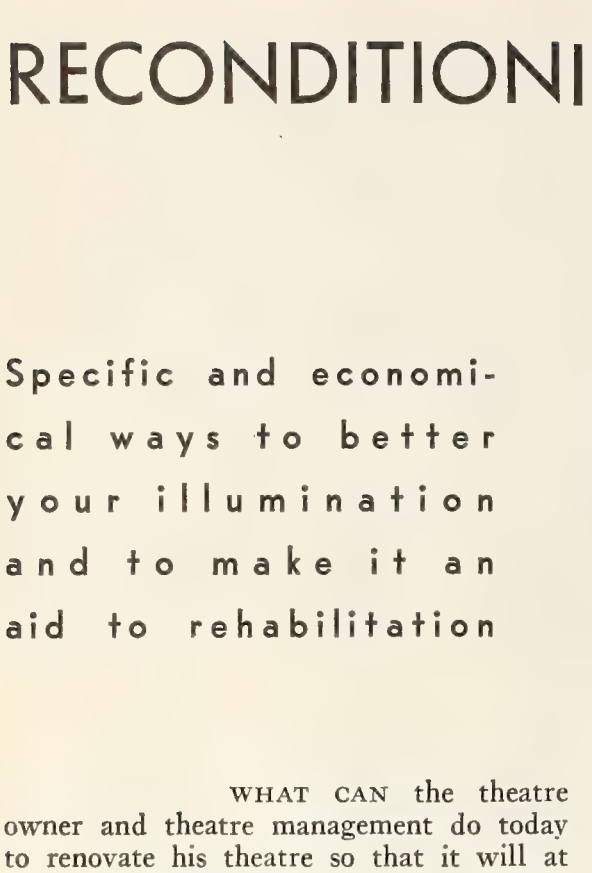
EXTERIOR LIGHTING

IS THE THEATRE front bright and sparkling, or is it dull and lifeless, giving the impression of listlessness and a "don't care" attitude? (*See Figures 1 and 2.*) If it does not have the *snap* which *sells tickets,* the lamps may be of *too low wattage* or of *too high voltage,* giving a yellowish appearance.

The signs, especially the channels of letters, may be dirty, giving a poor appearance and wasting a quarter of the light that is being paid for. Some new paint, or even soap and water, will work wonders. Flashing and running border effects may have become listless and jerky. A few minutes attention to the flasher will often pep up the displays.

LAMPS

Does the front present a neglected appearance because of poor lamps? If it does, it may cause prospective patrons to wonder if business is good and make them think that the show is inferior.



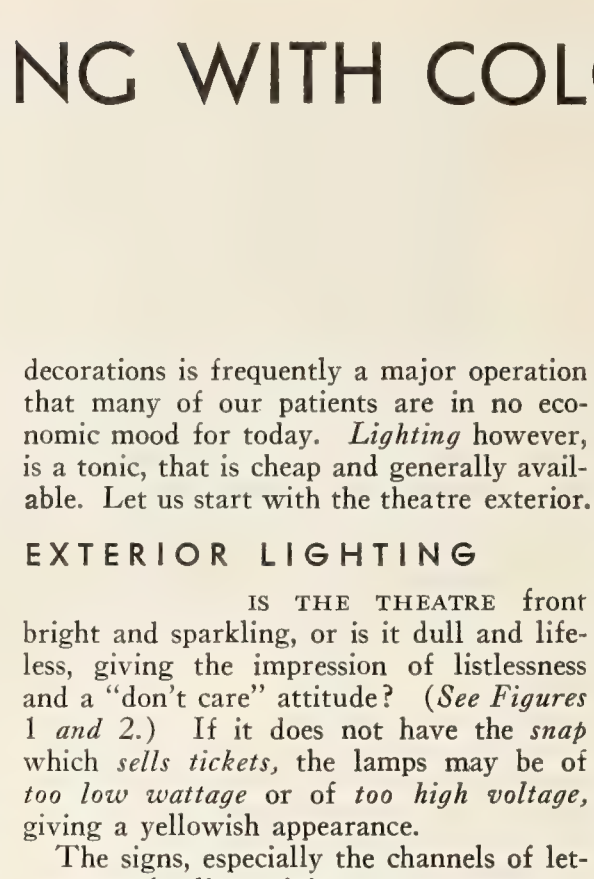


Figure 1 Figure 2

Brightness, motion, sparkle and liveliness are inherent characteristics of incandescent lamp displays that go hand-in-hand with the business of the theatre. Well-kept displays are far-off invitations to the patron, while a dim and shabby exterior (see picture above, at right) is not an invitation but an unpleasant experience which the patron is inclined to associate with the performance.

Replace all burned-out lamps promptly and remove "dead heads," those odd lamps which do creep into signs because they happened to be around—odd shapes, poorly colored, or greatly which have already blackened lamps which have already given more than their expected life. Actually, the theatre owner is money ahead if he discards lamps of this type, because, while consuming the same amount of current as when new, they really produce considerably less light, not to mention the harm they do to the general effect.

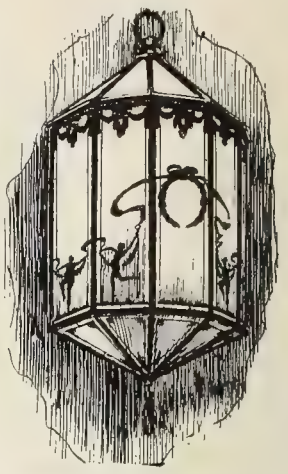


Figure 3—Where glaring bare lamp brackets and ceiling fixtures are existent, their appearance may be greatly enhanced by covering with diffusing shades.

Are attraction letters broken or dull and unattractive? Replace the broken ones, of course, then thoroughly clean all the glass letters with soap and water.

In some cases an acid treatment may be required to get the dirt out of the pores. Then paint the inside of the attraction-letter box white, which in itself will probably add 30 or 40 per cent to the light output. If all of these steps are taken, the signs should be two or three times as bright.

MARQUEE

Is the ceiling of marquee in need of attention? If the paint is dirty and chipped off, a distinct improvement in appearance as well as a considerable increase in light will result if it is given a coat of glossy white paint to accentuate the sparkling appearance. The lamps, of course, should be checked as to size, voltage and condition, as discussed above.

Even with the marquee in good shape the front as a whole may still lack life. Light attracts. The addition of several floodlights will do much to add to the effect of life and gayety and will add interest to the poster displays.

BOX-OFFICE

The box office should be easy to find and the established prices should be easily seen and read. Light intelligently used makes both these possible in addition to facilitating the work of the cashier.

DISPLAYS

Considerable money is spent for posters

Figure 4

An example of spottiness at the ceiling. Polished surfaces of the interior treatment at such points as shown above reflect the lamp images and cause this undesirable condition. Mat surfaces, on the other hand, diffuse the light and prevent any glare.

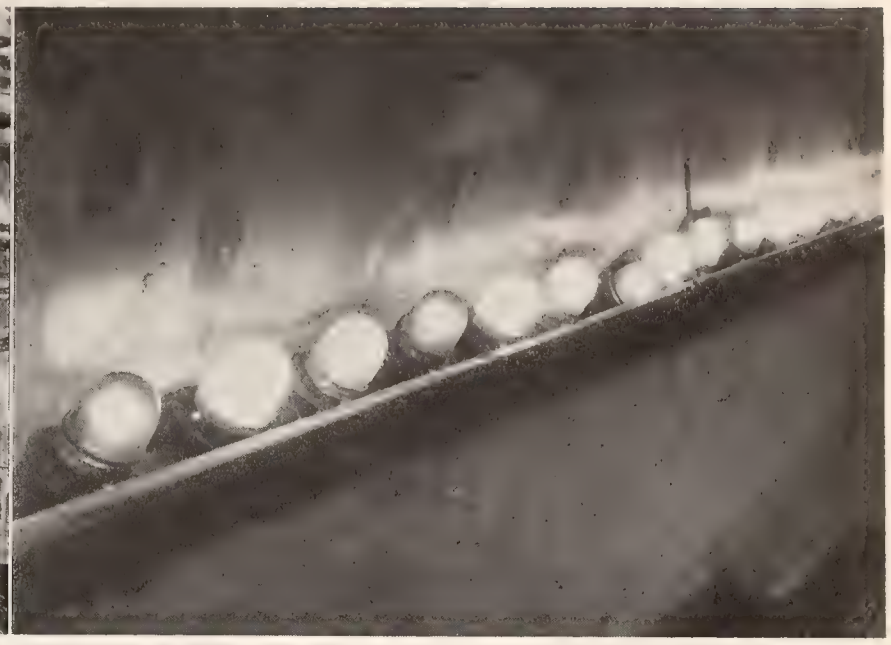


Figure 6

For the older coves designed for use with bare lamps, the color problem is solved for all time by the use of color hoods. These should be carefully selected for uniformity. These use inexpensive standard lamps, reducing the costs of operation very substantially.

and other art work for the theatre front, and the effect is often lost or spoiled by a lack of light. Sometimes when posters have been lighted, the lamps themselves are visible, and the viewer sees the bright lamps and *not* the posters. Light sources should be *concealed.* When posters are not lighted, a few small inexpensive floodlights will accomplish the desired result.

LOBBY

THE LOBBY is often visible from the street and sometimes people are required to wait in it. Their opinion of the theatre is often governed by their impression of the lobby. Make it bright and cheerful. Dull dark paint and dark colored lamps are the enemy of life and gayety.

Redecorate with light tints that are good reflectors and light appropriately with uncolored or lightly tinted lamps such as ivory or flane-tint. With high-hanging lobby ceiling fixtures there is little danger of glare. Remove old dirty shades that absorb much light and let a little sparkle be present.

Liveliness may be added, with beneficial results for future business, by featuring coming shows through the use of attractive motivated displays.

Motion is always more effective than stillness in attracting attention and it can be had inexpensively.

FOYERS AND LOUNGES

"FILL AND SPILL" with a minimum loss of time in seating patrons is important to the box office results. Patrons would rather not be bothered with having to ask unnecessary questions, and many ushers add to the operating costs. Lighted directional signs, judiciously placed and operated, help immeasurably in the handling of patrons, and are very inexpensive assistants. Study your theatre and install these box-office aids where they are necessary.

"Silence Please" signs also do much to keep standees and people in the rear seats quiet so that others may enjoy the talking pictures. This tends to lessen the possibility of people continually moving forward to enjoy the show.

Aisles, lounges, balcony and other portions of the theatre should be indicated by directional signs in order to preclude confusion and annoyance.

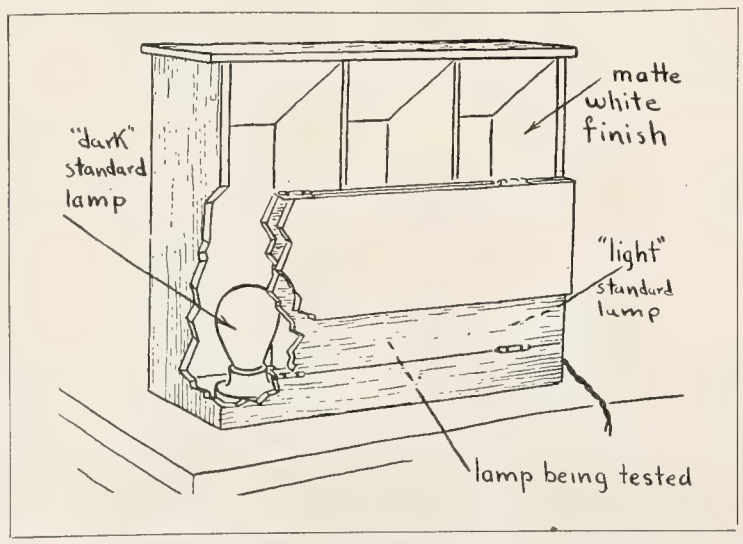


Figure 5—Colored lamps are generally not of satisfactory color uniformity for theatre coves. Selecting them in a matching box before installation assures uniformity and reduces the cost of culling out the non-uniform lamps after they have been installed.

A warm inviting homelike atmosphere of lounges helps to give a feeling of hospitality to the entire theatre. Warm ambers and rose tints are desirable colors. They should be well shaded. The addition of a few floor lamps will often improve the atmosphere of these rooms.

AUDITORIUM

WHEN THE patron comes into the auditorium does he flounder around in the dark trying to find seats? (*See Figure* 3.) Is it necessary that an usher show him the way with a flashlight? If so, this is expensive economy. Not only does it add to the cost of operation by necessitating extra usher service and perhaps increasing insurance rates because of greater accident risk, but it keeps people from the theatre because they do not care to be bothered in this manner.

AVOIDANCE OF SHOCK

Sometimes this condition is exaggerated because of an abrupt step-in from a bright lobby to a dark auditorium. *A gradual transition should be made so that the eyes may accommodate themselves to the darker auditorium.* While aisle lights, staggered, on not less than every other row, help identity the aisles and the seat rows, they do not add to the general illumination necessary to overcome the objectionable condition of too dark an auditorium—and dark auditoriums antagonize many people.

Sufficient auditorium illumination is necessary, and an important step in renovation is to supply it if it has become impaired. Often the facilities are present, but darker-colored lamps have been used so that the light will not be glaring, whereas *the real trouble is improper baffling or shading of the* lamps. A new shading arrangement with lighter tinted lamps may then serve.

AVOIDANCE OF GLARE

A second point is to remove all glare spots, which are constant sources of annoyance to patrons. (*See Figure* 4.) No source should be anywhere near as bright as the screen itself, whether the light is reflected from the walls or not. Proper

(*Continued on page* 37)

LATE LAW APPLYING TO THE THEATRE

By LEO T. PARKER

Add these recent cases and decisions to your understanding of law involved in theatre operation

ALTHOUGH a clause in a film rental contract violates the anti-trust laws, the theatre owner cannot use this as a defense against paying for films which he has exhibited. This point of the law was discussed in the late case of Metro - Goldwyn - Mayer Distributing Corporation v. Cooke (56 S. W. [2d] 489).

Films Played Must Be Paid for Despite Invalid Contract Clause

CASE:

In this case it was shown that a film distributor filed suit against a theatre owner to recover the agreed rental charges for films exhibited under the terms of a contract entered into between the distributor and the theatre owner. The latter contended that he was not liable for payment of the specified rental charges for the reason that a portion of the contract [compulsory arbitration clause] which he signed had been declared void by the United States Supreme Court as violating the Sherman Anti-Trust Law.

DECISION:

However, it is important to know that notwithstanding the fact that a clause in the contract had been declared void, the higher court held the theatre owner bound to pay the agreed rental price for the *exhibited films,* and said:

"The record shows that the films or photoplays designated in the contract had been copyrighted. The appellee, by exceptions, insisted that the contract sued upon was void because, by its terms, it violated both the national and state anti-trust laws. The court correctly overruled these exceptions because the anti-trust laws do not apply to copyrights and for the further reason that a violation of the anti-trust laws by a corporation is not available as a defense to a person dealing with such corporation to release him from liability for debts incurred or contracts creating debts separable from the trust combination. . . . The appellee (theatre owner) cites in support of his contention that the contract was void. . . . That has no application whatever to the issues in the instant case. In that case the government was attacking a trust entered into by several film companies, in an effort to dissolve the trust under the Sherman Anti-Trust Law. The case before us is purely one of contract between individuals."

NECESSARY TO PROVE CONTRACT IS VOID

THE LEGAL question is important whether or not a theatre owner may be compelled to accept and pay for films *not* previously exhibited, where it is shown that the rental contract contains a clause which violates the anti-trust laws. Generally speaking, the theatre owner may rescind a contract which is void in its entirety, or if fulfillment of the contract violates the law.

However, sometimes the obligations assumed by the theatre owner may be fulfilled without violation of the law, and although a clause in the contract which is *not* a part of the obligations in controversy may be void, the theatre owner may be compelled to fufill his obligations.

On the other hand, even though the whole contract is void, which would relieve the theatre owner from his obligations, the court will not render a favorable verdict unless the theatre owner introduces *positive proof* that such contract is void.

CASE:

For instance, in Fox Film Corporation v. Bailly (246 N. W. Ill.), it was disclosed that a theatre owner contracted to exhibit a definite number of films. On account of the fact that a clause in the contract had been held void by the higher court, the theatre owner refused to accept and exhibit the films.

The distributor filed suit and during the trial proved that after the contract had been in effect some months the theatre owner refused to accept or exhibit any more of the films. The distributor carried out its part of the contract by shipping the films as provided by the terms of the contract, but the theatre owner refused to accept or pay for such films.

The counsel for the theatre owner proved that the contract contained a provision for the compulsory arbitration of differences that might arise out of the contract. As previously mentioned, this provision of the well known Standard Exhibition Contract was held void by a higher court, as violating the anti-trust law. It was contended by the theatre owner that this fact rendered the whole contract void, which relieved him from accepting and paying for films specified in the contract.

DECISION:

However, since the counsel for the theatre owner failed to introduce *positive proof* to the court that the contract actually violated the anti-trust law, the court refused to render its opinion, and said:

"There is nothing before us except what appears on the face of the complaint. There is nothing in the complaint to indicate that the contract violates the anti-trust law, or that it resulted from a combination in restraint of trade. . . . In order to pass upon the matters argued in respondent's brief, we must assume matters that do not appear in the record and that cannot be brought into the record except by additional evidence."

LIABILITY FOR STOLEN PROPERTY

THE question has often arisen whether or not a theatre owner is liable for the value of wearing apparel which may be stolen from a patron while the latter is attending a show. The law is well settled that a theatre owner is bound to exercise ordinary care to safeguard the personal property of patrons. However, the courts have consistently held that unless made so by contract, an ordinary bailee, no matter to what class he belongs, is *not* an insurer of goods delivered into his keeping. Generally speaking, a gratuitous bailee, or a bailee without pay, is bound to *slight diligence* only.

If, however, the ordinary relation of bailor and bailee exists, then a theatre owner would be liable only for the want of ordinary care and diligence.

CASE:

For example, in Nolde (164 Atl. 804), it was shown that a patron of an amusement place entered the reception room and left an expensive fur coat hanging upon a rack. When she returned the coat was missing, and she filed suit against the proprietor to recover its value. However, since the patron did not prove that the proprietor had extended an invitation to patrons and other persons to use the rack for hanging wearing apparel thereon when the owners of such apparel were out of the room, the higher court refused to hold the proprietor liable, and said:

DECISION:

"Neither actual nor implied bailment or constructive custody having been established, there is no evidence of such negligence on the part of the defendant (pro-

prietor) in the general supervision exercised over the reception room, such as it was, for the protection of property in general. The burden of proof upon this point was upon the plaintiff (patron); for it is only in a case of a bailment that the burden is cast upon a bailee (proprietor) to account for the loss of the goods."

WHAT ARE TRADE-FIXTURES?

CONSIDERABLE discussion has arisen from time to time with respect to the right of theatre operators to remove from a leased theatre building certain articles, commonly known as trade-fixtures, which the theatre operator has purchased or installed in the theatre.

Generally speaking, a tenant may not remove from a theatre building any article which, when attached to the building, may be considered a part of such building, or if its removal will in any way permanently damage the real property.

On the other hand, it is a familiar rule of the law that, if one stands by and allows his property to be sold to an innocent purchaser without disclosing his ownership, he is estopped from claiming it afterwards.

While under ordinary circumstances trade-fixtures *permanently* installed by a theatre operator legally become the property of the owner of the theatre building, yet if the latter stands by and permits the tenant to remove the articles, or if he willingly permits the tenant to sell the fixtures to another person, he cannot later complain.

CASE:

For illustration, in Looney v. Trimount Theatres (184 N. E. 683), it was disclosed that a theatre operator installed certain articles in a theatre building. When he vacated the building he left the articles which he had installed in the building. Several years later the owner of the building rented it to another tenant and explained that these various articles did not legally belong to him. Afterward the new tenant purchased the trade-fixtures from the old tenant. Later the landlord refused to permit the tenant to remove the articles from the theatre building. However, under the circumstances, the higher court held that the purchaser of these articles was entitled to remove the same from the building, and said:

DECISION:

"In order to work an estoppel it must appear that one has been induced by the conduct of another to do something different from what otherwise would have been done and which has resulted to his harm and that the other knew or had reasonable cause to know that such consequence might follow. . . . The conduct and words of the defendant's (landlord's) agent to the effect that the defendant did not own the fixtures and that, if the plaintiff's (tenant's) assignor wanted them he must buy them of a third person, were, or might have been found, in substance and effect, to be an implied agreement that the fixtures, as between the plaintiff's assignor and the defendant, were then personal property and were to remain such during and after the expiration of the lease, provided the plaintiff's assignor bought the fixtures in accordance with the representation of the defendant's agent."

RIGHT OF MANAGER TO OBLIGATE FIRM

IT HAS BEEN held by various courts that the very use of the word "manager" conveys the idea to the ordinary mind that such person has the management of the affairs of the corporation which he represents. Therefore, a corporation is liable for any act of its manager *within the scope of his employment,* and intended for promotion of the business.

CASE:

For instance, in Cook v. Ruston Company (127 So. 347), it was disclosed that an indemnity agreement was signed by the general manager in furtherance of the business interest and for the promotion of the welfare of the corporation. Later the corporation attempted to avoid liability on the bond. However, the court said:

DECISION:

"The governing principle with reference to the general power of a manager is that where he has the actual charge and management of the business, by the appointment of or with the knowledge of the directors, the corporation will be bound by his acts and contracts."

POSTER BUSINESS HELD TAXABLE

CONTROVERSY has arisen from time to time whether or not a contract is legally a *sale* or a *lease* by the terms of which a purchaser has the right to return the article to the seller and receive a credit therefor. This point of the law was considered in the recent case of State v. Southern Poster Exchange Company (145 So. 26).

CASE:

In this case it was shown that a company's business consisted in buying posters or displaying advertising from the larger motion picture theatres and selling it to smaller theatres, with the understanding that if the advertising were returned in good condition within a certain time, an allowance would be made as a credit upon other purchases made by the theatre taking this service.

DECISION:

"There is no *stipulated* rental and none of the usual features which distinguish the contract of lease."

NEED YOU ADMIT POLICEMEN FREE?

By M. MARVIN BERGER
MEMBER NEW YORK BAR

AN INTERESTING and ever-present problem is raised by the following letter from a worried theatre manager:

"We have had, at different times, five policemen in this small town who come to the theatre and occupy seats without buying tickets. I wrote the men letters stating that I would allow them a pass one night a week, to which some of them objected very strenuously. I would like to know if I am within my rights in refusing these men admission every night."

The answer to this question is that the manager is entirely within his rights in refusing admission to these so-called "guardians of the law."

By the laws of the State and the local regulations of the town or city they serve, policemen are under a duty to prevent violations of law, to maintain public peace and order, and to detect and arrest offenders. However, in pursuit of these duties, policemen are limited with respect to private premises.

It is only when a police officer sees a violation of law taking place under his eyes or is pursuing a person escaping arrest, that he can enter a man's home or place of business without a warrant or without the owner's permission.

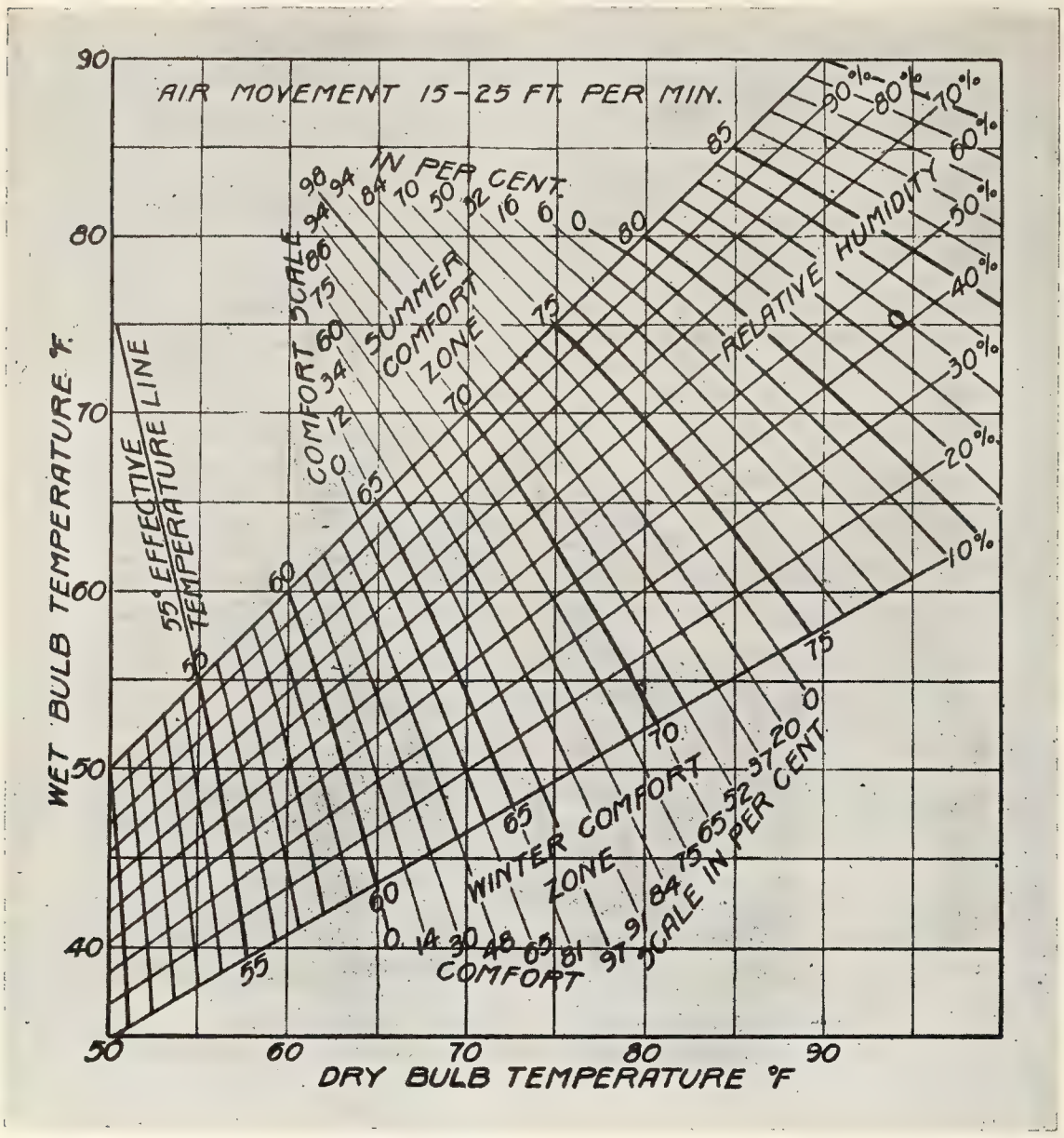
The only modification of this rule as it concerns motion picture theatres, is where police officers are specifically permitted by law to enter and inspect places of public amusement or businesses operated under a license. In that case, however, the entry and inspection must be made in strict line of duty and only to a reasonable extent. Generally, the power to enter and inspect theatres does not authorize police officers to sit through performances as spectators.

What remedy has a theatre owner or manager against uniformed intruders? Most states provide by law that a public officer who, pretending to have authority but being actually without authority, deprives a person of liberty or property, commits the crime of extortion.

Furthermore, by local law or by the rules of local police departments, an officer may be suspended or dismissed for misconduct. Insistence upon entering a theatre without authority constitutes, in my opinion, both extortion and misconduct.

If you, Mr. Manager, feel generously inclined, you may issue passes to policemen as often and in such quantities as you please. Remember, however, that you are under no obligation to do so, and that if a police officer, not in the line of duty, or without a warrant, tries to enter your theatre without your permission or without paying an admission, he may be generally treated as a trespasser.

AIR CONDITIONING: GUIDE SHEET NO. 1



EFFECTIVE TEMPERATURE CHART

SHOWING SUMMER AND WINTER COMFORT ZONES

[The first of four charts applied to theatre air conditioning]

To the management of theatres which have complete air conditioning equipment, this chart is a guide in checking the performance of equipment, in determining the skill of the engineer (or other employe in charge), and in keeping advised of the comfort of patrons. The house manager should have both wet and dry bulb thermometers located at advantageous spots throughout the theatre so that he can check conditions personally from time to time. Understanding this chart, and keeping it handy, he will find it easy to keep a constant check on the operation of the plant.

The engineer should have a copy of the chart and be instructed in its use, for this chart is a measure by which the manager and the engineer may judge the results obtained from the equipment.

Ventilation and air conditioning are elements of patron comfort, and patron comfort is a progressive sales argument and should mean money at the box office.

The chart can be thoroughly understood with a little study of the simplified explanations and examples here accompanying it.

DEFINITIONS

EFFECTIVE TEMPERATURE: The resultant degree of comfort from any combination of readings of the wet and dry bulb thermometers, as evidenced by a person through his sense of feeling.

EFFECTIVE TEMPERATURE LINES: Lines on a chart indicating points resulting from various combinations of wet and dry bulb readings which produce equivalent effects of physical comfort.

DRY-BULB TEMPERATURE: The reading indicated by the ordinary thermometer.

WET-BULB THERMOMETER: An ordinary thermometer which has its bulb covered by a piece of soft cloth which has been dipped in water before taking readings.

WET-BULB TEMPERATURE: The reading indicated by a wet bulb thermometer.

RELATIVE HUMIDITY: The percentage of water, or moisture in a unit of air at any given dry bulb temperature. This percentage is based upon the maximum quantity of water that would completely saturate that unit of air at the given temperature.

EXPLANATION OF CHART

DRY-BULB TEMPERATURES: Represented by vertical lines, with the value in degrees Fahrenheit (indicated on every alternate line along the lower edge of the chart). Multipls of 10° are indicated; the unmarked lines are 55°, 65°, 75°, 85°, and 95°, and between the lines you must interpolate values.

WET-BULB TEMPERATURES: Represented by horizontal lines, with values in degrees Fahrenheit (indicated on every alternate line along the left-hand edge of the chart). Multiples of 10° are indicated, the unmarked lines are 45°, 55°, 65°, 75°, and 85°, between the lines you must interpolate values.

Note: The extreme lower left-hand corner of the chart represents a reading of dry bulb 50° (this is indicated) and wet bulb of 35° (this figure 35 is not shown on the chart).

RELATIVE HUMIDITY: Indicated in percentage on diagonal lines extending from lower left-hand side toward the upper right-hand side.

EFFECTIVE TEMPERATURE: Indicated by diagonal lines extending from lower right-hand to upper left-hand, cutting across the relative humidity lines. Effective temperature values are indicated in degrees along the upper extreme relative humidity line.

SUMMER COMFORT ZONE: In the upper left-hand corner of this chart you will see the Effective Temperature lines from 64° line up to the 79° line, extended. Within this range of effective temperature lines you will see printed the words "Summer Comfort Zone." At the ends of these extended effective temperature lines, and enclosing the words "Summer Comfort Zone," you will note figures from zero—12, 34 and so on up to 98—then down to zero again. These figures represent the percentage of summer comfort resulting when the combination of wet

and dry bulb readings in your theatre fall on a point on any of these effective temperature lines. See following examples:

Example No. 1—Dry bulb reading 75°, with wet bulb reading of 62½°, results in an effective temperature of 70°, which is 94% comfortable.

Example No. 2.—Dry bulb reading 80°, with wet bulb reading of 69½°, results in an effective temperature of 75°, which is only 50% comfortable.

In both examples the conditions assumed result in effective temperatures within the comfort zone, yet the conditions of the first example are far more desirable than the conditions indicated in the second example.

WINTER COMFORT ZONE: This zone is indicated in the lower right-hand corner of the chart. An explanation similar to the one above for the summer comfort zone would explain the winter comfort zone.. You will note that the "Winter Comfort Zone" has its range of Effective Temperatures from 60° to 74°.

OBSERVATIONS FROM CHART

The summer and winter comfort zones overlap so far as Effective Temperatures are concerned. The Effective Temperatures from 64° to 74° are common to both zones

Effective Temperatures from 74° up to 78° indicate conditions which would be very uncomfortable in summer.

Effective Temperatures from 61° to 64° indicate conditions which would be very uncomfortable in winter.

These facts show conclusively that audiences can be comfortable in colder theatres in winter than they could possibly stand in summer. Also, that an audience can be comfortable in a warmer theatre in summer time than they could possibly stand in winter. The explanation for this is that people wear less clothing in summer and generally eat food with less heat value, and in addition the human body goes through certain physiological changes in conformity with the general seasons of the year.

Note: Though not indicated on this chart, Relative Humidity greater than 70%, or less than 30%, regardless of dry-bulb readings, are not to be desired in theatres.

BEST SUMMER CONDITIONS

Effective Temperatures between 68° and 74°.

Relative Humidity between 45% and 65%.

BEST WINTER CONDITIONS

Effective Temperatures between 64° and 69°.

Relative Humidity between 50% and 70%.

THEATRE WITHOUT CONDITIONING

What does this all mean to the theatre manager who has no air conditioning equipment, and is struggling along with, perhaps, two ancient fans? So far as improving conditions immediately it is not of any assistance. But by understanding this chart and by taking constant, regular readings in the theatre throughout a summer season, it is possible to judge just how badly that theatre needs additional equipment. It might be definitely learned that air conditions within the theatre are much worse than the owner had ever before believed.

OPERATING WITH FANS ONLY: The results of the regular readings should be plotted on cross-section paper. In this form it is possible to see the variations from day to day, and what is more important, just how many days during the summer when air conditioning equipment was actually needed. Whether the manager is also the owner or not, such a picture of the actual conditions should be most convincing.

IMPROVING FANS: To improve the fans already in the theatre the following suggestions are made:

1. Have the bearings of the fans checked. If they are worn or loose, replace them.

2. If the fan is driven by a belt, consider one of the more silent and efficient V-type drives.

3. Be sure that the fans are operated at maximum speed. Generally the higher the speed, the more air delivered into the theatre.

4. If these steps give a disturbing noise, consider (a) placing fans and motors on sound absorbing bases, (b) insulating and bracing connected duct work for sound absorption material, (c) placing staggered baffles in the ducts, these baffles should be of sound absorbing material

CREATING COOL EFFECT: Without air washers or air conditioning equipment, the only means of creating an apparent cool effect in a theatre is to put into it all the air possible with the equipment available. Fifteen or 20 cubic feet of air per minute per seat is not enough; get 40 or 50 if possible, even if it is necessary to alter your equipment to obtain this quantity.

OPERATING WITH FANS AND AIR WASHER: The theatre manager who has no air conditioning equipment other than fans and an air washer should note carefully what has been said previously about fans, fan speeds, noises and quantities of air in the foregoing case of the manager with fans only. These same thoughts apply in this case of fans and air washer.

For example, look at the chart and check the conditions represented by a dry bulb reading of 80°, and a wet-bulb reading of 65°. Looking along the bottom of the chart for 80°, follow up that vertical line until the horizontal line indicating the wet-bulb reading of 65° is reached. The point where these two lines cross represents this condition This point indicates a relative humidity of about 45%, an Effective Temperature of slightly over 73°, and summer comfort of about 80%, really very good conditions.

Assume that the water in your air washer system is approximately the temperature of the air (dry-bulb temperature, or 80°), which will be the case in a very few minutes after you start your air washer (unless the water in the washer tank is continually replenished from the city main and the surplus permitted to escape into the sewer through the overflow pipe). Under these conditions, with the air washer water at 80°, the use of the washer will only add moisture to the air, which increases its relative humidity. In effect, the point where the horizontal line 65° crosses the vertical line 80° would tend to rise along the vertical line and approach a wet-bulb reading of 80°, which would represent complete saturation at an 80° dry-bulb temperature. Therefore as the point approached while the washer is being used, would be the intersection of the vertical line 80° with the horizontal line 80°, and as this point falls completely without the comfort zone, it follows that by using the air washer it produces a condition far worse than if it had not been used.

Actually in practice this maximum condition would not be reached. Several elements prevents this from existing.

CHART CARDS

Instead of mutilating the magazine in order to place these guide sheets on air conditioning in a handy place for references, it is suggested that theatre managers and engineers write to Better Theatres indicating they would desire reprints of this material. If enough orders are received, each of the four charts will be issued, with condensed explanations, on durable cards of convenient size.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

JUDGING THE QUALITY OF YOUR SOUND

Presenting a handy reference chart for the guidance of management in keeping track of reproduction conditions

SO THAT management may have a handy means of becoming familiar with the commoner conditions of sound reproduction, and thus be placed in a position better to judge the current quality of sound and efficiency of equipment operation, a chart has been prepared indicating the more frequent faults, how they may be readily identified, methods that would likely correct them, and what could be done in an effort to eliminate the conditions that caused them.

It should be pointed out, of course, that to try to provide management with a complete course of study in sound in such form, would be futile. The result could only be misleading. Indeed, were it possible, such a chart would be so complex that its very purpose would be defeated. The chart presented (*on the following page*) is intended to give management a convenient means of keeping track of sound quality and equipment operation.

The chart is self-explanatory, but it should be studied with an appreciation of its significance and limitations. For example, the column headed "Where to listen." No specific listening point is recommended in cases in which any portion of the auditorium will serve. Such a case would be that concerning volume. If the speakers are properly adjusted, volume will be the same in every part of the house. But in no case is the projection room monitor to be trusted as a listening post! Projection room noises will drown out weak disturbances which may nevertheless be quite loud enough to be annoying to an audience. Only when no projection machinery is running will the monitor serve as a fairly trustworthy guide, though even then it should be remembered that monitors are not always capable of delivering a quality of sound as high as that of the auditorium speakers.

THE COLUMN headed "What might be cause," does not, of course, purport to list every possible cause of every trouble mentioned. Only the more *probable* ones are listed, for the reason noted above. These causes are the ones to be looked into first. In a large proportion of cases, their elimination will prove the solution to the trouble.

Similarly, the columns dealing with corrections and preventions are not absolutely complete, but are intended to be helpful in the majority of instances.

Frequently among the preventions indicated will be found the notation, "Inspection routine." This means that management should install, or intensify, regular methods of apprehending trouble.

Inspection routines are multiple: there should be a daily, weekly, monthly and semi-annual routine. These can be drawn up for any given sound system with the assistance of the manufacturer of the equipment; or if the projectionists in charge have had enough experience with that type of apparatus, such inspection routines may be based on their knowledge. Management should be aware of the commonly existing fact that those things which are least likely to cause trouble are most often inspected, since inspection of them is usually easy; and those things which are most likely to give trouble are commonly looked after the least because of their remote location or involved character.

The same generally applies to overhaul routines. Little things, like exciter focus, may be adjusted as part of the daily inspection. Soldered contacts throughout the system are inspected, and are overhauled where they need to be, perhaps once in six months. The semi-annual inspection should be fairly thorough, covering every reasonable possibility of future trouble. In many cases such an inspection should be an all-night job.

Inventory of the stock of spare parts should be made a part of the weekly or monthly inspection, depending upon the amount of spares usually carried. This is not a side-issue, but one of the important items of inspection. Very few things stop a show today as much as the lack of just the right gadget to repair some trifling damage.

Attention is directed to the note at the bottom of the chart. It is of the greatest help to the projectionist or service engineer if management can say definitely whether the trouble is associated with one projector or both, and if only one, which one. When a deficiency in the quality of sound is noted, a glance at the projector ports will tell which projector is in operation. In some cases the fault may lie in the record. To determine this, at the next performance the order of the program, or that of the projectors, may be so altered that the questionable film runs on a different projector. If the trouble has disappeared, the cause most likely lay in the previously used projector system.

[Sound Chart on the opposite page]

USE INDEX FOR REFERENCE

Beginning with the July 29th Better Theatres, each issue will carry a cumulative index for all of the previous issues during a period of six months. For example, a detailed index, with cross references, of this issue, will appear in the July 29th issue. Then Better Theatres for August 26 will contain an index which will refer to the material published in both the issue of July 1 (the present one) and that for July 29. Thus the December 16th issue will carry an index covering all material published in the previous six issues. Each index, therefore, will be complete for each six-month period.

This plan has been adopted in order to permit easy reference to information concerning specific problems and methods in maintenance, equipment and management, without mutilation of pages.

It is suggested that a convenient shelf or drawer be found where each issue may be filed as a new one is published. When some matter arises suggesting reference to past issues, examination of the last index will indicate the dates and pages.

TABLE OF COMMON SOUND FAULTS AND REMEDIES

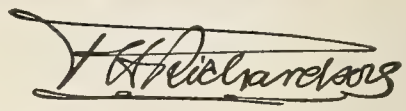
Where to Listen	WHAT TO LISTEN FOR	WHAT MIGHT BE CAUSE	HOW TO CORRECT CONDITION	HOW TO AVOID CONDITION
Reference indicated by star	¶ Low volume.	Theatre filling up. Neglect to increase volume. Low power supply Defective tube, etc.	Increase volume. Increase volume. Increase volume. Have projectionist inspect.	Have usher observe. Have usher observe. Install voltage regulator. Install inspection routine.
	¶ High volume.	Theatre emptying. Neglect to decrease volume. High power supply.	Lower volume. Decrease volume. Decrease volume.	Have usher observe. Have usher observe. Install voltage regulator.
★	¶ Uneven distribution. In every part of theatre.	Horn has slipped position. One speaker not working.	Readjust horn and test distribution. Replace unit or repair connection.	Improve horn mounting. Install inspection routine.
★	¶ Instruments difficult to distinguish. Point of best quality.	Loss of high frequencies.	Refocus exciting lamp. Inspect lens assembly for oil. Check for flutter.	Install inspection routine.
★	¶ "S" and "F" sounds weak or inaudible. Point of best quality.	Loss of high frequencies.	Refocus exciting lamp. Inspect lens assembly for oil. Check for flutter.	Install inspection routine.
	¶ Tubby or "barrelly" sound.	Reverberation.	Lower volume. Re-point speakers. Install acoustic treatment.	Have usher watch volume.
	¶ Echo.	Reflecting surfaces. False echo due high monitor volume.	Lower volume. Re-point speakers. Install acoustic treatment. Lower monitor volume.	Have usher watch volume.
★	¶ "Unpleasant sound." Near speakers.	Flutter—Irregular film motion. Acoustic defect.	Have projectionist inspect. Re-point speakers.	Install inspection routine. Install takeup sprocket.
★	¶ Tremolo or "wavery" sound. Near speakers.	Flutter—Irregular film motion. Acoustic defect.	Have projectionist inspect. Re-point speakers.	Install inspection routine. Install takeup sprocket.
★	¶ "Sour" notes on piano, etc. Near speakers	Flutter—Irregular film motion. Acoustic defect.	Have projectionist inspect. Re-point speakers.	Install inspection routine. Install takeup sprocket.
	¶ "Sliding" pitch (ukelele effect).	"Wows"—changes in speed of film.	Have projectionist check.	Install inspection routine.
★	¶ "Motorboating" or airplane noise. Near speakers.	Sprocket holes passing exciting light. Framing lines passing exciting light. Short in by-pass condenser in amplifier	Have projectionist check. Have projectionist check. Projectionist can replace.	Install inspection routine. Install better guides. Use higher voltage condenser.
★	¶ Hum—low-pitch. Near speakers.	A.C. light source reaching photo-cell. Loose laminations in power transformer Improper grounding. Shorted filter choke. Open filter condenser. Open filter circuit. Shorted filter circuit.	Projectionist should check. Projectionist should check. Projectionist should check. Projectionist should check. Projectionist should check. Projectionist should check. Projectionist should check.	Re-locate light source. Install overhaul routine. Install overhaul routine. Use better choke. Use better condenser. Install overhaul routine. Install overhaul routine.
★	¶ Hum—high-pitch. Near speakers.	Pickup from arc feed motor. Pickup from drive motor. Pickup from converter, fan, ventilating or other motor Television pick-up.	Clean commutator—adjust brushes. Clean commutator—adjust brushes. Adjust ground connection. Clean commutator—adjust brushes. Adjust ground connection. Filter sensitive circuit.	Inspection routine. Inspection routine. Inspection routine. Inspection routine. Inspection routine.
★	¶ Projector noise in the sound. Near speakers.	Microphonic tube. Microphonic exciting lamp. Microphonic lnes assembly. Microphonic exciter socket. Microphonic photo-cell. Photo-cell amplifier touching case.	Replace. Replace. Replace or tighten. Replace or adjust. Replace. Adjust.	Inspection routine. Inspection routine. Inspection routine. Inspection routine. Inspection routine. Inspection routine.
★	¶ "Ringing noise." Near speakers.	[See projector noise.] Monitor volume too high.	[See projector noise.] Lower monitor volume.	[See projector noise.]
★	¶ Raspy, paper-tearing noise. Near speakers.	Dirty rheostat. Dirty switches, fader, etc. Bad soldered connection. Run down storage batteries. Old B batteries. Defective fuse. Dirty fuse contact. Dirty film. Scratched film. Dirt in sound aperture. Dirt in tube socket.	Clean. Clean. Repair. Charge. Replace. Replace. Clean. Clean, if possible. No remedy. Clean. Clean.	Inspection routine. Inspection routine. Overhaul routine. Charging routine. Inspection routine. Inspection routine. Inspection routine. Inspection routine. Consult exchange. Inspection routine. Inspection routine.
★	¶ "Cross-talk"—extraneous sound. Near speakers.	Radio pickup.	Filter sensitive circuit.	

IN EVERY CASE DETERMINE WHETHER TROUBLE IS CONFINED TO ONE PROJECTOR BY LISTENING CAREFULLY AT CHANGEOVERS.

IN EVERY CASE, DETERMINE WHETHER OR NOT THE TROUBLEHEARD IS RECORDED TROUBLE BY LISTENING TO ASCERTAIN IF IT REPEATS ITSELF AT THE SAME POINT IN THE SAME REEL. IF DESIRED, THE SOUND RACK CAN BE PROJECED ON THE SCREEN FOR INSPECTION WHEN NO AUDIENCE IS PRESENT.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



WAGES—AND GOOD PROJECTION

FROM NO matter where came a letter from which the following excerpts are taken:

"I have had a most unfortunate experience. Reading that a new theatre was being erected, I made application to the general manager for the position of projectionist, giving ample references from managers or executives whom I had worked for in past years.

"In due course of time I received an answer stating that there was a possibility of their having need of a man of my calibre in the very near future. The letter said, 'Our men are expected to work long hours and to assist at other work than the routine work of projection,' It was also desired that I send references from one of several business men whom the general manager personally knew here in ——. I chose Senator Walker, who gave me an excellent reference, which was forwarded.

"After all this I received a letter from the general manager stating that the wages would be $15 to start, but later would be raised to $17.50. He added, by way of good measure, 'You can expect long hours, plenty of hard work, but all the opportunity in the world for advancement.' Also I received a telegram, sent *collect,* asking me to hurry my decision!

"I have a family to support, and I felt that the wage offered 'to start' was wholly unreasonable. I had 'started' in projection years ago. I therefore replied to the effect that I had evidently overestimated the calibre of his organization, apologizing for having caused him the trouble of answering my letter. Now Mr. Richardson, did I do right or wrong? I value your opinion more highly than that of anyone else in the industry."

You did right. A man who would make such an offer on behalf of what may be assumed to be an organization of some size, for such a service, will in due course of time come to grief, and will, if too long retained, probably carry his organization to grief with him. His sending the wire *collect* was, I believe, about the cheapest act I have heard of in 66 years of life.

Here is a "general manager" who expects an experienced and presumably capable projectionist to perform his regular duties and then do other work in addition, all for a sum very much less than any ordinary skilled mechanic receives for eight hours of work. Is that good business? Does this general manager imagine he is going to secure an *efficient* projectionist on such terms? And does he not understand that an inefficient projectionist may easily, and probably will, waste more in equipment and electric power than the fifteen-dollar wage amounts to, to say nothing of loss at the box office caused by poor results in picture and sound?

He gravely asks an experienced projectionist to deliver all kinds of references, work hard for long hours, and in return to accept the wage of an office boy, with the "promise" of advancement, which may or may not come, except possibly for the $17.50 bye-and-bye.

Such procedure represents nothing short of a penny-wise-pound-foolish policy. If such a policy ever became general, then the whole industry will suffer, and suffer sadly for the simple reason that we shall have such a low calibre of men as can be secured for beggardly pay in projection rooms, in charge of the highly sensitive, complicated apparatus and optical systems, and that, in the very nature of things, could mean only one thing; namely, a general lowering of the quality of the finished product as sold to its buyers, the public. Even a blind man can see that would mean less business and a decided, probably fatal drop backward all along the line.

I SUPPOSE exhibitors and projectionists are rather naturally continually quarreling about wages. But it seems to me to be rather unnecessary. It also seems to me that both sides are not so much concerned with what is *right, reasonable and best* as they are to grab every possible thing for themselves, regardless of final results.

Come, let us reason together, remembering that I am not taking sides, but trying to appeal to reason and common sense. Is it really good business, friend exhibitor, to pay relatively large rental for productions and then have them projected unskillfully to "save" a couple of dollars, employing projectionists of mediocre ability?

In modern theatres the projectionist has in his charge relatively very costly, complicated equipment. Certainly. we all now realize that this equipment is very delicate in some of its parts, requiring expert adjustment and care if it is to deliver the best service in picture and sound. Surely we also must realize that this costly equipment will last much longer and cost much less for upkeep if it has expert care. It is also true that the expert, careful projectionist can secure better results than the inexpert, careless one with much less consumption of electric power. It is therefore plain that the careful, expert projectionist may reduce projection overhead very materially below the cost built up by inefficiency.

"But," the theatre operator retorts, "unions very often have in their ranks men who are not competent, and I am forced to pay them the prevailing scale."

True, but do not forget that it has been the attitude of exhibitors themselves in the past that has forced many unions to admit incompetent men. I myself offer no excuse for unions which admit incompentent men,

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

In response to an inquiry, Mr. Richardson tells how he would resurface a screen.....Page 27

An explanation of the new alternating current arc.....Page 28

Wire heating and dry cells..Page 30

The determination of a proper size of screen image.....Page 32

Reporting a queer effect experienced in a theatre as a result of reconditioning the screen.....Page 32

Expert opinion on an attempt to use a single head amplifier...Page 33

no matter what the circumstances—and permit them to *remain* incompetent. I most emphatically hold it to be the duty of unions to force such men to improve both their theoretical and practical knowledge. And I believe that if exhibitors generally pay the scale and demand that the union supply only expert projectionists, the union usually will make every effort to please them. But it was not to argue union matters that I started on this subject. What I have to say amounts to this:

If you want maximum results in sound and picture, together with minimum operating cost (including electric power, equipment upkeep and replacement), you must have a man or men of brains, thorough training and professional pride in your projection room, and these things cost real money!

If you force wages too low, you inevitably will "pay through the nose" for thus indulging yourself. You will get poorer results and those results will cost you a sum unnecessarily large. And at the same time, the box office is placed under a continual threat.

Another thing and I am done: Paying a reasonable wage is not all that is necessary. If you give the projectionist no reason to believe you observe and place high value upon expert projection work—well, you, just won't get it from the average man. Pay good wages and let the projectionist occasionally know that you are aware of the great importance of his work and he will darned near break his neck to deliver the goods. Force wages too low, and give your projectionist no encouragement and—well, brother, you will, in the long run, lose out. It simply works that way, *always*.

HOW I WOULD RESURFACE MY SCREEN

THE MANAGER of the Lee theatre in Pennington Gap, Va., asks, "Please advise us at once as to the best way to clean or paint a Walker white screen."

This is similar to requests received from time to time, in which almost all makes of screens are named. Some exhibitors owning small theatres do not now feel able to stand the expense of having the screen manufacturer either clean their screen or renew its surface. As a result very many screens are today in bad shape, reflecting light with enormous inefficiency.

I feel justified in declining to tell exhibitors what they should do in such a matter as this. If they follow my advice and results do not please them, automaticaly I am the goat. And one can never tell whether any particular result will please any particular individual. They might get really excellent results, yet feel that had they done the job differently results would have been better. But I can tell what *I* would do about *resurfacing* were I placed in the position of the Lee theatre management. If an exhibitor or manager does what I would do, and later believes another way would have been better—well, that is no fault of mine, what?

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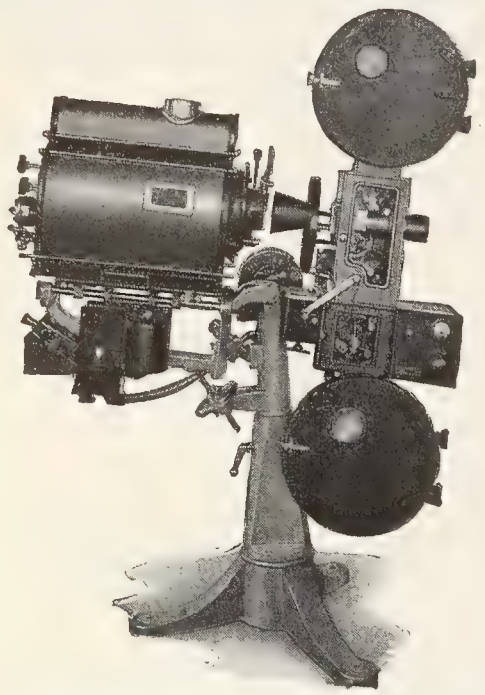

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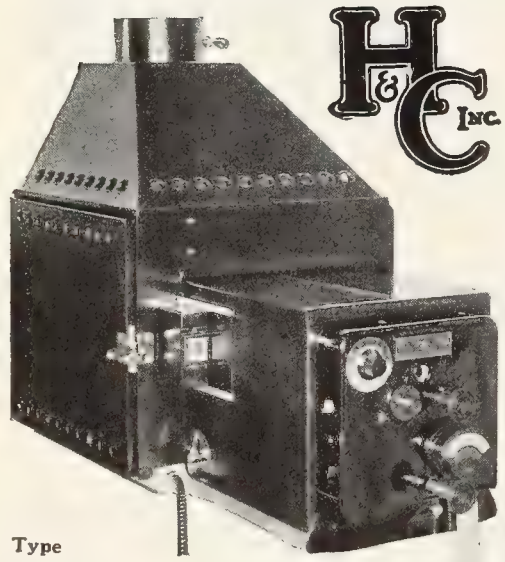

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Assuming no sprayer to be available, I might conclude to do either one of two things, depending upon whether I preferred to recoat my screen quite frequently at very low cost, or to use it longer as it was, with higher reflection power during the earlier stages. I would coat it with either paint or white alabastine. The paint, while new, would give higher brilliancy for a given illumination value; also, it would give wide diffusion. Alabastine gives wide diffusion and good reflection power. It may be easily washed off when dirty and a recoat applied at very small expense.

THE PAINT

If I decided to use paint I would visit a paint store and buy:

A 4-inch brush *of good quality.*

An equal quantity (*enough for at least two coats*) *of* zinc white *and* white lead.

Two gallons of turpentine.

Two quarts of boiled linseed oil.

Small amount of ultramarine in *oil—or, if this was not available,* Prussian blue.

MIXING THE PAINT

I would dump the turpentine and the boiled linseed oil together, shaking well to mix thoroughly. Having secured a suitable mixing can, I would then mix the zinc and white lead thoroughly, breaking it up well, using a sufficient amount of the oil and turpentine mixture to accomplish the purpose. Then I would add enough of the blue to give the combination a decided bluish tint while in the mixing can. Not too much, mind you, but a decided bluish tint. It is the same as putting bluing in the rinsing water for clothes. It makes the paint dead white when spread.

APPLYING THE PAINT

Having thinned the paint until it showed little or no inclination to fill up the perforations, I would coat the screen. If this is done in the morning, the screen may be used that night.

Next morning I would coat it again. If a good vacuum cleaner is available, I would, by some handy means, attach a garden hose where the dust bag is and have an assistant follow my brush, blowing all perforations clean.

Having finished the second coat, I would re-do the border surrounding the screen.

That is all there is to it, but in the matter of thickness of paint you must use discretion. It won't do to fill up the perforations. If you can use the hose and blow the paint out—get pressure enough to do it, I mean—you can use the paint a bit heavier, but no so very heavy even then. The result should be an excellent reflection surface having wide diffusive powers.

USING CALCIMINE

If I decided on calcimine, the job would be more simple. I would coat the screen surface with a good grade of glue sizing. Any painter will mix it for you, or tell you how. Just dissolve a full pound of good glue in water enough to fill an ordinary water pail, perhaps two-thirds full. Let the sizing coat dry thoroughly. Then, having first secured a package of alabastine or similar calcimine material, mix it according to directions and coat the screen. Mix it according to directions *except as to consistency—thickness. It must be thinned down so that the perforations won't be filled up.* I think it advisable to use the vacuum cleaner technique here, too. As to thickness, try a corner of the screen surface first, observing the effect; then mix to a consistency which seems best. You probably will have to give the surface two thin coats.

Good calcimine is something quite a few projectionists and exhibitors swear by. It has the virtue that it costs little and may easily be washed off for recoating when dirty. Possibly it might be best to try calcimine first, as it can be easily washed off and paint applied if it does not seem to be quite what is wanted.

You will of course have to have a good calcimine brush. Don't try a cheap brush. A good brush will last for years if properly taken care of. Wash it clean when through using it, and hang it up. That's all there is to it.

THE NEW A.C. PROJECTION ARC

SOME TIME ago I asked the National Carbon Company to send me a detailed description of their new alternating current projection arc product as soon as complete information was available. I have just received the following account of the development, which I understand is about ready for use in theatres. Pending such applications, I am here letting National's research department speak its piece without material changes or asides:

"While the present low intensity direct current projection arc in general use by the majority of smaller houses, when viewed by itself apparently gives a brilliant white light, nevertheless this light when compared directly with that obtained from the high intensity arc is yellowish white in color. The object of the research that has brought about the development of the alternating current projection arc, has been to bridge the present wide gap in effective screen illumination that exists between the high intensity arc used by the larger theatres, and the present low intensity direct current arc. By this new development the smaller theatre may have the advantage of a snow white light for screen illumination similar to that enjoyed by the larger theatres and which is so desirable for the satisfactory projection of colored films.

"Not only has this marked improvement in color and brilliancy of light been accomplished by this alternating current arc, but it is also accompanied by other economical advantages. First, the power required to produce a given screen illumination with the new arc is less than that of the low intensity direct current arc. Secondly, with the new alternating current arc, it is possible, by the use of a specially designed transformer, which is comparatively low

in cost, to eliminate entirely the use of motor generator sets, rectifiers, converters, as well as the power consuming ballast resistances now required with direct current projection equipment. This economy will appeal to all theatres located in districts where alternating current only is available.

"The characteristics of this new alternating current arc are quite different from any other arc now in use. By means of special carbon design and control, it has been possible to effect an increase in arc current with a decreased arc voltage, thereby concentrating the light giving power of the arc into a much smaller volume near the carbon tips than has heretofore been possible. This high concentration of power in such a small space allows the light to be focused easily by the means of a mirror, thereby making it a very desirable arc for projection. In reality, this new arc is a high intensity alternating current arc. The color of light from this new alternating current arc is snow white, and in operation it is very quiet and steady.

H. I. reflecting arc carbons	Arc current	Arc volts	H. I. a.c. arc 95% transformer efficiency	SRA carbons 35 amp. 55 v. 80% motor generator efficiency	Screen light compared with SRA carbons 35 am. 55 v.	Power saved by a.c. H. I. arc in watts
6 mm.	40-45	22-25	945	3,500	60- 70%	2,555
7 mm.	60-65	23-26	1,580	3,500	85- 95%	1,920
8 mm.	70-80	24-29	2,130	3,500	115-150%	1,370

"A point of particular interest and one which is new to the projection field, is the use of a specially designed transformer as a source of power for the arc. By this simple arrangement, it is possible to supply the higher current necessary for the operation of this new high intensity alternating current arc at the right arc voltage, with equal or even less line current than that drawn by the present low intensity arc equipment. The transformer used is a high reactance, step-down transformer which automatically reduces the standard voltage supplied by the power company to the proper arc voltage and, at the same time, provides ballast and effects the necessary increase in amperage. The usefulness and economy of this method of transformation is evident when the efficiency of the transformer (95% and over) is compared with the efficiency of the best direct current converting equipment.

"The carbons for the new high intensity alternating current arc service have been made in 6 mm., 7 mm., and 8 mm. diameters, the same size carbon to be used in each holder. The carbons are all metal coated to accommodate the higher current values necessary, which range from 40 to 80 amperes, or a current density of 800 to 1,000 amperes per square inch. The carbon consumption is as follows: 4 to 4.5 inches per hour for the 6 mm. carbons at 45 amperes; 4.5 to 5.5 inches per hour for the 7 mm. carbons at 65 amperes; and for the 8 mm. carbons at 80 amperes.

"The accompanying table gives a general idea of what may be expected from this new high intensity alternating current arc in terms of well known direct current projection systems. The 35-ampere, 55-volt super-reflecting arc with the regular mirror arc optical system is chosen for this comparison. In arriving at the value for line watts, an efficiency of 80% (unusually high) has been assumed for the motor-generator sets in the case of the direct current, and 95% efficiency for transformers:

"Projection equipment designed to use this new high intensity alternating current arc is said to be well along in development."

RCA SOUND CHANGEOVER

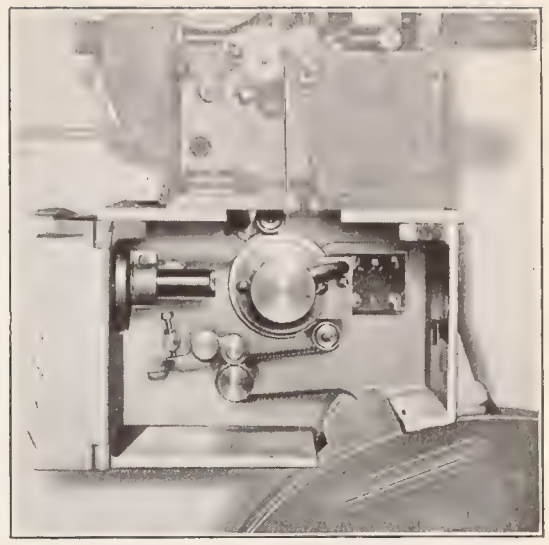
RECENTLY I wrote the RCA Victor Company in Camden, N. J., asking for a simple, complete explanation of the fader system now being used in RCA Sound Equipment. In response the following letter was received:

"The term *fader* as applied to Photophone equipment, is merely nomenclature retained through the evolution of methods for changing projectors.

"Changeover, as accomplished by Photophone methods, is practically instantaneous. Each projector is equipped with its own *station selector,* in which is mounted a non-locking key switch and relay. The circuit is so designed that by throwing the switch for any one projector energizes its relay. Contacts on the switch first short-circuits the loudspeaker voice coils (to eliminate any switch noises), then disconnects the relay coil of any *station selector* located to the left in the circuit. The energization of the relay coil causes contacts to make and break, accomplishing, first, a 'stick' circuit to keep the relay energized after the switch is released; second, the breaking of the 'stick' circuit to any relay located to the right in the cir-

PLEASE SEND STAMPS FOR MAIL REPLIES

Frequently I receive air mail letters, asking for information or help in some problem, accompanied by a request that I reply by air mail. Seldom, however, is an air mail stamp enclosed. Now 3c is not much, and 8c is no fortune. Still, a great many pennies make what the Scotchman calls a "muckle," and in the course of a year there is plenty "muckle" in this matter. When you want a reply by mail I must ask you to enclose stamps.



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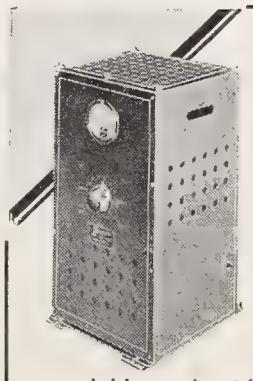

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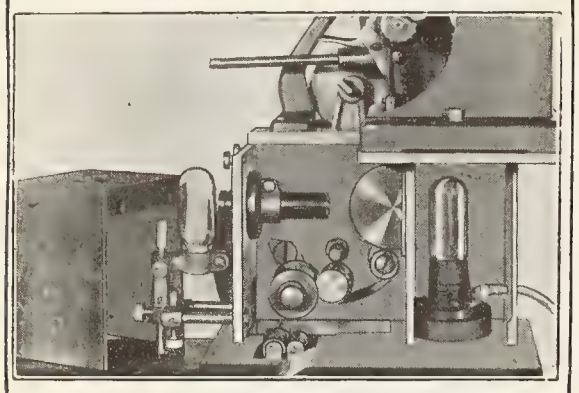

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proper photocell output to the amplifier input. Release of the switch then disconnects the voice coil short and allows the equipment to operate from the projector in question. A neon lamp connected directly across each relay coil indicates which projector is in operation.

"It must be remembered that the time cycle involved for the procedure, as outlined, is so nearly instantaneous that no break in the program is noticeable.

"Some older types of equipments also used relays for changeover, although the electrical circuit was somewhat different. For a two-projector installation the photocell transformers were connected in series and three leads brought out, one from either end, and one from the common connection. The relay connections were then so made that either one transformer or the other was shorted out, depending upon which position the relay switch was thrown. The two outside leads were also connected to the amplifier input, so that the projector whose photocell transformer was not shorted, functions as a reproducer.

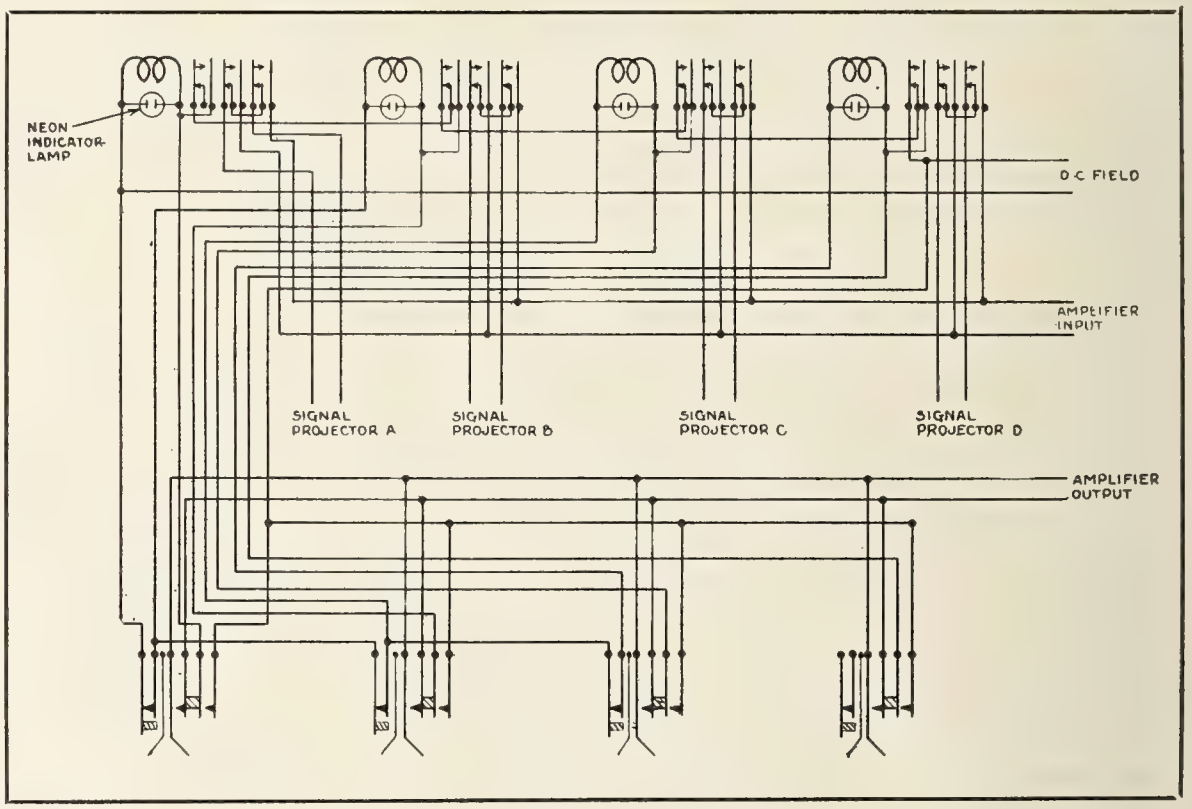
"The volume control consists of a 500,000-ohm potentiometer, one side of which is connected to the plate of the tube in the first stage of the amplifier through a 0.05-mdf. condenser, the other side connects to ground. The movable contact connects to the grid of the tube in the second stage.

"For convenience alone, RCA Photophone has incorporated a.c.-operated exciter lamps on one type of equipment. In order to eliminate the hum due to this alternating source of power, it is necessary that a low voltage lamp be used having a very heavy filament and drawing considerable current. These factors keep the filament temperature practically constant and the light output stable. Photophone's standard a. c. exciter lamp operates at 10 volts, 7½ amperes.

"Since the discussion on fader systems has had to do with our most up-to-date equipments, it should be mentioned that the latest types of Photophone reproducing equipment incorporates a d. c. exciter lamp, obtaining the power source from Rectox units mounted on the amplifier rack."

WIRE HEATING AND DRY CELL DESIGN

JOHN L. DORAN of Mexico City, Mo., asks, "Will you please answer two questions which, though they may seem very simple to you, I am unable to find any understandable answer to. The first is: Just what causes wires to heat as additional current is sent through them over and above a certain number of amperes. Second: Just what is it that enables a dry cell (battery) to produce electricity. I can understand the action of a wet cell, but not that of a dry one."



Photophone changeover system.

Electric current, Friend Doran, meets resistance in passing through a conductor. It must overcome that resistance, and in doing so, heat is produced. If the wire or other conductor is not working above *capacity,* then while the heating effect is present, it is not sufficiently high to do any harm, either to the wire or its insulation. It cannot be detected by sense of touch, but if you take the temperature accurately before the wire is in use and afterward, you will find there is a difference.

As the current flow is increased, however, the resistance to be overcome is also increased, and therefore the best. If carried far enough the wire may become red hot and finally fuse—that is to say, it might if it were not protected by fuses. (If you have a Bluebook, or can borrow one, you will find the matter explained rather fully in Volume 1, pages 53 and 64. You will find it fully treated, though pos-

sibly not in such simple terms, in any standard text book on electricity and electrical action.)

As to the dry cells, I felt a bit rusty on the subject because of the many improvements made in such cells of late years. I therefore asked the National Carbon Company, makers of dry cells, to answer your question for me. They have very kindly consented, as follows:

"The present dry cell is an adaptation of the old type sal-ammoniac cell known as the *Le Clanche cell*. The elements are carbon (positive terminal), zinc (negative terminal), sal-ammoniac in solution (acting as the electrolyte or attacking fluid). The chemical action of the sal-ammoniac solution on the zinc builds up a difference of potential. Voltage is about 1½ on open circuit in this type of cell.

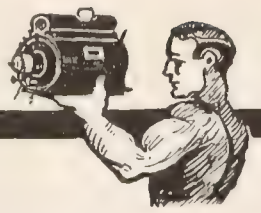
"The dry cell consists of a zinc can (negative terminal) inside of which is an absorbent paper lining which acts as an insulator between the carbon mix and the zinc can, and at the same time acts as a reservoir or sponge for the moist electrolyte. The mix contains, besides carbon, a substance known as manganese dioxide, which is called the deplorizer. The action of the depolarizer is to maintain the voltage of the cell when it is in use by taking up the free hydrogen gas which is liberated due to the action of the sal-ammoniac on the zinc.

"A dry cell is not really dry but contains electrolyte the same as wet cells, the only difference being that the so-called *dry* cell has the electrolyte absorbed in the porous materials so it will not spill out.

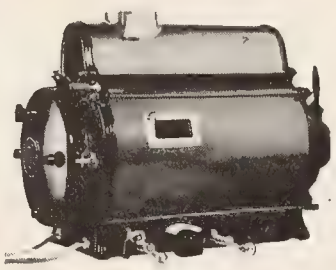
"With good electrical connections and proper insulation of connections, there is no limit to voltages obtainable with dry cells. However, where dry cells are connected in series, the current drain cannot exceed that which will operate efficiently from a single cell. The present radio B-batteries are excellent examples of high-voltage dry cells."

It may well be remarked that the projectionist need expect little respect to be shown his profession until he himself learns to give it his serious support. With thousands of projectionists in New York City, half a dozen would well cover the number present. The program was entirely on projection. Besides Doctor Goldsmith's paper, there was one entitled "Operating Disadvantages of Perforated Screens," by myself; one on "Effect of Oil on Film on Screen Image," by George C. Edwards; and another on "Factors Affecting Sound Reproduction in Theatres," by J. O. Baker.

True, a large percentage of the men were working at the time of the meeting, but enough were not to have filled the large hall jammed full; also, at least the heads of Local 306, and a representative of the International office might have been there. It is no excuse to say they "did not know." It is their business to know, and they are paid high salaries to know what is going on in projection. I honor Joseph Bliven, projectionist of the Garde theatre in New London, Conn. He came down 125 miles to attend the meeting,



Up-to-the-minute



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STILL A GOOD IDEA—IF IT WORKS!

How many of you remember this cartoon? It was first published quite a few years ago in Moving Picture World, now absorbed by MOTION PICTURE HERALD. *But with July upon us, the idea expressed still seems a good one—if you projectionists can work it. Surely, this must be a model projection room—or a projectionist's idea of Heaven! Why not ask the boss to revamp his projection facilities along these lines? But be sure to do so on a very hot day, so that he will have the necessary sympathy—or be sufficiently crazy with the heat!*

whereas New York men did not bother to come even a few blocks.

Plain talk, yes, but it is about time we told some unpleasant truths. New York men are altogether too self-satisfied. There must be many things a large percentage of them can learn about their profession. Projectionists everywhere should bear in mind that if projection is to be a profession, it must have professional interest.

PROPER SIZE OF SCREEN IMAGE

L. J. WEGENER, manager of the Capitol theatre in Clinton Ia. (my own home state, by the way) writes, "I seek your advice as to proper method of determining the proper size of the picture in any particular theatre. We have a screen image 21 feet wide, using a good grade of sound screen illuminated with H. I. lamps using 60 amperes. It is 15 feet from the screen to the first row of seats, 85 feet from the screen to last row downstairs, and 105 feet to last row in balcony. Under such conditions would or would you not advise a smaller screen? Any suggestions or information you will give will be appreciated."

Unfortunately you have not stated the width of your auditorium, which is a factor in the case. Picture size is dependent upon more than one item. There is extreme viewing distance, screen brilliancy and viewing angles to consider as items of prime importance. Under the conditions described your picture is entirely too large. As you reduce its dimensions, using same light source and *proper projector optical train,* you would of course increase the brilliancy of the screen image, and that automatically, to a large degree, compensates for the reduction insofar as this has to do with ability to see picture details at a distance. I have stood almost 1,000 feet away from a very brilliant 16-foot picture and have viewed the action therein very plainly, though of course all the smaller detail was lost.

In your theatre your front seat patrons have a literally terrible set-up. Such a picture would be extremely "fuzzy" at 15 feet; also, the eyes of those seated there would be "jumping around" like a jack rabbit, to say nothing of the strain imposed by the lack of sharp definition. Frankly, Friend Wegener, the condition is very, very bad.

By reducing your screen image (picture) to, say, 16 feet wide, you would have, provided you have your projectionist revamp the projector optical system to meet the new condition, a screen sufficiently more brilliant to compensate for size reduction so far as vision from the rear of the balcony is concerned. As a matter of fact, patrons in rear seats should see the picture details fully as well as they do now, or even better, while those down front would have a vastly improved condition.

You might get some kicks from patrons at first. Many people prefer what they are accustomed to. Soon, however, the objectors would change their tune and realize the condition had been improved.

Remember this, however: You must have a different projector optical system, including projection lenses. Don't try the stunt with your present optical system set-up. Personally, I would regard a 16-foot picture as large enough under the 15-feet-to-screen layout, with 18 feet as an absolute maximum.

QUEER RESULT OF RECONDITIONING SCREEN

FROM Dale Danielson, projectionist of the Main Street theatre in Russell, Kan., comes a complaint essentially as follows:

"We had a Da-Tone X perforated screen installed in September 1929. In January last we had this screen refinished by a man who was refinishing all Fox screens in this territory. He used a prepared screen paint and portable air brush and seemed very careful. Apparently it was a good job. Brilliancy was materially improved.

"This week a friend asked if I had noticed the white streaks in certain subjects. He said it appeared to be like stray light. They were entirely invisible from the projection room. Viewing the screen from the main floor I was amazed to find it full of vertical shining streaks. These were invisible from a wide angle, also from straight in front of the screen. They seem to be getting worse. It is very noticeable in light scenes. The glare seems to stand out away from the rest of the picture. Upon close examination, the glare areas look as though the paint was absorbed at the holes. Between them there is a narrow strip of shining surface which only appears in spots. There are, however, quite a few of the spots.

"There is a complete air conditioning system in the theatre, hence the humidity is held at a good point—12 degrees on the wet bulb. There is a draft of cold air through the screen as the theatre is being heated. Warm air goes up to the top of the prosceneum, and after striking the cold brick wall at the rear, comes down and out through the screen. When not in use the screen is protected by a curtain.

"I tried the lens polish you recommended, namely fifty-fifty water and alcohol. It seemed to leave a white scum on the glass, especially on the port glasses, very similar to a light frosting. Bausch & Lomb recommend lukewarm water, a cloth without lint, and ivory soap. Don't you think cleaning the lens with a wet chamois, polishing after with Kleenex or Ponds' Tissue would be better?

"Last but not least, I have just finished gearing down my rewinder to 1,000 feet of film in 9.14 minutes. It is equipped with an automatic stop. Wheel diameters (bottom of belt groove) are as follows:

"Motor pulley, 1.3125 inches, 1,750 rpm; from this by belt to pulley 12 inches in diameter; on shaft with this latter is another 2.12-inch diameter from which belt goes to rewind wheel 5.625 inches in diameter. The automatic stop works over a wheel 1.6875 inches in diameter. We have been rewinding 1,000 feet of film in 1.61 minutes. Do you think we are reducing film damage? Oh boy!"

Yes, Brother Danielson, unnecessary rewinder speed has caused hundreds of thousands of dollars of unnecessary damage to film in years past and gone.

As to the lens polish, you must have got hold of some alcohol which was denatured by some chemical agent. Yours is the first case of the sort that has been reported. The only trouble with water alone is that it won't completely remove *oil*. Ivory soap and water is quite all right, but then the *soap* must be removed —every bit of it.

About your screen, I am puzzled. One thing is sure: So far as possible, the circulation of air through the perforations should be stopped. Air passing through a perforation inevitably leaves a ring of dust and other discoloration immediately around the hole. For that reason it is important that so far as possible the screen back should be closed in to prevent air circulation through it.

USING ONLY ONE HEAD AMPLIFIER

MARTIN TEKER of the Martin Opera House in Leith, N. Dak., writes, "I have a problem in sound to which I have been unable to find an answer. Perhaps you can help me.

"I am using one of the battery-operated sound equipments which uses two head amplifiers. Since it is out of the question, during present business conditions, to get one of the a.c. equipments, I would like to make some improvement in the one I have.

"When switching from one head amplifier to the other there is no sound for several seconds, or until the 112-tube heats up. This fault I would very much like to eliminate. One way is to install a switch that would keep all head amplifier tubes lit up continually during projection, but that of course would not only waste current, but also to some extent would shorten the tube life. I therefore would like to eliminate one head amplifier and use the present switch to changeover the exciter current and the photocells at the same time.

"What I want to know is, would a single-pole, double-throw switch do a good job of changing over the sound portion; and if the anode of each cell can be directed to one side of the switch (the head amplifier to the center of the switch, of course)? I would like to know about this before we do any rewiring. The manufacturer of the

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Writes Mr. DeMoss:

Dear Mr. Richardson: Last year I ordered your Bluebooks of Projection, fifth edition, three volumes, since which time I have often intended to thank you for the help I have received from these books. I have gone from cover to cover of them all, again and again, and each time I have received more help.

Through the help I have had from your books I have not had a stop in a show because of something going wrong with the equipment, and our sound is as clear as a bell. This is about my tenth year in the movie game, about eight years of which I have been a projectionist.

I do all my own repair work. When I get a little bawled up I just grab my Bluebooks. The net result is that my two Powers 6B's run like Singer sewing machines.

I would advise all projectionists to get $10.20 and send for the Bluebooks. Borrow the money if you have to, unless you already have them.—William Glynn DeMoss, chief projectionist, Court Theatre, Huntingdon, Texas.

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system is unable to give me information, as they do not build a set having only one head amplifier."

I referred this inquiry to Electrical Research Products engineers, who have replied as follows:

"Except as a temporary measure to restore sound in an emergency, it is not good practice to switch photoelectric cells as Mr. Teker suggests. There are several reasons why it is not, the most important of which are the following:

"1. The photoelectric cell circuit is a 'low-energy' circuit. It therefore would be quite likely to pick up an excessive amount of extraneous noises.

"2. Depending somewhat upon the impedance relations, if the capacity to ground of this circuit is appreciable, a loss in the higher frequencies would result. Under some conditions this loss might be as high as from 8 to 10 decibels.

"3. Such an arrangement would be very likely to result in noise at the time the circuits are switched from one projector to the other.

"It would seem to us that there are only two practical methods by means of which the difficulty Mr. Teker reports as resulting from the interval required for the vacuum tubes to heat up, can be overcome; namely, to keep the heater current on both amplifier tubes at all times. This is open to the objection, as he points out, that it wastes power and shortens the tube life.

"An alternative method which would save power and not appreciably shorten tube life, would be to keep the tubes of the idle amplifier partially heated while not in use. This would of course materially shorten the time required for the tubes to reach operating temperature. The method for accomplishing this would require nothing more than a series resistance, which could be short-circuited when the amplifier is put into action. The exact amount of resistance required would probably be best determined by actual trial.

"The only other solution possible would be an arrangement whereby the filament of the amplifier on the incoming projector might be turned on a few minutes before the sound is switched. This, however, is open to the objection that unless it be in some manner made automatic, its success will depend upon the ability of the projectionist to do the switching."

DO YOU WANT REPORT BLANKS?

We have received inquiries from time to time concerning printed forms on which projectionists could readily make their reports to the management. If enough of you write in response to this notice, indicating that you make such reports regularly and would like to use suitable blanks, I will see what can be done about having such blanks supplied you projectionists, with the compliments of Better Theatres.

EQUIPMENT AFFAIRS

Equipment News and Comment

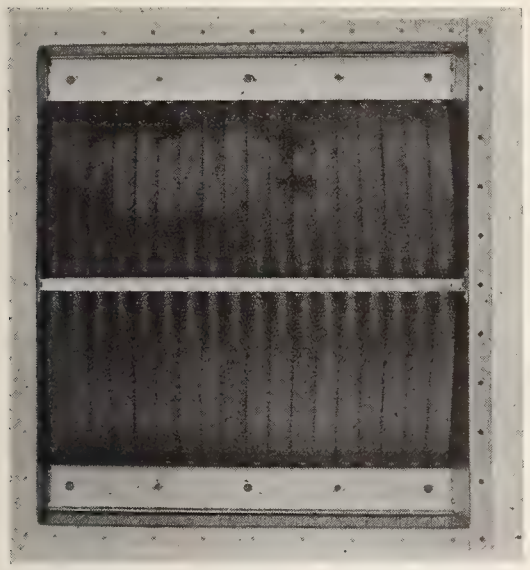
FLASHER EQUIPMENT

● Flashers and associated equipment form the subject of a bulletin just issued by the Reynolds Electric Company, whose Reco lighting accessories is well known in the theatre equipment market. In a four-page folder are described and illustrated, with ordering instructions, seven types of flashers for various applications, and such accessories as cords, vibrating motors and hook-ups.

UNIT HEATER

● A unit heater, which is said to be adaptable to theatre auditoriums, has been brought out by the Griscom-Russell Company under the name of K-Fin Bentube Heater. The name is derived from the curved characteristic of the steam tubes, in contradistinction to the usual straight tube employed in unit heaters of similar type.

The curved design of the K-Fin Bentube tubing has been adopted so that expansion due to increase in temperature puts no strain on the two headers at the ends of the bank of tubes. The curvature is merely increased by the rise in temperature.



Bentube unit heater.

In an attempt to increase the heating efficiency of the heater, the external surface of the tube has been extended by the use of helical fins on the outside of each tube.

The heaters are light enough in weight to be installed in any convenient location without extra structural support. They are designed for application to general ventilating systems which incorporate cooling as well as heating functions.

NEW TUBE CATALOG

● A catalog which also offers considerable scientific information concerning vacuum tubes in general, has been issued by the General Scientific Corporation on its line of Lumotron tubes. Types of tubes for every purpose are described and illustrated, while there are explanations and diagrams of the methods to be followed in their application. Other material is indicated by such chapter headings as "Relation of Load Resistor and Grid Leak to Output Levels," "Luminous Intensity or Light Flux," "Color Sensitivity," "Cell Life" and so on.

The booklet is well printed on paper of substantial weight, and contains 38 pages, bound in looseleaf fashion.

SAFETY EQUIPMENT

● New type safety equipment for projectors has been developed by the Pyrene Manufacturing Company, combining the use of this manufacturer's well known chemical extinguisher and an electric cut-off.

The device consists of an aluminum alloy frame or holder that is attached to the upper magazine, a special brass nickel-plated one-quart container to hold the extinguishing fluid, a CO_2 (carbon dioxide) gas cartridge with holder and firing mechanism and electric switch-box.

The frame is designed to be fastened to the upper magazine and the existing screw holes on the magazine are utilized for this purpose. Where the present screws are not long enough, replacement screws are furnished by the manufacturer. Into the frame is fitted a special Pyrene container with quick opening top and a glass inspection sight. Running from the extinguisher container to a master head is a system of ¼ foot copper tubing. From the master head the tubing continues around the upper magazine to the valve or roller holder and aperture head and to the lower magazine. Nickeled brass cleats hold this tubing in place. At each of these points is placed a spray nozzle designed to direct the extinguishing fluid into these parts in an efficient spray.

The shut-off action to the motor is controlled by relaying a special switch between the motor and projector.

BY WAY OF NEWS

● New officers of the Chicago Cinema Equipment Company have been chosen following reorganization prompted by acquisition of the Gallagher Orchestra Equipment Company. The company continues the use of its established name and will continue to manufacture and develop projection, stage lighting and orchestra equipment and accessories. Executives just named are: President, Walter W. Pitann; vice-president, Alexander M. Berg; secretary, Arthur Pitann; sales manager, Roy P. Bedore; advertising manager, Milton B. Kanter; and chief engineer, Alexander I. Newman.

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Organizing for Good Management

(*Continued from page* 14)

his clothes or actually get on the job.

4. What work he did.

5. When he went to lunch, etc.

Get from the individual exactly and in detail what he did. This should be repeated every day with each employee. This should be carried on for one month. Not many will follow this advice, but make an effort to do it for at least seven consecutive days.

While tabulating this data, assure yourself by means at your disposal that the details given you by each employee have really been carried through as they have been given to you. You may have some difficulty with certain personalities in obtaining such detailed data due to their belief that such information should not be expected of them. In cases of that kind you will have to observe, ask questions and compile it as best you can.

In the smaller theatre where the employees are few this does not require a great deal of time each day, and the manager, who may also be the owner, can easily handle it. In larger theatres it requires a great amount of time. However, with a large staff this can be overcome by delegating a member of the staff to compile it, or by a system of daily questionnaires. In all cases some steps must be taken to verify the data turned in, for the very employee that should be checked does not hesitate to falsify the records.

WHAT DATA WILL SHOW

AFTER A CAREFUL examination of this information for one week you will be astounded at the ratio between the work actually accomplished, and the hours spent in the theatre by each employee. The explanation for this is that in small and medium-sized theatres each employee reports verbally to the manager for direction and supervision. In many instances this report takes the form of a "Good Morning," which is the extent of the daily contact until something goes wrong. The split shifts of working periods also increase the difficulties of proper supervision and emphasize the need of furnishing each employee with daily work schedules.

Again, the examination of this data will disclose certain duties or functions performed too frequently, and many very necessary items that were not attended to at all during that week. This will show whether the manager has failed to allocate responsibility, duties and supervision in a proper manner.

TWO BASIC CLASSES OF DUTIES

NOW TAKING all of the duties or functions performed by all your employees you should classify them under these headings:

1. Those actually necessary in putting on your show.

2. Those duties of more or less recurring nature that do not directly affect the performance.

As you draw up this classification estimate the approximate number of hours spent by each employee that week on each classification.

This brings us to the first real division in the structure of your organization, and it begins to indicate the strength or weakness therein.

Those functions executed directly in connection with the show or performance must undoubtedly remain under the direct supervision of the manager; whereas, those functions performed of more or less routine nature and not directly part of the performance should be under the supervision and direction of some employee appointed by the manager.

This latter person might be called an assistant manager, or could be a very capable, matured usher or doorman—even, possibly, your engineer, or the man who attends to your boiler and ventilating fans, or perhaps it will be your chief janitor, depending on the executive ability discovered. In any case he should be an individual who will welcome the responsibility and enjoy that phase of work about theatres; also, he should be a person who is methodical and has a mind for detail. When you as manager have this man properly trained you will find this service indispensable. The proper selection and training of this man is part of a manager's job.

Proceed now to study your particular group pertaining to the performance and go a step farther by classifying them as: *stage, projection, music, advertising, service* and *cashiers.*

From this classification make this further grouping: you, as manager, retaining the stage, projection, music and possibly advertising (which latter you probably handle yourself); then designate, for instance, an usher to be responsible for service and cashiers.

This method of approaching the plan of organization creates no limitations because of size of theatre or number of people employed. The fewer the employees the less laborious is the detail involved. During all of this basic work we are gradually and almost without effort shaping the structure of the organization, establishing lines of authority, placing responsibility and creating a division of labor. These are the first four factors in good organization.

DUTIES CONNECTED WITH MAINTENANCE

THE GROUP of functions which we have decided as not having a direct bearing on the performance has been placed under a working assistant to the manager. It is in this position that you should make every effort to have a person mechanically or technically inclined. It is this assistant to the manager who should begin actually to list every routine job in the theatre that must be done, and he must establish how frequently the job must be done. His list of items to be done nightly or daily (once in every 24 hours) should read, in part, something like this:

		Hours
Mopping lobby floor	1 man	2
Polishing all brass	1 man	1½
Clean toilet main floor including fixtures, etc.	1 woman	½
Vacuum all carpet main floor	1 man	3
Sweeping under seats and removing trash	1 woman	4
Cleaning box office	1 woman	½
Cleaning manager's office	1 woman	1

and so on to include every duty that must be done, the items indicated to be taken from the original cards.

After this classification list those items that should be taken care of weekly. This list might partly include such items is:

		Hours
Vacuum clean all upholstered furniture	1 woman	6
Dust all picture frames	1 woman	2
Furniture polish all furniture	1 woman	3

After this all items to be done monthly, such as:

		Hours
Dust down walls	1 man	5
Wash or clean lighting fixtures	1 man	15
Vacuum clean draperies, etc.	1 man	20

With these schedules completed, draw up definite schedules for each employee, listing carefully the work which they are expected to accomplish. These work schedules are for six- or seven-day weeks, depending upon an established policy. In building up such work schedules, *allocate the work so that all the daily work is taken care of, with one-seventh of the weekly schedule included, and one-thirtieth of the monthly work included each day.* If the cleaners work, say, eight hours, then five and one-half hours each day or night would be devoted to the daily work, one and one-half hours to the weekly work, and one hour to the monthly work. Or if the theatre is large, have certain workers concentrate on daily work, another group on weekly work, and one or two on monthly work. With such a plan you know positively that at the end of each month every item which you have on your list has been taken care of.

The same system may be used in covering all mechanical and electrical routine work—for instance, lubricating fans, pumps and motors; the changing of oil in motors and pumps; the cleaning of switchboards; the checking of flashers, fuse boxes and light loads.

WORKING OUT WORK SCHEDULES

IN WORKING out such schedules practically, you should start with heavy schedules, possibly slightly more work listed than you actually expect to have completed in the allotted time. Before cutting these schedules or adding more

help, try every intelligent means to live up to those work schedules. Try switching your employees from one schedule to another. Many times you will find one especially good with a vacuum cleaner, another better fitted to mopping, while another will polish brass or clean glass with greater facility.

Many times minutes can be saved by relocating the spots where equipment, such as mops, pails, brooms, etc., are stored between work periods. Give each employee his own tools and hold him responsible for them. Make every effort to establish your schedules so as to have one class (schedule) of work be rated on a higher wage scale than another. This creates an incentive to efficiency by holding out the possibility of a small advance, and also is a means of exacting a degree of discipline, for such an arrangement is an argument for promotion or demotion. Just such methods have an effect of incalculable value.

The idea of establishing your organization on a plan which provides definite paths of progress, especially for non-union employees, is excellent. It is discouraging for an individual to work along day after day without being able to see what he is working toward.

With these last considerations we have established the means of discipline and of a system. These are the fifth and sixth factors of organization.

ACCOUNTING, STATISTICS AND TEAM PLAY

DISCUSSING the seventh and eighth factors involved in your theatre organization needs little time. As managers you have your accounting system prescribed and it is probably sufficient; the owner-manager can and will establish his own.

Statistics will not be touched on at all here since it has a certain special character and therefore a complete discussion of this factor will be given later, with an explanation of some very helpful methods.

Team play, the ninth factor in organization, is always important in any endeavor where two or more persons are working towards a common objective. This factor has got to be injected into the organization by the manager. There is no short cut to building up this characteristic. The degree to which the manager succeeds in instilling team play into his organization will establish his capacity as an executive and a leader.

Effort has been made to be sufficiently specific in this discussion about organization to enable you to take means suggested and use them immediately. Organization is a carefully cultivated growth, not a weed that just grows. It does take intelligent effort and a lot of it to develop a smoothly working organization, and the man that can do it must be tenacious, persevering and able to train men and acquire their loyal co-operation.

The example which you set as manager of a theatre will make or break your efforts as an organizer.

To create and run an organization you must be organized yourself—must practice what you preach and lead the way.

[*In the July 29th issue of* BETTER THEATRES, *Mr. Knight will discuss definite steps in efficient maintenance, with an analysis of labor and material costs which should help in checking estimates on maintenance jobs.*]

Reconditioning With Color and Light

(*Continued from page* 19)

shading and distribution of the light will usually overcome this serious difficulty.

SPECIAL LIGHTING

The "classic" theatres using fixtures, and the "atmospheric" houses are so definitely of a certain type that the problem is chiefly to restore them to their original beauty and cleanliness.

In general, a good cleaning and overhauling of the fixtures of these two types of houses will do much to add to the illumination and the effect. In the case of atmospheric houses, the blue sky has often been lighted only at the edges, and even here spottiness is often noticeable. The addition of a number of floodlights illuminating the central sky area adds greatly to the effect, and both baffling or lamp positioning may help the spottiness. Fixtures should be baffled so they do not spill on the blue ceiling, producing a muddy effect.

With hanging fixtures, such as indirect bowls, a careful selection of the proper lamps for the two or three-color circuits will assure better results. In the case of crystal fixtures, clear non-diffusing lamps are often desirable. *Crystals should be kept clean and sparkling by cleaning with alcohol.*

In some cases a change of lamp type may give a better effect and at a lessened operating cost.

COVE LIGHTING

Many of the recently built theatres use indirect lighting from coves. These are usually arranged for operation on three circuits. Some of them have bare lamps in the coves, although the newer houses use individual reflectors with cover glasses.

Bare-lamp coves have many disadvantages. Because the light is directed almost equally in all directions from a bare lamp, the edge of the cove is lighted and the center is dark. Colored lamps are troublesome at best, because there are always some that are not so uniform as others, causing spottiness. And dirt constantly collecting around the lamps decreases the light output so that many of these coves are very inefficient.

Cleaning of the cove surfaces around the lamps and the use of selected natural-colored lamps will improve results. (*See Figure* 5.) The best solution here is to use color hoods, which screw into dust-tight holders. (*See Figure* 6.) Lamps or hoods should be dusted periodically, because dust tends to give the appearance of a washed-out effect.

Individual reflectors for coves have the advantages of directing the light so that the entire cove surface is lighted, and of utilizing the light that is ordinarily lost in back of the lamps. They are not so susceptible to dust collection because they do not employ the plaster surface back of the lamps as a reflector. They are easier to clean and to keep clean—a simple wiping of the glass cover is all that is required. One selection of colored glass cover plates, or roundels, is all that is necessary to insure uniformity of color, and thereafter the less expensive standard lamps are used.

In almost any cove, and in remote fixtures, too, *a regular maintenance schedule —preferably with a periodic group replacement of all lamps—effects a saving.*

SEASONAL EFFECTS

In taking full advantage of the flexibility of light, for seasonal effects and as atmosphere for a certain picture, etc., a rearrangement of the lamps in the various circuits will often be found desirable. Usually the circuits are laid out with one all blue, one all red, and one a tone of amber. These are sometimes flat and uninteresting because of the lack of contrasts to heighten the color effects and to give pleasing harmonies. A study of the various parts of the auditorium will reveal locations where green may be used to advantage and where lamps may be changed so that a small amount of amber will appear with the blue, red with the blue-green, blue and red with the amber, etc. By a few small changes, the entire appearance of the theatre may be altered and made more interesting and pleasing. (*Refer to "Color in the Lighting of Theatres," May* 6, 1933 BETTER THEATRES, *page*, 10.)

With the new arrangement, the three-color circuits can be used more often. More light may be used during comedy pictures, lighting effects may be used for short subjects, and musical selections and lights may be played during breaks in the program so that people may readily find seats or leave the auditorium with minimum confusion.

PLANNING THE THEATRE

Because no inquiries suitable for publication were received for reply in Planning the Theatre, that department is omitted from this issue.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on June 26. The listing is arranged alphabetically by states. An asterisk indicates information received since a previous report.

California

LONG BEACH—Capitol Theatre, 219 E. Seaside Avenue. To re-build theatre demolished by earthquake. Architect, H. Alfred Anderson, 30 Pine Avenue. Mr. Ballinger, owner. General contractor, M. H. Walter, 219 E. Seaside Avenue, Long Beach. Cost $30,000.*

LONG BEACH—Goro Bros., c/o architect, C. A. Balch, 1584 W. Washington Street, Los Angeles. Repairing hotel and theatre building. Walter W. Horne, 255 E. 1st Street, Long Beach, will be in charge of purchasing of equipment. Ocean Boulevard Company, 255 E. 1st Street, Long Beach, owners of building located at 309-19 E. Ocean Boulevard.

LONG BEACH—Brayton Theatre, 2157 Atlantic Avenue. Repairing theatre. Architects and engineers, Schilling & Schilling, 149 Linden Avenue. Cost $12,-000.

LOS ANGELES—Mr. Hanson, c/o architect, S. Charles Lee, 2404 W. 7th Street. To remodel theatre at corner of 111th and Main Streets. Cost $7,000.*

REDWOOD CITY—Philip A. Frease, Lessee. Will erect theatre at California & Montgomery Streets. Seating capacity 500. Architect, W. I. Garren, 233 Post Street. General contractor, G. W. Williams Co., 315 Primrose Road, Burlingame. Kerman Robson, deYoung Building, owner. Mr. Frease in charge of purchasing of equipment. Population 9,000. Cost $35,-000.

SANTA ANA—Walker's State Theatre. Repairing building damaged by earthquake. Charlie Walker in charge of purchasing of equipment.

LONG BEACH—Security Trust & Savings Bank. Will repair theatre at 145 S. Seaside Avenue. General contractor, Mussetter Bros., 239 Redondo Avenue.*

LINDSAY—Glade Theatre, J. L. Seiter, lessee, Elm Street. Wobber Brothers, 412 Jessie Street, San Francisco, owners of building destroyed by fire, contemplate rebuilding. Architect, Albert Schroepfer, 618 Market Street, San Francisco. Cost, $25,000. Population, 3,900. Lessee, T. & D. Jr. Enterprise, Inc., 25 Taylor Street, San Francisco.*

STOCKTON — College of Pacific, Campus. To build open air theatre seating 1,360. Population 48,000.

Georgia

ATLANTA—Mion & Murray Company, Inc., 798-800 N. Highland Avenue. To erect theatre costing $40,000. Seating capacity 1,000. General contractor, J. S. McCauley Company, Bona Allen Building, Atlanta.*

CEDARTOWN—Lam Amusement Company, Rome, Georgia. Architect, Tucker & Howell, 1711 Rhodes Haverty Building, Atlanta, Ga. To remodel theatre in Cedartown. Population 8,100. Cost, $15,000.

Illinois

CHICAGO—Midwest Theatre Corporation, Aaron Courshon, president, 310 S. Michigan Avenue. Will remodel theatre building. New equipment to be installed. Population 9,100.

Indiana

ANGOLA—W. A. Beaty. Will remodel theatre and building. Engineer, LeRoy Bradley, 221 W. Payne Street, Fort Wayne, Ind. Cost $19,300. C. E. Beaty in charge of purchasing of equipment.

BLOOMINGTON—Indiana Theatre, H. Vonderschmidt. Contemplate interior remodeling and acoustical treatment to theatre. Population 18,000.

Kansas

ELLSWORTH—Golden Belt Theatre, c/o Mr. Hackman. Will remodel theatre to cost $6,000. Population 2,000.

McPHERSON—C. W. Holstrom. Remodeling theatre to cost $3,000.

Louisiana

GRETNA—Hollywood Theatre, Newton and 3rd Streets. Edward H. Thomassie, owner of building destroyed by fire, to erect new building costing $15,000. Architect, Favrot & Livaudais, Nola Building, New Orleans. Population 9,600.

Massachusetts

BROCKTON—Majestic Theatre, 21 E. Elm Street. Erecting theatre. Architect, Eisenberg & Feer, 11 Beacon Street, Boston. Cost, $150,000. Population 65,-000.*

Maryland

BALTIMORE—The Gwynn Amusement Company, Inc., Robert Cantor, 611 Poplar Grove Street. To erect theatre building at 4609 Liberty Heights Avenue. Architect, A. Murray Myers, 42 E. 27th Street. Engineers, Kubitz & Koenig, Emerson Tower Building, Baltimore.*

BALTIMORE—Homeland Amusement Company, Inc., Hearst Tower Building. Plans by J. F. Dusman, 213 N. Calvert Street, for erection of one story theatre building at 4615-17 York Road.

BALTIMORE — McHenry Theatres Company, Inc., 1034 Light Street. Alterations to theatre. Architect, Oliver B. Wight, 1115 Munsey Building.

Michigan

ANN ARBOR—Whitney Theatre, N. Main Street. Don S. McTyle will make alterations. Population 27,000.

GRAND RAPIDS—Harry Colton, architect, Burton & Eastern Streets. Preparing plans for one story theatre building. Cost, $18,000.

Minnesota

LITTLE FALLS—Lovell Theatre, H. B. Smoots, Lessee. Population 5,000. Building theatre. Architect, Liebonberg & Kaplan, 710 McKnight Building, Minneapolis.*

OWATONNA — Metropolitan Theatre, Mrs. Maude Riggs, manager. Will remodel theatre building, install new equipment and seats. Population 7,600.

MINNEAPOLIS—Theatre, 1308 Fourth Street. Remodeling at cost of $3,-000. Nathan Fisher, University Theatre, 1301 Vincent Avenue, North, owner of building. Architect, Perry E. Crosier, 1017 Phoenix Building.*

Montana

HELENA—John Cort will erect theatre building. Architect, Mr. Houghton, c/o of owner. Population 12,000.

Nebraska

KEARNEY—Empress Theatre. Lessee, H. M. Garvin, Hastings. Will remodel exterior and interior. Population 8,500.

New Jersey

RIDGEWOOD — Fidelity Title & Mortgage Guaranty Co., W. Harris in charge, 60 East Ridgewood Avenue. Population 12,000. Alterations to theatre.

New York

NEW YORK CITY—650 Madison Avenue Corporation, 22 William Street. Architect, Henry C. Pelton, 415 Lenox Avenue. Constructing theatre and office building at 640-50 Madison Avenue. Cost $150,000.

BROOKLYN — Hannah Meyersohn, 1720 E. 18th Street. Alterations to building and theatre. Cost, $8,000. Architect, Joseph Orlando, 336 W. 44th Street.

Ohio

CLEVELAND—Kangesser Company, 2921 Prospect Avenue. Will erect theatre and building at 16906 Neff Road. Architect, Max Weis, 750 Prospect Avenue.

TOLEDO—George P. Crosby, 609 Madison Avenue. Will remodel theatre building at 1520 Broadway. Cost $3,000.

ZANESVILLE — Zanesville Theatre, Inc., Sam B. Lund, President. Making improvements to Liberty, Quimby and Imperial theatres to include ventilating systems. Population 36,000.

Oklahoma

ALVA—Liberty Theatre. Rebuilding theatre destroyed by fire. Estimated loss by fire $32,000. A. P. Crandall, Nevada, Mo., owner. In the market for projectors, screen, seats, sound system, carpets and lobby display boards. Population 5,100.*

ALPHABETICAL LIST OF ADVERTISERS

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Bausch and Lomb Optical Co..... 27

C

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Among Contributors to This Issue:

¶ S. Charles Lee (*Figuring Your Remodeling Job and Costs*) *is a prominent theatre architect practicing on the Pacific Coast, with offices in Los Angeles. Mr. Lee will be remembered for his entertaining as well as instructive series in* Better Theatres, *"A Theatre Architect Visits Europe." This contribution to this issue is the first of a series of practical and particularly timely discussions of remodeling methods and costs.*

¶ Leo T. Parker (*New Law Applying to Theatres*) *is a Cincinnati attorney and a regular contributor to* Better Theatres *on legal subjects associated with theatre operation.*

¶ John T. Knight, Jr. (*Organizing for Good Management*) *is a former theatre manager and a maintenance engineer who for years has been associated with Paramount Publix. He is writing a series for* Better Theatres *on management, operation and maintenance, of which his present article is the second.*

¶ Francis M. Falge (*Reconditioning With Color and Light*) *is an illumination engineer who has worked in the theatre and otherwise specialized in motion picture theatre lighting. He is attached to the research engineering staff of the General Electric Company at Nela Park, Cleveland.*

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The Insulite Company
United States Gypsum Company
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Brenkert Light Projection Company
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General Scientific Corporation
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George Kilgen & Sons, Inc.
The Page Organ Company
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Tiffin Scenic Studios
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The Showman's Press
The Vitaprint Company
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical Installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning eulpment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Arc regulators.
15 Artificial plants, flowers.
16 Automatic curtain control.
17 Automatic projection cutouts.
18 Automatic sprinklers.

B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

D

56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
66 Effect machines.
67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
73 Electric Signal and control systems.
74 Emergency lighting plants.
75 Exit light signs.

F

76 Film cleaning machines.
77 Film processing machines.
78 Film rewinders.
79 Film splicing machines.
80 Film tools.
81 Fire extinguishers.
82 Fireproof curtains.
83 Fireproof doors.
84 Fireproofing materials.
85 Fixtures, lighting.
86 Flashers, electric sign.
87 Flood lighting.
88 Floorlights.
89 Floor covering.
90 Floor runners.
91 Flowers, artificial.
92 Footlights.
93 Fountains, decorative.
94 Fountains, drinking.
95 Frames-poster, lobby display.
96 Furnaces.
97 Fuses.

G

98 Gelatine sheets.
99 Generators.
100 Grilles, brass.
101 Gummed labels.
102 Gypsum products.

H

103 Hand driers.
104 Hardware, stage.
105 Hearing devices.
106 Heating systems.
107 Horns.
108 Horn lifts and towers.

I

109 Ink, pencils for slides.
110 Insurance.
111 Interior decorating service.
112 Interior illuminated signs.

J

113 Janitors' supplies.

L

114 Ladders, safety.
115 Lamps, decorative.
116 Lamp dip coloring.
117 Lamps, general lighting.
118 Lamps, incandescent projection.
119 Lamps, high intensity.
120 Lamps, reflecting arc.
121 Lavatory equipment, furnishings.
122 Ledgers, theatre.
123 Lenses.
124 Letters, changeable.
125 Lights, exit.
126 Lights, spot.
127 Lighting fixtures.
128 Lighting systems, complete.
129 Linoleum.
130 Liquid soap.
131 Liquid soap containers.
132 Lobby display frames.
133 Lobby gazing balls.
134 Lobby furniture and decoration.
135 Lockers.
136 Luminous numbers.
137 Luminous signs, interior, exterior.

M

138 Machines, display cutout.
139 Machines, ticket.
140 Machines, pop corn.
141 Machines, vending.
142 Marble.
143 Marquee.
144 Mats and runners.
145 Mazda projection adapters.
146 Mazda regulators.
147 Metal polish.
148 Motors, electric.
149 Motor generators.
150 Motion picture cable.
151 Music stands.

N

152 Novelties, advertising.
153 Nursery furnishings and equipment.

O

154 Oil burners.
155 Orchestra pit fittings, furnishings.
156 Organs.
157 Organ novelty slides.
158 Organ lifts.
159 Organ heaters.
160 Ornamental fountains.
161 Ornamental metal work.

P

162 Paper drinking cups.
163 Paper towels.
164 Perfumers.
165 Phonograph motors.
166 Phonograph needles.
167 Phonograph turntables.
168 Photo-electric cells.
169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatre.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

R

190 Rails, brass.
191 Rails, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
204 Rewinders, film.
205 Rheostats.
206 Rigging, stage.

S

207 Safes, box office.
208 Safes, film.
209 Safety ladders.
210 Scales.
211 Scenery, stage.
212 Scenic artists' service.
213 Schools.
214 Screen masks and modifiers.
215 Screen paint.
216 Screen Resurfacing Service.
217 Seat covers.
218 Seat indicators, vacant.
219 Signs, directional.
220 Signs, marquee.
221 Screens.
222 Seats, theatre.
223 Signals, reel end.
224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

T

250 Tapestries.
251 Telephone, inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U

269 Uniforms.
270 Upholstery material.

V

271 Vacuum cleaning equipment.
272 Valances.
273 Vases, stone.
274 Ventilating fans.
275 Ventilating systems.
276 Vending machines.
277 Vitrolite.
278 Volume controls.

W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[7-1-33]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

THE DRIVE-IN THEATRE
A Motor Age Experiment

(*Continued from page* 16)

1 x 6-inch timber cross-bracing. The outside facing of the screen housing, as well as of the flanking walls, is of structural asbestos lumber having the appearance of limestone blocks. Foundation footings, which number 45, are of poured concrete. The only steel employed is in the proscenium arch truss and in channels for splice plates between the uprights (6 x 6-inch posts), to anchor them in the foundation footings and to the truss. [*See cross-section on page* 17.]

The screen, which measures 40 x 30 feet, sets in a recess having splayed walls of masonite board, which is painted a flat (non-reflecting) black. The ceiling is similarly treated, but is suspended by means of a block-and-fall arrangement so that it can be removed if the management wishes to use drops for stage productions. The platform has a rubberoid surface.

The projection house, which is of construction similar to that of the screen housing, measures 15 x 25 feet, located (as previously noted) at the first ramp, 133 feet from the screen platform. So that its vision be not obstructed, the floor is sunk 2½ feet below grade, while the roof is only 7 feet above, giving the projection quarters a height of 9½ feet. Thus the projection angle is upward, at an angle of 6°. The bottom of the screen is 12 feet above the ground; its top, 42 feet above.

Ramps are constructed of concrete retaining walls, and paved with gravel and cinders, well rolled and oiled. (The oil serves to discourage mosquitoes as well as reduce dust.)

PROJECTION

STRUCTURAL facilities for projection have been noted. The equipment consists in two Simplex projectors, the necessary accessories, and RCA Victor "high fidelity" sound system. The latter had to be especially adapted to the conditions of outdoor reception at unusual distances.

The analysis of the problems included a study of the number and location of loudspeakers to give not only a uniform distribution or coverage of sound over the entire parking area, but the proper illusion of sound as coming from the screen; also, a study of the amount of power or size of equipment required to give an adequate loudness of sound within the automobiles, and to override the general noise level due to nearby auto traffic and wind. To insure naturalness of both speech and music, consideration of frequency characteristics, of course, entered in the choice of both loudspeakers and amplifiers.

Full low-frequency response for giving richness to music is doubly important in outdoor installations because the reverberation which usually builds up the low frequency response of indoor installations is entirely absent outdoors. For this reason and because of its narrow distribution angle (33° arc) the directional baffle loudspeaker was chosen for the Drive-In theatre.

In the horizontal plane the parking area, when viewed from the screen, subtends a 90° arc; hence three loudspeakers are required to give full sound coverage in the horizontal plane. In the vertical plane the parking area, when viewed from the screen at a point two-thirds the height of the screen, subtends an arc which is well within the distribution angle limits of the loudspeaker. The three loudspeakers are located at a height two-thirds up the screen for the purpose of creating the best illusion. They are mounted side by side with loudspeaker axes spread apart 30° in the horizontal plane and tilted down 10° in the vertical plane.

The intensity of sound from a loudspeaker is greatest along its axis, and the intensity diminishes for points removed from the axis; that is, for increasing azimuths. In the horizontal plane a uniform distribution of sound is obtained from the three loudspeakers, because in passing across the field of sound from one loudspeaker axis to the next, the increasing intensity of the one compensates for the decreasing intensity of the other. In the vertical plane, a fairly uniform distribution of sound is obtained because the increasing intensity due to decreasing the distance from the loudspeaker compensates for the diminishing intensity due to the increasing azimuths.

The narrow distribution angle of the directional baffle loudspeaker is of particular benefit in outdoor installations in reducing the amount of power lost by radiation into the open air overhead.

Knowing the distribution characteristics and efficiency of a loudspeaker, and the sound pressure or acoustic power desired at any point in the sound field, determined the electrical power required at the input of the loudspeaker. Calculations reveal that the power output or size of equipment varies directly with the area or number of seats to be covered. Such calculations showed that for normal conditions of noise, a power output (40 watts) was ample for covering the listening area in the Drive-In theatre. Three directional baffle loudspeakers were determined to be adequate for handling the 40-watt output without distortion.

ILLUMINATION

LIGHTING is by means of floods. The entrance driveway from the highway to the parking area is illuminated by projectors located on tall ornamental poles. The automobile lights are extinguished upon entering. At each inner corner of the screen house roof is a projector to flood the parking area between divisions of the program and at the end of a performance.

The theatre sign is painted on the highway side of the screen house and is illuminated. Other illuminated signs consist in two announcing coming attractions, located at the entrance.

POLICY

THE DRIVE-IN theatre is operating on a straight picture policy, programs being made up of features, topicals and comedy shorts. Whenever possible, the feature is shortened to permit a variety of shorts to be included in a performance of two hours. Two shows are presented nightly, the first at 8:45, the second at 10:45. Programs are changed twice weekly.

Admission prices are 25c for each car, and 25c per person up to three. For more than three patrons per car, the charge remains $1.

Figuring Your Remodeling Job and Costs

(*Continued from page* 9)

some cities a permit would be granted to have this terrazzo not only in the outer lobby but also on the sidewalk directly in front of the entrance. When this is done in several colors it makes a striking improvement. An ordinary sidewalk costs from 20c to 25c per foot, so this additional cost for a colorful material is not a very great charge.

Entrance doors are next approached by the patron. An old door can be given an entirely new appearance by sand-blasting a design on the old glass; or if the doors are of wood, by applying the design with decorative materials, either paint or metals. Glass in the doors can be sand-blasted as shown in *Figure* 10 for $6 per door. The wood frame of the door can be sandpapered and given a high lustre Duco finish for about $3 each.

[*In the July 29th issue Mr. Lee will discuss economical methods of achieving immediate improvement in the interior of the theatre, with specific information on materials and costs.—The Editor.*]

NOW

Is The Time To Save and Economize

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WITH

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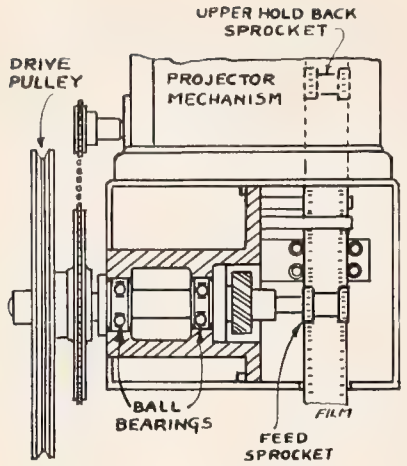

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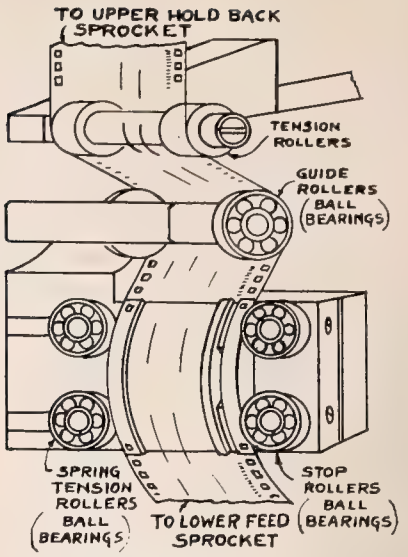
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TENSION ROLLERS
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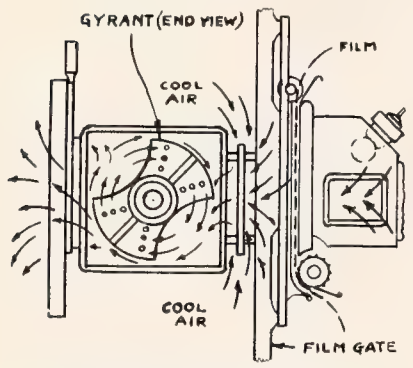
GYRANT (SIDE VIEW)



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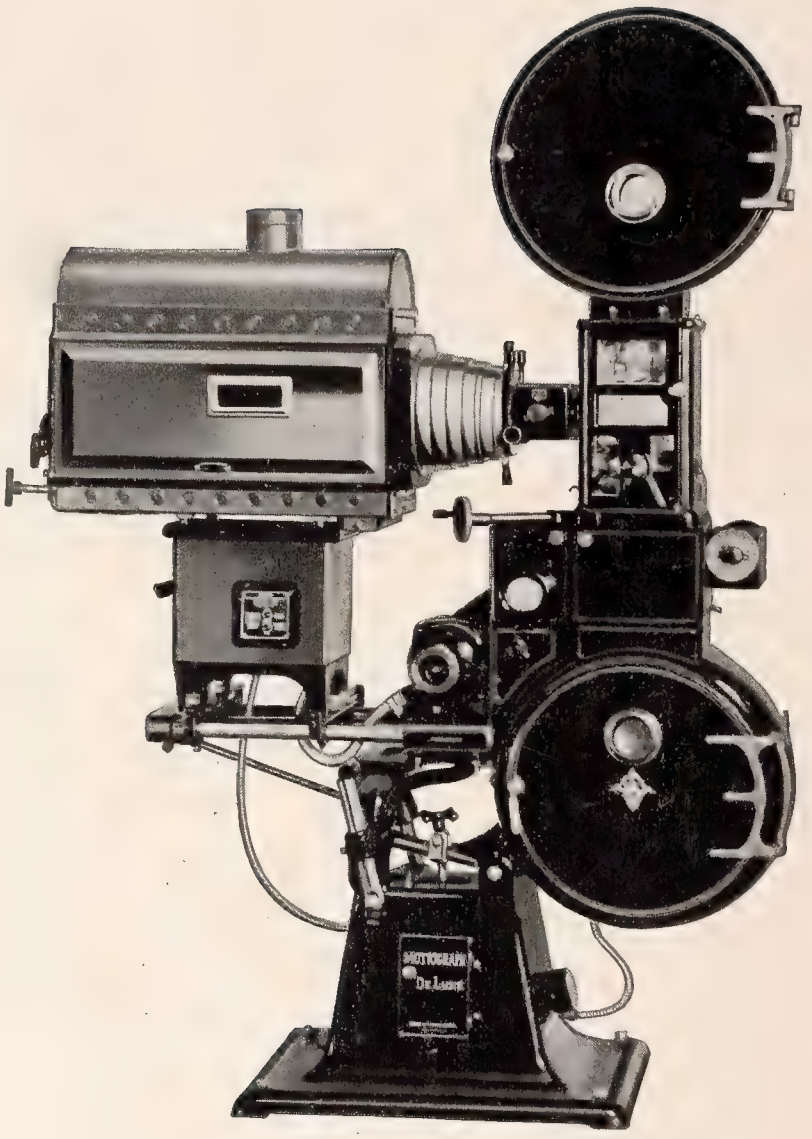

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

END OF DOUBLE FEATURES LOOMS WITH NEW SEASON

Practice Barred in Tentative Codes of Distributors and Exhibitors, While Same Sentiment Crystallizes in the Field

WORLD EVENTS SHAPING NEW COURSE FOR FILMS

London Circles Expect Film Tariffs and Quotas To Enter Economic Conference Discussions; Hitler Bars Jews from Production

SCREEN CAN MAKE GRAND OPERA PAY IF—

Musical and Dramatic Materials Are Interwoven Into Really Moving Motion Pictures, Says Joseph O'Sullivan

FOX-EDUCATIONAL PLANS 54 FEATURES, 168 SHORTS

Vol. 112, No. 2 — *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — July 8, 1933

Learn how to do it in one easy lesson!

FRIDAY—**CAPITOL**

"HOLD YOUR MAN"

starring

Jean **HARLOW**

Clark **GABLE**

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JEAN **HARLOW**
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"HOLD YOUR MAN"

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Our COOLING Plant will be more necessary than ever!

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They're at it again!

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"HOLD YOUR MAN"

P.S. Our Cooling Plant Going Double-Time for this engagement

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WARNER BROS.' YEAR-BOOK IS PRINTED ON CELLULOID

You can read it today at any Warner Bros. Exchange!

Last year Warner Bros. smashed precedent with the first advance trade showing of new-season product. You came — you saw — you *bought* solely on the basis of the production quality those first great 1932-'33 shows demonstrated.

We promised you nothing then about later releases . . . *But we gave you everything.* We didn't even mention "42nd Street" or "Frisco Jenny," or "Working Man" or "I Am A Fugitive" or "Little Giant" or Cagney . . . You got these and many other great properties without a syllable of obligation on our part.

● ● ●

So now again we invite you to give Warner product an eyewitness test. Come to your exchange and see the last of the 1932-'33 pictures that you bought on FAITH IN WARNER BROS. See "CAPTURED!"— see "GOODBYE AGAIN"—see "MARY STEVENS, M. D."—see "VOLTAIRE" and "NARROW CORNER" and "MAYOR OF HELL." See for the first time in your experience a summer line-up without a let-up . . . *See whether your faith in Warner Bros. was justified!*

Then let that decision guide you *when it's time* to buy for next year. Throw out all the reams of praise others have showered on Warner Bros. for reviving theatre prosperity. Discard the judgments of hundreds of exhibitors and trade observers as to Warner Bros.' "leadership" and "highest consistent quality." BE YOUR OWN JUDGE!

● ● ●

If these pictures convince you that we have dealt fairly with you this year, you will

probably want to deal with Warner Bros. next year.

If you are impressed by the way we are *finishing* this season, you can judge for yourself how we will start the next.

For we unhesitatingly submit these final 1932-'33 releases as samples of the product we will give you in 1933-'34. We don't promise you that on some arbitrary date on the calendar there will be a sudden magical step-up in our production quality. We honestly don't believe we need a shot in the arm or a new lease on life.

We've been in there trying every minute on every production, and we're going to keep on trying to make every new picture just a little better than the last.

● ● ●

Our pictures for next year won't be much better than the ones we have to show you now . . . But we do promise you they'll be just as good. For Leadership is the sharpest spur to human effort . . . And next year's Warner Bros. Pictures will be produced by 4,000 human beings who are grimly determined to retain this title . . .

WARNER BROS.

THE NO. 1 COMPANY

VITAGRAPH, INC., DISTRIBUTORS

KEEP YOUR LATCHSTRING OUT FOR THE FOX SALESMAN

he has great news for you

He's on his toes . . . bursting to tell you about what he heard and *saw* at the Atlantic City Convention. Is he happy! Who wouldn't be...with the swellest line-up in FOX history (to be modest about it). You'll congratulate him!

Watch next week's trade papers for a striking announcement from FOX

JUL -7 1933

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MOTION PICTURE HERALD

Vol. 112, No. 2 — July 8, 1933

AS MR. KUYKENDALL REMARKS

PRESENTATIONS of the complete texts of tentative drafts of the codes of practise under consideration for the industry, in compliance with the Industrial Recovery Act, in the columns of Motion Picture Herald and Motion Picture Daily, which were the subject of some agitation on the part of persons given to policies of secrecy, have proved and are proving of obvious service in addition to their news value.

Interesting comment is made by Mr. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who at first objected but now remarks in a letter: ". . . since getting the reaction from exhibitor units from all over the country, I am convinced it was helpful in getting immediate response and suggestions from exhibitors everywhere."

Code making is the business of the whole industry for the whole industry. Secrecy produces more plots than plans. The purpose of the code is to prevent the plots and evolve plans for the common good.

△ △ △

MAKING HASTE SLOWLY

CERTAINLY this virile young industry of ours cannot be charged with any headlong pursuit of radical new notions. What with this being a warm, leisurely minded day in July, and being reminded a bit by a letter from Mr. R. B. Wilby of Atlanta, we prowled out into the cool long hall of Quigley Publications lined with bound volumes from Then to Now and pulled down Motion Picture News for August 30, 1924, dealing at great length with the big journalistic gesture of that year: "The Distribution Plan Contest."

It was that issue which announced and presented the winning plan, by Mr. Walter W. Irwin, then considerably prominent in the world of the motion picture, being in 1915 the organizer of Vitagraph-Lubin-Selig-Essanay and subsequently a vice-president of Famous Players-Lasky Corporation. It was a plan of unified distribution promising many economies.

Reading the summary of the forty-four submitted plans, as written by Mr. William A. Johnston, then editor, we find interesting in the light of today, that:

Twenty-seven recommended consolidated physical handling of films and accessories.

Ten recommended classification of theatres and pictures.

Ten recommended percentage playing.

Eight recommended committee-control—to fix rentals, play dates and production supply, etc.

Four recommended consolidated selling.

Two offered plans for saving prints.

It is interesting to remember now that in sequel to this award to Mr. Irwin, he was called upon to go considerably further and thrashed his proposals into working form with the American Express Company, presenting finally a plan at a special session of the members of the Motion Picture Producers and Distributors of America, Inc. The plan was seriously considered and finally dismissed—for the most interesting reason that it made distribution "too neutral," and gave what the meeting called "fly-by-nights" too ready an access to the market. Nine years ago the possession of a great ponderous exchange system was still considered an important asset. Which whimsically reminds us that once upon a time, 'way back in 1896, a motion picture company failed largely because its film cement would not stick.

Thus haltingly do we travel along the road toward that ultimate phase of evolution when the chief business of the motion picture business will be the making and exhibition of motion pictures. Everything has been tried from the days of the patents wars onward, from possession of the tools to possession of the exchanges and the avenue to the retail market, and lastly to the possession, through the chains, of the retail market itself. Now that all that has been tried, perhaps the next step is to make movies—the idea that started the industry.

△ △ △

SELECTING JOHN C. FLINN

THE selection of John C. Flinn as the nominating committee's candidate for president of the Associated Motion Picture Advertisers is a pleasantly popular choice. It is to be recalled that Mr. Flinn was one of the founders of the organization, when it became the successor to the publicity committee of the long forgotten Motion Picture Board of Trade. Meanwhile Mr. Flinn brings the breadth of view of experience as a top rank executive in production and distribution, as well as exhibition and exploitation including some of the screen's most significant product—"The Covered Wagon," for instance.

△ △ △

BUILDING FOR TOMORROW

COLONEL G. T. Woodlaw, of Portland, Ore., who for some thirty years past has owned and operated the famous Circle Theatre, really remembers, not just one or two old friends who have helped to pay the overhead for many years past, but actual hundreds of his one-time regular patrons. Through no fault of their own they are now "off the payroll," and this pioneer-exhibitor makes it a practice to have their names put on a special list to which, once or twice a month, are sent both free tickets and programs listing coming attractions. This practice builds further goodwill for the house, and as the recipients spread the news about many cash customers are interested.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

FOOTLIGHTS AND KLIEG LIGHTS

"And God knows there's plenty of room for writers, good ones, in Hollywood." Thus one day last week did famed actor Leslie Howard, en route to England from New York, speak his little piece after a lengthy Coast sojourn. Shortly he will commence writing a play: "I'll have had enough pictures to last me for quite a while. It's drudgery, though we can't complain as long as the drudgery is pretty profitable." Out of long stage, happy screen experience came: "Some day, perhaps, when pictures have grown up a little more, and some good original writers get to Hollywood, and they stop adapting plays, an actor will have a real opportunity out there." No caustic critic of the screen, no disappointed stabber at the film, able actor Howard sees the stage, screen far apart, has inbred the love of footlights, no great passion for klieg lights. . . .

A NEW FORCE

Into his own, with something of a splash, is coming the motion picture actor, implying masculine and feminine of the breed, as indicated by the actions and reactions of a representative group, gathered last Wednesday in Hollywood to discuss ratification of the new constitution, by-laws of the screen's Academy. The talk veered, under direction, from by-laws to salaries, the actor's position and his future. Determined are these performers to organize, group themselves, thus place themselves in a position where they may readily wield that weapon of weapons, the power of collective bargaining. If the Academy will get them what they firmly believe they are entitled to, they will go with the Academy, is the apparent sense of the group. If the Academy cannot so do, the performers will set about to get it themselves, for themselves, by themselves. A new force, yet to be reckoned with, apparently. . . .

STAR EXTINGUISHED

Like many another famed name of the screen, that of Roscoe Conkling "Fatty" Arbuckle, known to millions the world over, was meteor-like in its climb to the firmament of stardom through vaudeville, Mack Sennett, Famous Players. Fame, money came to the rotund comedian, who, with wide trousers, a gift for pantomimic performance and unerring aim with custard pies, made people laugh, producers pay. Then, with dramatic suddenness, again as does the meteor, "Fatty's" star descended, crashed into the earth, when, following a hectic 1921 party in his hotel suite, one Virginia Rappe, actress, died. Three times was "Fatty" tried for manslaughter, finally acquitted. For better than 10 years was the Arbuckle star dim, obscure. To direction, under an alias, did Arbuckle turn for sustenance in recent years, hoping always that the star might relight. Last year, for Warner, the once great "Fatty" made a few short subjects, successfully, this year made five. Happy, again rotundly laughing, "Fatty" worked at the New York studio Wednesday, finished a short comedy, celebrated an anniversary with his third wife. In the small hours of Thursday morning he went to his room, to bed, there died, a victim of angina pectoris, the star, on the verge of probable relighting, now finally, completely extinguished. . . .

CALLING CARD

Unique, effective, was the publicity obtained by the Fox theatre in Tucson, Arizona, of Fox West Coast Theatres Circuit, as a result of a recent "most popular boy and girl" contest sponsored at the local house by J. P. H. Chandler. Each winner was awarded a vacation at a New England camp. Each marched forth, armed with a unique greeting card for the governor and mayor of each state and city through which the winner passed. The card: a large sheet of copper, no thicker than paper, on which was printed greetings to sundry executives; the Fox theatre, Fox West Coast prominently noted. Pleased and proud was Thomas D. Soriero, Fox Arizona division manager, at the coup, done minus cost to the theatre. . . .

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DEATH, DEBTS

When death last July came to the great impresario, glorifier of the American girl, Florenz "Flo" Ziegfeld, general uninformed, hence believed accurate opinion had his estate of grandiloquent proportions. With the filing last week of the transfer tax appraisal on the estate of Daniel C. Curry, Mr. Ziegfeld's manager, who died 17 days before his "boss," it was revealed, startlingly, that not only was "Flo" insolvent at the time of his death, but was in debt perhaps to the extent of $1,000,000. Once more comes proof of a commonplace, often in the theatre: "easy come—easy go." . . .

PROXY'S STRENGTH

With that interesting instrumentality of modern big business, the proxy, apparently well in hand to permit the approval by stockholders of its important refinancing plan, Fox Film was last weekend prepared to present its plan to stockholders. Until July 21-22, however, was the vital stockholder session postponed by sudden order of Supreme Court Justice Bernard L. Shientag. From Stockholder James M. Cleary came the request for such action, on the ground that the notices of the meeting were unfair, gave insufficient information. The court agreed, hence postponement. Said to be already on hand are proxies ample to insure adoption. . . .

MUSIC'S RETURN

To Hollywood musicians, vaudeville performers has come good news in the form of increased utilization by downtown and neighborhood theatres of the stage show, stage band as an adjunct to the picture attraction. Noticeable, is termed the increase in a field which, since the advent of the talking technique, has suffered serious lapse. With Fox West Coast and Warner, Hollywood's Musicians' Mutual Protective Association has concluded a deal, involving wage cuts, but paving the way for increased employment. . . .

SELLING SPACE

Radio, electric refrigerator, automobiles, permanent waves, hotels, rug cleaning, swimming pools, restaurants, all are salable merchandise, and must be advertised. Not altogether asleep are the promoters of Radio City's two houses, Roxy, Music Hall. Into their weekly publication, Radio City News, sold to patrons of the theatres in the lobbies, they have contrived to throw miscellaneous, perhaps interesting yarns on material designed to intrigue the patron. Also, however, is a generous portion of general advertising. Of a recent issue, running 16 pages, eight were paid advertising space. The theatre, then, has its occasionally profitable sidelines. . . .

DOUBLE FEATURING MAY BE ENDED WITH OPENING OF THE NEW SEASON

Twin Billing Barred in Tentative Codes of Exhibitors and Large Distributors; Independents Drop Clause, Question Open

[*Details of the double feature situation, arranged by cities, will be found on page* 21.]

The showing of two motion pictures on a single program, long a controversial subject, may be stopped as a nationwide practice beginning with the new 1933-34 season. Some theatre owners and several large distributors are seeking to put a permanent end to double-featuring. The agitation against this practice, which has made definite progress over a period of two years, is fast reaching a climax, though there is still considerable opposition to the single feature program.

Defense of double featuring has come chiefly from independent producers and distributors who thus have been able to book much of their product in larger theatres. To offset this situation many of them are reported to be preparing to enhance the quality of their pictures on a large scale to merit top billing in key cities.

Barred in Both Codes

Nationwide banning of double bills virtually will be a certainty beginning in the autumn if the industry adopts the double feature clauses in the codes now being written by distribution and exhibition factors for incorporation in the entire industry code under the National Recovery Act.

In the tentative code for exhibition, drawn up two weeks ago by major distributor and exhibitor representatives, there appeared two clauses dealing with the double feature situation. The first is as follows:

No exhibitor shall (except in territories where under the provisions of an adopted maximum clearance and zoning schedule double features are expressly permitted) exhibit two or more feature pictures on the same program.

The second clause urged that *distributors refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice.*

Specifically, these two clauses throw the matter into the hands of the exhibitors themselves and, as is the case with the adoption of a final code of fair competition under the Recovery Act, the majority, or 75 per cent of an industry, will rule.

Large distributors are opposed to the double bill because it automatically reduces their rentals, for when the exhibitor plays two feature pictures on the same program he must of necessity pay a lower rental for each of the two than he would for one.

Independents Drop Ban Proposal

The National Association of the Motion Picture Industry, composed of independent producers and distributors and headed by P. S. Harrison, last week drew up its own code of production, distribution and exhibition. Among the 38 "unfair industry practices" listed was the double feature, and a clause pertaining to it urged its immediate abolition. On Friday, however, the clause was stricken from the code on the theory that the organization should not interfere with theatre policies "which must be exclusively decided by exhibitors." It was declared that the desire of major companies to eliminate double features is inspired by the hope of obtaining more playing time for their short subjects.

Independent distribution executives, who have conferred with major company representatives at the offices of the Motion Picture Producers and Distributors of America over the drawing up of an industry code, are still formulating proposals, for inclusion in the final draft, which will be satisfactory to all concerned. They also are attempting to iron out disagreements over certain phases of the original tentative drafts, particularly the two clauses mentioned in the foregoing, and they are said to be in favor of a code which either ignores completely the situation, or leaves it to be decided by public patronage.

Throughout the Middlewest a feeling of optimism is said to prevail among salesmen in the field and the consensus is that with the continual decline of double bills the booking of short subjects is on the increase. At the Fox convention in Atlantic City last week, W. J. Kupper, Fox Western sales manager, pointed out that if the clause banning double-featuring is ultimately adopted an immediate improvement in the short subject field will develop. In urging Fox salesmen selling Educational product to boost short subjects, he indicated by figures his conviction that if the proper stimulus is placed behind shorts the revenue coming from them could easily be between 30 and 40 per cent of the gross rolled up by feature sales.

MGM Against Duals

Metro-Goldwyn-Mayer's sales policy for the new season is definitely set against double billing, it was announced in Kansas City last week at a convention session.

Throughout the nation the sentiment is preponderantly against double features. In some sections, however, the practice has become firmly entrenched. In New England, particularly around Boston and Providence, the public demands "all it can get for its money." Programs running four hours and more are not uncommon in that section and exhibitors say they are helpless in the face of the public demand.

On the other hand, this week sees the end of dual bills in Milwaukee county in Wisconsin, with approximately 60 theatres lined up against the practice. Chicago, once one of the most flagrant "offenders" in twin bills, has now operated successfully for over a year without resorting to the double feature to stimulate trade.

The opinions of many independent producers and distributors have been asked, and while most of them are in favor of continuance of the dual policy, there is a gradual turning away from it.

M. H. Hoffman, president of Allied Pictures and the Independent Motion Picture Producers Association, declared that regardless of whether double bills are good or bad, the public has become accustomed to them. "Patrons are shopping and are patronizing theatres where they get the most for their money," he said. "The double bill has advantages in that it permits the exhibitor to arrange programs with a diversified appeal. Naturally the producer-controlled theatre favors single bills featuring their own product."

Reports from All Sections Show Sentiment Crystallizing for Uniform Return to Single Features; New England Exception

Trem Carr Favors Doubles

Decrease of double bills means fewer pictures and consequently fewer sales for the independent, according to Trem Carr, vice-president in charge of Monogram production. "For this reason the independent producer has to make a better grade product in order to compete on equitable footing," he said.

Ken Goldsmith, head of Goldsmith Productions, admonished the independent exhibitor not to let the single bill trend blind him to the fact that this is the last move of the producer-controlled circuits "in their fight for life."

Speaking more or less from the "opposite side of the fence," Nat Levine, president of Mascot Pictures, said, "The gradual elimination of the double bill policy, which is forcing exhibitors to use one good picture, is doing much to stimulate public interest in motion pictures. It is obvious that the independent producer, in order to get business, must make better pictures."

W. Ray Johnston, Monogram president, said recently, "Elimination of double features will undoubtedly harm a great many independents, but Monogram is not particularly concerned because of our new policy which calls for Class 'A' pictures."

H. M. Richey, president of the Allied of Michigan, representing a large number of independent theatre men, said his organization proposed to ban double features and to enforce the ban by asking protection for first-runs over houses offering double bills.

Jack Bellman, independent distributor of New York, while attending the NAMPI conference Wednesday night, said regarding double features:

"I suggest that the clause be eliminated and that the matter of using two features or more should be left to the discretion of the exhibitor."

P. S. Harrison offered as an alternative a clause which would make a violation any decision by distributors to refuse through exhibition contract or otherwise to sell direct to theatres showing double bills.

Paramount Productions' $1,000,000 Deficit Cleared

A deficit of slightly more than $1,000,000 for Paramount Productions, Inc., has been wiped out since January 28, the date on which Paramount Publix, parent corporation, went into receivership. A substantial profit also has been established since that time, Ralph A. Kohn, Paramount treasurer, told a creditors' meeting before Referee Harry K. Davis Wednesday.

ERPI PARTS CLAUSE IS SUSPENDED BY RULING

Temporary Injunction Is Granted Stanley Co., General Talking Pictures and Duovac Radio Tube, in Long Court Battle

Another round in the long-drawn-out court difficulties between the Warners and Western Electric was concluded late last week when Judge John P. Nields, in U. S. district court, Wilmington, granted petitions for a temporary injunction sought by Stanley Company of America (Warner circuit subsidiary); General Talking Pictures (Schlesinger interests), and Duovac Radio Tube, against American Telephone and Telegraph and its two subsidiaries, Western Electric and Electrical Research.

The injunctions temporarily will restrain the defendants from enforcing tying contracts compelling exhibitors to obtain exclusively from them all repair and replacement parts for the Erpi theatre sound reproduction system.

Removes Risk of Violation

In effect, the decision removes temporarily, until a final decision in the suit is rendered, any risk of violation of contract that exhibitors previously were held to be incurring when they bought tubes and parts for replacement in the Erpi equipment in the open market. This practice has been pursued in many sections of the exhibition field. Thus far, however, no legal action has been brought by the Erpi interests against any of its theatre licensees who have gone into the open market for supplies. Meanwhile, a definite decision on a permanent injunction still rests with the Wilmington court and will follow a trial of the suit in that branch of the federal court.

An Erpi spokesman said last week that, despite reports, the temporary decision does not in any way affect servicing charges for its theatre equipment. The company later said officially that "the opinion filed does not indicate whether the temporary decree will be entered absolutely or on bond or on other conditions."

Temporary Injunction Ordered

Judge Nields' opinion in part, follows:

Motions for preliminary injunctions are made on behalf of the plaintiffs in three equity suits brought under section 16 of the Clayton Act to restrain defendants from alleged violation of section 3 of that act and of sections 1 and 2 of the Sherman Act.

"It is therefore submitted that an injunction pendente lite should issue herein in all three cases enjoining and restraining the defendants from enforcing directly or indirectly the restrictive clauses of the so-called leasing or reproducing equipments, whereby the exhibitors are required to obtain exclusively from Electrical Research Products all repair and replacement parts for said equipments and to permit Products to inspect the same, and charge the exhibitors therefore, under the guise of rendering service thereto. In addition, in the suit of Duovac Company an injunction should issue pendente lite enjoining and restraining the defendants from directly or indirectly enforcing any of the provisions of the producing license agreements whereby the producing licensees of Erpi are required to obtain exclusively from Erpi repair and replacement parts for producing apparatus."

The motions deal with covenant in agreements the effect of which may be to substantially lessen competition in interstate commerce in the sound parts field of talking motion picture business.

Restrictive Agreements

According to the court, an examination of the numerous affidavits and voluminous exhibits filed on this motion shows that certain restrictive agreements contained in the licenses or leases made by Erpi are inherently illegal. These restrictive agreements are:

(1) The "Tying Agreements" in the licenses or leases of Erpi to exhibitors, whereby exhibitors agree to purchase from Erpi all repair and replacement parts for the reproducing apparatus and equipment leased by Erpi.

(2) The "Exclusive Agreements" in the contractual letters accompanying the leases of Erpi to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Erpi reproducing apparatus and equipment.

These tying agreements found in the licenses or leases of reproducing apparatus and equipment made by Erpi to exhibitors are rendered more effective and burdensome by additional sections of licenses, said the court.

The exclusive agreements in the contractual letters accompanying licenses from Erpi to producers are illustrated in the contractual letter of Erpi to Paramount-Famous Lasky Corporation, dated May 11, 1928. (Plaintiff's Exhibit 18.) Similar exclusive agreements are in the contractual letters of Erpi to other producers and are indorsed "Accepted" by the producers. These letters accompany the licenses (Recording License Agreements) of producing apparatus and equipment of Erpi to the producers. The licenses are for 16 years.

Calls Agreements in Restraint

The exclusive agreements in the contractual letters require producers to refrain from distributing their talking motion pictures to theatres and exhibitors who have not acquired reproducing equipment from Erpi. As the result of these exclusive agreements the supply of talking motion pictures would be substantially closed to exhibitors who did not install reproducing apparatus and equipment purchased from Erpi. These exclusive agreements are bound to restrain exhibitors from using or dealing in goods, wares, merchandise, machinery, supplies or other commodities of a competitor or competitors of Erpi, according to Judge Nields. (Note: This "exclusive agreement" clause, which says that producers who are licensees of Erpi cannot distribute their product to non-Erpi equipped theatres, is no longer a trade problem, as it was in the early days of sound. Known as "interchangeability," the question occupied the attention of the entire industry, and, finally, about four years ago, John E. Otterson, president of Erpi, clarified the situation, and ended the difficulties caused thereby, when he said: "As long as the producers of talking pictures are satisfied with the quality of reproduction they receive, we shall interpose no objection" to interchangeability.)

Says Competition Was Lessened

Continuing, the court said: "I find from the proof submitted in support of the motions for preliminary injunction that the tying agreements contained in the licenses of reproducing equipment by Products to exhibitors and the exclusive agreements in the contractual letters of Products to producers, in fact, have substantially lessened competition in interstate commerce and will so continue unless defendants are restrained.

"I have not listed the particular licenses and contractual letters of Products containing the illegal agreements dealt with in this opinion because they are numerous and substantially alike. The decree for preliminary injunction may be so drawn as to cover them," said Judge Nields.

Meanwhile another opinion denying the application of Erpi for modification of a restraining order issued against it in the suit filed by the Vitaphone Corporation, was also filed last week by Chief Justice James Pennewill, sitting in chancery court at Wilmington.

The defendants sought to have the order modified by striking out that portion which restrains it from taking any action other than in the present case, to prevent Vitaphone from prosecuting the suit and from taking any steps toward having arbitration proceedings referred to in the suit, reopened.

Recently the chief justice overruled a plea filed by the defense which contended the complainant is barred from bringing the suit by reason of an arbitration agreement. The plea was reargued and the court once again has entered a decree overruling the plea as being insufficient in law.

Film Stocks Show Gain of $12,902,431 During June

With Loew's, RKO and Warner stocks showing gains on the market during June, the *New York Times* monthly index states that the three companies' gains totaled $12,902,431.

The Loew gain was estimated at $4,941,692, while Warner and RKO gained $7,602,688 and $358,051 respectively. Fox Film "A" declined $909,622.

Koplar Forecloses On St. Louis Theatre

Foreclosure on the St. Louis theatre in the Missouri city this week was made by the Metropolitan Theatres Corporation, controlled by Harry and Samuel Koplar, Emil Strauss and the estate of the late David Sommers, the holder of a second mortgage for $640,000. The property will be put up for sale July 22.

The St. Louis, now owned by the Orpheum Theatres Company, a subsidiary of RKO, will probably be bought in by the Koplar interests and used in conjunction with a contemplated deal for the St. Louis Amusement Company's suburban and neighborhood houses, it is understood.

Publix Reorganizing Its Theatre Circuit in Colorado

Publix is in the process of reorganizing its circuit in Colorado with J. H. Cooper of New York as partner. Headquarters of the circuit is in Denver. Most of the theatres taken over were formerly of the Mountain States Theatre Corporation, a Publix subsidiary. J. L. Finske, manager of the local division for Publix, will operate the group.

The Westland Theatres Corporation is also organizing in Colorado, having already built one house at Greeley, taken over the Burns-Paramount at Colorado Springs and the Colorado at Pueblo.

NAZI RACIAL BAR REACHES FILMS; GOLDWYN INVITES WORKERS TO U. S.

Law Excludes Jewish Creative Personnel from German Production and Prohibits Americans from Engaging Jews

Adolph Hitler's Nazi plan prohibiting Jews from appearing or participating in German motion picture production finally became a law Saturday. Immediately, Samuel Goldwyn broadcast from California an invitation to all those affected to come to Hollywood, which "will welcome with open arms the fine writers, artists, directors and producers who are being driven out of Germany." Mr. Goldwyn did not say whether the American quota restrictions on aliens would have some effect on his idea to transport German workers to Hollywood on the wholesale.

Wireless dispatches from Berlin over the weekend gave voice to the enactment of the new law, which not only excludes Jewish creative workers from any part in German production, but also prohibits American producers working in Germany from engaging Jews for films which they make in that country.

In the issue of June 10, MOTION PICTURE HERALD reported in detail the plan whereby absolute control by Adolph Hitler's government of all factors in and of the German film industry was about to become a fact. It was said that Hitler hopes government control will serve not only as a sorely needed "hypodermic" for a withering industry, but also will result in immediately establishing the film as an important means of propagating German culture, much in the same manner as Russia's productions, prepared under Soviet control, are used throughout the world as propaganda, likewise Italian films, produced under the eagle-eye of Mussolini, to further Fascism.

All Phases Governed

Incorporated in the Hitler control plan are clauses governing every phase of motion picture production, operation and management. Scenarios and casts are subject to special supervision under the following regulation:

> "The scenario and music of films must be based on German spiritual work. All films, even if they are destined for foreign distribution, must be penetrated with German spirit and culture. Text and music should therefore be German and German artists must be employed. Motion picture theatres should be places of entertainment and pleasure, but at the same time they should not neglect their task of cultural influence."

According to the new law, which will be administered by the Ministry of Popular Enlightenment and Propaganda, films admitted to exhibition privileges as German films must be produced by "Germans of German descent and nationality," or, under certain circumstances, "foreigners of German descent."

This is the usual formula of the socalled "Aryan" paragraph. The new law, however, provides one important exception, as noted in the weekend cables, which said: "For cultural or artistic reasons, the Reich Minister of Popular Enlightenment (Dr. Paul Joseph Goebbels), may in individual cases, on the request of the producer of a picture, permit the employment of foreigners." Although this provision still requires official interpretation in Berlin, it is taken by the New York press to mean that Jewish artists may be admitted under it.

The present kontingent limitation of imports of American and other foreign films is left unchanged. The Minister of Propaganda, however, is authorized to admit additional films above the present quota if this seems advisable for "political or cultural reasons."

Samuel Goldwyn's organization of a movement to provide employment in Hollywood for all the "able" figures who will be excluded from the German film industry because of race or nationality, was made known Sunday in the following statement, telegraphed to the press in New York:

"I plan to inaugurate a movement here in Hollywood immediately to welcome to our motion picture ranks those artists, producers, writers and directors, who, because of their Jewish heritage, are being deprived of a means of livelihood and an outlet for their talent. We not only invite them here, but what is more important, we need them. Despite the great strides motion pictures have made here, I still believe we are undermanned.

"Many of the people who have been engaged in making pictures in Germany are among the most capable in the world, and the German government cannot but suffer a grievous loss because of the steps it has taken."

The Nazi Industry Control Plan

The motion picture industry in Germany evidently now has, or eventually will have little to say in the application of the plan of the Nazis to control German films. Some of the highlights are:

Reorganization of every branch of the German film industry.

Complete subsidization and stabilization, creatively, financially and otherwise.

Creation of sufficient product for German theatres.

Establishment of a distribution trust.

Institution of a film financing bank.

Compulsory adherence of every trade member to the plan, under penalties.

Establishment of an arbitration board for all disputes, in all branches.

Boycotting of exhibitors violating rental or contractual agreements.

Control of admission scales and theatre policies is vested in distribution trust.

Trust given power to control the business of any distributor member, at his expense.

Termination of picture cycles.

Control of quality and quantity of product vested in central organization.

Reduction in production, distribution and exhibition overhead; salaries included.

Scenario, story and cast must be all-German, including films for export. Imported films of Germans who migrated to Hollywood or elsewhere will probably be banned.

Theatres, producers and film executives will probably be licensed.

New quota law for foreign films will control imports.

According to the British press, Tony Van Eyck, young screen actress, will pass on the eligibility of those capable of working in German films. "The decisions are controlled, for all practical purposes, by an inner council of three, consisting of Miss Van Eyck, Heinrich George and Johannes Reihmann," according to the report.

Meanwhile, additional cable reports to New York from Berlin indicated Monday that a new law definitely barring all Jews or persons with Jewish family affiliations from holding any kind of office in Germany has just been promulgated. Under this law, no person of "non-Aryan descent" shall be eligible for appointment as an official of the Reich, the States, municipalities, or municipal associations, or any other kind of public or legal corporation, institution or endowment. The same prohibition applies to persons of Aryan descent who are married to persons of non-Aryan descent.

The New York *Times*, in a special wireless dispatch, said this week:

"Germany's industrial position is bettering, but anxiety prevails among manufacturers over the disappearance from the cabinet of Dr. Alfred Hugenberg, minister of agriculture and economics, who acted as a brake on Nazi radicalism. There are signs of a new campaign against department stores and cooperatives, besides other erratic experiments.

"The Institute for Studying Trade Fluctuations has calculated that industry has already made good one-tenth of the setback of the preceding year."

Sam Goldwyn Plans Welcome to Jewish Creative Talent from Germany; Says Hollywood Needs Popular Artists

Huebsch Declares Hitlerites Oppose Political Pictures

Interesting, and probably politically significant, is a letter from A. E. Huebsch, of the Transocean Film Company of Berlin, widely and favorably known in the American film trade, addressed to Colvin Brown, general manager of Quigley Publications, discussing the current situation in the motion picture industry in Germany and a recent article in MOTION PICTURE HERALD.

Mr. Huebsch rather violently disputes the HERALD'S *presentation in the issue of June 10, headed: "Nazis Finally Take Over German Film Industry Reorganization."*

The HERALD'S *article in question was prepared by its Washington Bureau from data made available by sources unquestionably authentic and impartial. We also present, for the readers' own judgment, the ardata made available by sources we believe unquestionably authentic and impartial.*

—TERRY RAMSAYE

Mr. Huebsch's letter to Mr. Brown follows:

I notice in MOTION PICTURE HERALD of June 10th, page 7, Vol. III, No. II, an article headed "Hitler Uber Alles." Whatever is intimated in this article is as far from the truth and facts as possible. The writer of this article may just as well try to make the people believe that the moon is a green cheese.

The true fact is that the Government officials, who have a say with regard to film pro-

(*Continued on page 22*)

LONDON HEARS THAT FILM QUOTAS MAY BE DISCUSSED AT CONFERENCE

Sees Return to Original Broad Purposes as Result of Roosevelt's "Thumbs Down" on Gold Bloc's Proposals

by BERNARD CHARMAN
of London Correspondent Staff

The motion picture trade at London has started already to talk about the possibility of the film industry being among the subjects for discussion by the World Economic Conference. President Roosevelt's blast of Monday, in which he flatly rejected the proposals of France and other countries in the gold bloc for temporary currency stabilization, may have some effect in returning the conference to its original broad economic purposes, including tariffs and quotas, and the motion picture trade at London believes an attempt is to be made to obtain repeal of the British quota legislation whereby importation of American and other foreign films are restricted. Germany, France and several additional important European powers likewise restrict the flow of American films. Action by the Conference is, of course, contingent upon continuance of the session, to be decided Thursday.

Quota Has Outlived Value

While the news may be disturbing to certain prominent British interests in the business, there is no doubt that it will be received with enthusiasm by many a small English exhibitor, who has found his choice of programs restricted by the demands of the law. My opinion is, and has been for some time past, that the Quota Act operating in this country has outlived its period of value to the British film trade, and that its withdrawal would be to the advantage of the industry—or at any rate to the showman.

When the Act was first applied, its purpose was to give an impetus to production of English films, by ensuring that its product should have a market. This it did; the studios made their pictures secure in the knowledge that they were guaranteed a showing. They got their money back, with interest, and on the strength of it were enabled to develop and expand so that they could bring their facilities more into line with those of their great Hollywood rivals. Today, by common consent, the major production plants in the United Kingdom are as fully equipped as those of the West Coast and, on recent showing, are as capable of turning out beautifully-made pictures as Hollywood. The point is that they now have every chance of competing with Hollywood on an equal footing.

Improvement in the pictures made by British studios has been so marked that, whereas a few years ago the public would stay away if a home produced film were advertised, today it is the average American program offering that gets the razzberry. English films are now guaranteed showing on their own merits, not by any benefit of Quota Act.

The concerns that do obtain advantage by the law are the minor companies who shoot "quickies" for low-priced sale to the American distributing organizations operating here, which in their turn are obliged to handle a certain percentage of pictures made in this country. The only sale for such product is among the small theatres, barred from screening good home films because all those are absorbed by the circuit houses operated in conjunction with the big British production concerns, who still are obliged to play ducks and drakes with their own reputation in the eyes of their customers in order to stay within the law.

▽

Gala Presentation July 12

While the delegates to the Economic Conference are discussing films within the council chamber, a move has been started outside to give them a free evening's entertainment of this very nature. The Federation of British Industries, through its Film Group, has fixed a gala presentation of British films for July 12, when the audience will consist entirely of distinguished personalities in the political and economic sphere, and all the eminent foreigners in our midst.

Mr. Cordell Hull probably will have a front seat.

All British producing companies have been invited to submit pictures from which a selection will be made by a committee consisting entirely of persons not directly connected with the film industry.

Before going to the selected theatre—the New Victoria (one of the Gaumont-British show houses) is favorite at the moment—many of the distinguished guests will be entertained by the film industry at a dinner in honor of the world press representatives attending the Conference.

▽

Taciturn Harry Cohn

Harry Cohn, Columbia chief, at present in London in connection with his company's plan for establishing its own producing and distributing organization here, is keeping close inside his shell, and so far has only put out statements of a general nature. To poor harassed journalists he presents very much of a problem, and a colleague of mine recently spent a whole day diving up and down the lift shaft of a hotel in a fruitless effort to get his man.

We do know, however, that his first picture here, a sort of test picture, will star Leslie Howard, and that Lewis Milestone and Frank Capra are candidates for a directorial position here.

▽

MacDonald-Marshall Film Shelved

British & Dominions has temporarily shelved its projected Jeannette MacDonald-Herbert Marshall joint starring picture, and the unit has been broken up for the time being. The reason is that both stars have Hollywood contracts to fulfil, and Herbert Wilcox, production chief of B & D, figures that to rush the film through to let the stars out quickly would be fatal. The production is to be a musical on the grand scale.

A batch of well known American film folk already had come over to work on the picture. There were Sam Taylor, director, who probably will stay to handle another subject, Edward Cronjager, cameraman, Samson Raphaelson, scenarist, and others.

▽

Notes

Robert J. Flaherty, who has been making a picture for Gaumont-British in the Aran Islands, off the Irish coast, is to make another in the same locale for the Irish Free State government; the film to be recorded in Gaelic, the native lingo. . . . C.E.A.'s annual convention in Glasgow has an imposing list of business and debates and an even bigger program of social events. . . . Bert Wheeler, like a vagrant bee, alighted momentarily in London while journeying back towards Hollywood. . . . Four Manchester theatres have shut down on German pictures; there's a big Jewish element in their audiences. . . . Gainsborough Pictures (associate unit of Gaumont-British) has ditched its RCA recording outfit in favor of new British Acoustic (associate unit of Gaumont-British) equipment. . . . "Gulliver's Travels" scheduled for production by Basil Dean's studio.

MORE POWER TO WILBY, SAYS HOUGH

To the Editor of the HERALD:

Have been following closely Mr. R. B. Wilby's statements published in the HERALD *and must say that we, the exhibitors, quite agree with his idea.*

The time must come when more thought will be given to the exhibitors and less to distributors. After all, the money is made at this end of the business and at this end all thought must be given. If the distributors continue to let second-run engagements curb their net from first run engagements, how then can the producers maintain the picture standard set in the previous years? After all, I give credit to the present slump in this industry to the neglect of distributors to protect THEIRS as well as exhibitors, from second-run business; the bulk is made on 40c *admissions.*

We are very thankful for having a man like Mr. Wilby to voice the New Deal to Show Business. And more power to him. — EDWIN C. HOUGH, Rivoli Theatre, Greenville, S. C.

Cordell Hull Probably Will Have a Front Seat at Gala Performance July 12 for Eminent Foreign Delegations

United Artists Overruled By Wisconsin Circuit Court

C. M. Davison, Madison, Wis., circuit judge whose decision in the case of the United Artists Corporation against the Odeon Building, Inc., Beaver Dam, was affirmed by Justice George B. Nelson in the Wisconsin supreme court, overruled the United Artists demurrer to the defendants answer which alleged that the contract was void for three reasons.

The court held, first, that they had been obtained by duress and compulsion, United Artists conspiring with other producers to refuse to lease any of their output unless these seven pictures also were contracted for. The decision held further that this conspiracy violated the state and federal laws concerning unlawful conspiracy and restraint of trade, and also that the contracts contained an "arbitration clause" which the United States Supreme Court held unconstitutional.

THE CAMERA REPORTS

CHIC. (Below) As fashion magazines would say of Barbara Stanwyck in this gown—which, perversely enough, reminds us her latest picture is Warners' "Baby Face."

MICKEY MEETS A TAIL-LESS CAT. The democratic—and trusting—Mr. Mouse as he accompanied Diane Bourget of the Samuel Goldwyn studios to the Cunard liner Franconia to welcome a manx cat sent by the governor of the Isle of Man to Walt Disney, Mickey's boss at United Artists.

BRITISH. (Below) The portrait, but not Thelma Todd, who sat for it while merely sojourning in England for British International's "You Made Me Love You."

LITTLE ON THE LOT. But a big buy on the marquee. Going to work, was Jimmie Cagney, when he thus was entirely surrounded by William Rankin and Manny Seff, authors both, with Seff a contributor to "Footlight Parade," in which the Warner star is now working.

ACTION PHOTO. With the shutter set for high speed, this is how the camera observed Dave Dubin, Chicago district manager; J. H. Skirball, general sales manager, and E. W. Hammons, president, of Educational, taking the salt air down the boardwalk during the Fox-Educational convention in Atlantic City.

A CYCLE. So goes the world, and just now we're repeating the era of the bicycle—without the petticoats that mother wore, as demonstrated above by Iris Lancaster (center) and a few of her sister-players at the Educational short subject studio on the Coast.

NO GAMBLE. (Below) But a sure shot, as camera and sound men and director concentrate on Preston Foster, Ray Walker and Hobart Cavanaugh and others of the cast for a scene in Monogram's "Devil's Mate."

BACK WITH CARGO. Of new material gathered in Europe for the Vitaphone World Musical Adventure series. E. M. Newman, noted author and traveler, and Mrs. Newman as they arrived in New York on the Bremen.

AND NOW A NEW HOME. There was all that excitement, you remember, about the new baby just a short time ago. And now the Edward G. Robinsons are in their new home, in front of which the Warner star and Mrs. Robinson are proudly shown. It is located in charming Beverly Hills, with the steep approaches to the Sierra Nevadas rising behind.

SCREEN CAN MAKE OPERA PAY IF—

Musical and Dramatic Materials Are Interwoven Into Really Moving Film, Says O'Sullivan

by JOSEPH O'SULLIVAN

ANNOUNCEMENT THAT ONE OF THE MAJOR companies is contemplating production of grand opera on the screen is interesting and significant.

It is interesting to those who have at heart the progress of the musical element in motion pictures, and who have been keenly disappointed in the lack of initiative and vision—call it adventurous spirit, if you will—of those who control the destiny of the audible screen.

The significance of the announcement lies in the fact that one of the most progressive of the big companies is giving serious consideration to the needs of a public—a public far vaster than the moguls of the industry realize—that has been weaned away from the motion picture theatre since the make-believe world created by the old silent screen has been dissipated by the often prosy, and at times grim, realities of the usual dialogue screen production.

TO ONE WHO HAS HAD SOME EXPERIENCE IN the production of grand opera and has supplemented that experience with the musical scoring of motion pictures and the sales promotion of screen product, it is apparent that this major company is adventuring into a domain of unlimited opportunities for broadening the scope of screen entertainment and recruiting to the motion picture theatre a new and desirable audience.

It has become increasingly evident to close observers that some radical departures from conventional modes of screen treatment must be made if the motion picture is to keep pace with the enriched and developed taste of the intelligent public—and in this day *all* patrons of the theatre are intelligent in their ability to discriminate between the original and the obvious, the novel and the trite, the meaningful and the inane. Such discrimination is the direct result of the education of the motion picture itself, which has advanced further in a generation than the stage did in a hundred years. It is not strange, therefore, that there is a public that cannot be satisfied with literal imitations of the legitimate stage, or simply stories told in pictures and dialogue. This public looks to the audible screen for an amplification of the media which are its birthright—something new, something different, something that will transcend any product of the strictly dramatic, musical, or rhythmic vehicle, while combining the salient features of each.

While the project of producing grand opera on the screen is an alluring one, both from an artistic and a commercial standpoint, there are several pertinent facts that cannot be ignored by the producer who expects to realize adequate returns from such a laudable enterprise. The conclusion to be drawn from these facts is—that grand opera, as produced on the stage in this country, has never been a paying venture. With every major opera company in the United States (the Metropolitan excepted) compelled to suspend during the past season, due to the lack of ready cash available to the financial backers of these great organizations; and with only one (the Metropolitan) proving self-sustaining during the past score of years, it is obvious that, as a business, grand opera is an expensive luxury.

WRITING ON THE SUBJECT OF "OPERA: A Neglected Film Source," in MOTION PICTURE HERALD of Oct. 15, 1932, I stated: "As there is an impression to the effect that motion pictures are produced primarily for money-making purposes, it is obvious that opera *as* opera will never come to the screen. * * * Grand opera, adequately produced, has never been profitable on the stage; and there is no reason to assume that even with the distribution and mass reduplication facilities, film opera *as* opera would pay."

NOW COMES SUCH AN EMINENT AUTHORITY on grand opera as Deems Taylor, who, in an analysis of "What's Wrong With Opera?" in the *Saturday Evening Post* of June 3, sounds an optimistic note for the future of opera in this country, if, and when, it should be produced in a sane and intelligent manner. Mr. Taylor knows whereof he speaks. He is a critic of keen judgment, a writer of brilliant gifts, and a composer of note who has achieved the distinction of having two operas of his own produced by the Metropolitan Opera Company.

"There is just one important reason why the American opera audience is so small," says Mr. Taylor. "It is the fact that opera, as produced in this country, is sung in virtually every language except that of the inhabitants of this country. There is one other country in which this is done—England. And England and America are the two highly civilized countries in the world where opera has never taken root."

What has this to do with opera on the screen? The answer can be found in Mr. Taylor's conclusion that opera can be sold to America, but "the only way to do that is to make it take opera and like it. And the only way to do that is to produce opera, somewhere, strictly for an American audience, and wholly from the American point of view."

So, too, film opera, in order to be sold to our public, must be produced "strictly for an American audience, and wholly from the American point of view."

MAKING SCREEN VERSIONS OF GRAND OPERA that will conform to the American point of view covers a lot of territory. Strictly speaking, there is no American point of view for opera sung in English, as less than one-half of one per cent of American opera-goers ever hear opera sung in a language they understand. The major opera companies in the United States produce opera in every language except that of the people.

If grand opera on the stage can be brought out of its moribund condition by having it sung in English translations attuned to the American idea, cast with singers who can really act as well as sing, and generally be made to conform to the American point of view in presentation, the motion picture producers of film-opera need have no fear of the outcome, provided they develop and apply the unlimited resources of the audible screen in making film-opera that *moves*.

When the musical and dramatic materials of the grand operas are dexterously co-related and merged in screen productions—not *as* opera in the stage sense, but as photo-music-drama in which the various technical means that can reconcile and express all the arts are brought into play—there will be found a vast new audience for the screen.

Such productions would conform to the American point of view. Shorn of the set formulas of operatic traditions; revealing in a vital and moving manner the story and the drama of the great lyrical works that for generations have been lurking behind strange tongues, photo-music-drama based on grand opera will be an inspiring adventure—and a profitable one.

"AIDA" COMMENDED AS FILM MATERIAL

"AIDA"—Verdi's heroic and tragic drama of ancient Egypt. Spectacular, colorful mass effects. Music that gives irresistible sweep to dramatic action . . . "Ritorna vincitor"—Aida's inspiring exhortation. . . . The eerie chanting of Egyptian priests in the Temple scene. . . . The great chorale in the finale of Act 2. . . . The haunting Romanza of the Nile scene. . . . The tragic beauty of the duet in the final tomb scene.

"CARMEN" POWERFUL IN MUSIC AND ACTION

"CARMEN"—Bizet's masterpiece—the "Perfect Opera." . . . The chivalry and romance of old Spain . . . with musical material for a screen music-drama of distinction and power. The Habanera, Toreador Song, Flower Song, music of the bull ring. . . . The Inn of Lillis Pastia with its exhilarating ballet. . . . The smugglers' camp, and Carmen's tragic aria where she reads the cards. . . . The great octette of smugglers.

SCHENCK DENIES RAID FOR 20TH CENTURY

But Declares That New Company Must Be Free to Negotiate for Players in Spirit of Open Market

United Artists issued the following statement to the industry late last week, from its headquarters in New York:

"Twentieth Century Pictures is not a signatory to any agreement restricting the signing of screen stars under contract to other studios, and therefore will not hesitate to negotiate for those stars when their existing contracts are expiring.

"This open declaration of policy has been made by Joseph M. Schenck, president of the Twentieth Century company which he recently organized with Darryl F. Zanuck.

"In disclosing intention to follow the policy which has made Twentieth Century the storm center and the most talked-of major company in Hollywood, Mr. Schenck also took occasion to deny rumors of any secret affiliation or agreement with any other film concern.

Three Stars Signed

"Twentieth Century has already signed George Arliss, Constance Bennett and Loretta Young, players whose contracts with other companies were on the point of expiring or had expired. By the terms of an arbitration agreement subscribed to by members of the Association of Motion Picture Producers, member studios are enjoined from negotiating with contract players until a stipulated time before expiration of their contracts, unless notifying the player's studio of such negotiations and the salary offered.

" 'We intend to deal with anyone with whom we see fit whose contract is within a month or six weeks of expiration,' said Mr. Schenck.

" 'We will be ethical and honorable in our actions and will neither try to foment dissatisfaction among players belonging to other studios, nor attempt to lure them away at a time when their existent contracts have any considerable time to run.

" 'But we are a new company, and in order to succeed in competition with older companies we must be free and able to negotiate for players in the same spirit of an open market that other industries compete for business. We also reserve the right to conduct our negotiations in strict business secrecy, without the obligation of notifying other studios.

" 'When I was president of the Producers' Association some several years ago, I had put in effect an agreement by which producers could not negotiate with creative talent under contract three months prior to the expiration of such contract. Harry Warner at that time "kicked over the traces" and declared he "could not cast his pictures without dealing with players," on the plea that they were a small studio and needed players in order to meet competition with the larger companies.

Denies "Raiding" Companies

" 'At that time they negotiated with and placed under contract players who, in at least one instance, had three or four more pictures to be made before expiration of a contract with the other company.

" 'Twentieth Century Pictures have not raided the companies from which they signed players, since none of the players we signed had more than one picture to make before each contract expired, and we did not therefore interrupt any production plans or schedules.

" 'The Warner Brothers are complaining now, however, because they feel that, through arbitration, they would get the better of it. They are a rich company, with a great deal of money and power. We, on the other hand, are beginning our fight for existence.

" 'We will, however, continue to act in harmonious accord with the Hays office, because that organization has done creditable work for the industry, and although Twentieth Century is not a member of the Producers' Association except for the indirect relationship existing through our releasing agreement with United Artist, Twentieth Century intends to pay its proportionate share of the Hays office cost, since the benefits of the Producers' Association's activities accrue to the whole industry.'

"Mr. Schenck denied that his affiliation with Darryl Zanuck in forming Twentieth Century Pictures was in any way connected with any other individual or organization.

" 'I had no contact with Mr. Zanuck before his resignation from Warners Brothers, other than a close friendship of long standing. The first word I had with him was when he came to me for advice, saying he had offers from other companies, including Metro-Goldwyn-Mayer, Paramount and Universal, and wanted my opinion as to which would be best for him. During our talk the idea evolved for forming our own company. We drew up our partnership agreement then and there, without even so much as legal consultation.

" 'There is absolutely no truth to rumors that M-G-M, Louis B. Mayer, or any company or individual has any connection, affiliation or secret financial understanding with Twentieth Century, either as to ownership or the borrowing of players.

" 'There was no secret influence in our securing the loan of Wallace Beery for "The Bowery." We had started negotiations to sign Mr. Beery to a term contract, since his M-G-M contract was about to expire. Mr. Mayer came to us, however, and agreed to let us see Beery on condition that we would not sign him, and that is how the arrangement was made.' "

New York Exhibitor Group Taking Members to July 15

The Independent Theatre Owners Association, New York exhibitor group, has adopted a new plan whereby exhibitors served by local exchanges may be admitted to membership until July 15. Following that date an initiation fee will be imposed.

The unit has reached a decision not to negotiate with either Local 306 or the Empire State union, projectionists' organizations. Members will negotiate for themselves. In the six weeks since its establishment, the exhibitor organization has increased its membership from 60 to 130 theatres.

Massachusetts Allied Group In Annual Outing at Plymouth

Managers of the Allied Theatres of Massachusetts, Inc., held their annual outing at the Hotel Mayflower, Plymouth, Mass., last week, coming by motor from Boston with special police motorcycle escort. Golf, field sports, a luncheon at noon and a shore dinner at night comprised the day's program. The committee in charge included: Joseph H. Brennan of Loew's State, Stanley H. Sumner of the University and James J. McGuinness, with Al Somerby serving as treasurer.

Courts Restrain Kansas City Locals

Two Kansas City theatre owners have obtained, within one week, temporary injunctions against local operators' units of the IATSE, restraining the organizations from picketing. Petitions in both cases are pending to make the injunctions permanent. In the first case A. L. Dare, owner of the Rosedale theatre, was granted the writ over the protest of union counsel by Judge E. L. Fischer. Defendants are Local 498, several officers of the union and a number of members.

In the other case an injunction was granted E. S. Young, owner of the Central, by Judge Ben Terte in circuit court, restraining Local 170 from picketing. Named in the injunction are William H. Higgins, president of the local; Robert R. Dillon, business agent, and "all members and sympathizers." The restrainer enjoins molesting and directly or indirectly interfering with operators of the Central. This is the third action filed by Mr. Young against the union. In one case he obtained a stench bombing conviction against John George.

Hoot Gibson Crashes At National Air Races

Hoot Gibson, well-known cowboy star, took to the air Monday at the National Air Races in Los Angeles and ended his flight in a hospital with concussion of the brain or a possible skull fracture suffered in a crash witnessed by 25,000 spectators. Mr. Gibson was competing in a special match race against Ken Maynard for a trophy donated by Will Rogers.

He was unconscious when ambulance attendants dragged him from the ship, from which Gibson had been catapulted as it struck the ground, but recovered quickly and, with the aid of nurses at an emergency hospital, walked into a dressing room. The plane was destroyed. Maynard, seeing the crash, landed quickly and helped to rescue Gibson.

Referee Terminates Leases On Mountain State Circuit

The referee in bankruptcy has terminated all leases of the houses of Mountain States Theatre Corporation, Colorado Publix subsidiary, since the company and the owners could not agree on rentals for the period of the receivership.

Wilbur Newton, receiver, had paid landlords 50 per cent of the rentals during the past three months, leaving additional payments to the discretion of the court. Unless Publix organizes another company to operate the houses on new leases, the owners will probably install managers and operate the houses themselves. Theatres in Denver, Colorado Springs, Pueblo, Grand Junction and Greeley are included.

Westinghouse Increases Pay

Notice of an immediate raise of five per cent in salaries and wages has been received in all offices, works and subsidiary companies of Westinghouse Electric & Manufacturing Company, effective July 1. This applies to both salary roll and hourly roll rates.

KUYKENDALL ASKS ROTARIANS' AID FOR THEATRES IN EACH COMMUNITY

Urges Civic Units To Help Exhibitors to Get the Type of Pictures the Public Wants; Asks Intelligent Aid

by ED KUYKENDALL

President of MPTOA, in Address before International Rotarians

In furtherance of one of his major objectives as president of the MPTOA —to obtain the public's understanding of the industry—Mr. Ed Kuykendall, of Columbus, Miss., has set for himself the function of spreading goodwill for the motion picture before various important groups outside the business. Mr. Kuykendall, who was elected president of the national exhibitors' organization a few weeks ago, believes the public, civic leaders and community agencies seeking higher film standards need to be informed of means of cooperating with the industry. His campaign will emphasize that the only way to bring about higher standards is not mere lip-service, but actual support at the box office. Mr. Kuykendall's latest moves along these lines were in connection with the Rotary International Convention, at Boston, where he was a principal speaker. His address provides material for other exhibitors called upon to address local civic units.

I come to ask your cooperation in a task that all of us are equally interested in, because you as a Rotarian would naturally be interested in your community, your state and nation. It is about the motion picture theatre—its community, state and national obligation.

The motion picture theatre is playing a most important part in your domestic and economic life. It moulds public sentiment, brings messages to governments, the arts, the science and drama as well as customs and habits of foreign people, to all of the people of this country, from the most remote hamlet to the largest cities. It also carries our American customs and habits to all civilized nations of the world, and in doing that the motion picture industry, like Rotary, is playing its part in bringing about a better and happier understanding between the nations of the world.

Its language is universal. It is participating like Rotary in community life and the smaller the community the more important is the theatre, because it is the accepted community gathering place.

Responds in Crises

In every national crisis, the theatres and the motion picture industry as a whole have responded. Our theatres are yours to command for anything that is for the common good, whether it be a task of raising funds or carrying a message on our screen. . . . I realize more and more the necessity for tolerant helpful interest towards the motion picture industry by Rotarians because we of the motion picture industry who are striving for the higher standards of production and ethics in our industry realize that without help of those who make up Rotary, and other organizations of similar public spirited type, we can never obtain our objective.

I appeal to you as a Rotarian, and president of the Motion Picture Theatre owners of America, to take a deeper interest in your theatre, to encourage your manager to run his theatre as you would have it run, to bring those finer things that you say you want shown, and encourage attendance when they come, so that they may not be the financial loss that they usually are. The theatre is not essentially a religious institution—it must depict life in all its phases to survive, but in doing this it must also stick to the fundamentals of common decency. You, by your patronage, can and will regulate this. The theatre cannot cater exclusively to the child or minor mind. It must entertain all ages and all types and classes. It is essentially the entertainment of the masses. Bacause of this, a movement for establishing certain days of the week to be designated as "family day" is becoming very popular in the theatres of this country.

Worthy of Help

Surely this thing called the motion picture, with its patronage of millions and the tremendous influence it wields, is worthy of your help and guidance, not only as a Rotarian, but as a citizen interested in public welfare. The motion picture is a great salesman—a visual salesman. It creates in the mind of the theatre patron the desire for better homes, better clothes; it takes a message of better living into every hamlet, thereby creating trade relations and stimulating industry in an educational way. The motion picture theatre is an essential industry entitled to all the consideration that any legitimate business gets; it should not be discriminated against in taxes or regulations. We are working now on an industry code to be submitted to the government in line with the industry control bill just enacted. We know that we are not perfect and our faults are many, but we are sincerely and earnestly working to correct them. With your help we will accomplish that.

I present to you the motion picture, not as a luxury, not as a mere pastime, but as an international and economic necessity. It has become the world's most important social safety valve. To the temples of the film a weary world betakes itself and comes forth refreshed, provided, of course, that the picture seen successfully beguiles us into a flight from reality, and escape from our work-a-day world. That is our problem, to make and to give you in our theatres a universally entertaining product.

Our success depends upon your willingness to vote intelligently for the type of entertainment you want. The ballot is not limited to adults, children are full fledged citizens in the daily motion picture poll of the box office. If they are unqualified to vote intelligently, to discriminate between entertainment that is not suitable for them to see and that which is, the responsibility is primarily a parental one. It cannot be discharged either by the producers or the Motion Picture Theatre Owners of America. All of us, including the school and the church, must share in that responsibility. Take, rather than send, your children to the motion picture theatre. And in being selective—shopping, if you please, for their pictures—you will find every theatre owner in America anxious to assist you.

Help us to make of the theatre the great constructive force and international factor for good it should be.

Recovery Is Also Film Job: Cullman

The motion picture industry cannot and must not consider itself immune from the task of re-creating employment and helping to increase the purchasing power of the American family under the terms of the National Recovery Act, according to Howard S. Cullman, operating receiver of the Roxy theatre in New York. So far as this industry is concerned, the need for an attitude of unselfish cooperation is plain, he said this week.

"Almost inevitably we will be besieged by protests that this industry is different, that it cannot follow the standardized pattern prescribed for textile or steel manufacture, that the motion picture industry is art.

"It is my firm belief, however, that every field, from mining to the theatre, must accept the new social trend," Mr. Cullman said. "Therefore, this industry must fall in line with the principles now expounded in Washington."

Mr. Cullman declared that the decreased purchasing power of the public has placed production, distribution and exhibition in a position where it will be more difficult to formulate a fair code of competition than it might have been a few years ago.

"None the less," he said, "there is no reason why the enormous discrepancies in salaries, which have always prevailed in the industry, cannot today be brought to some reasonable balance. In my opinion, the industry has always been guilty of exaggerated opulence to all employees at the top of the list, including specialized relatives, and an unpardonable niggardliness toward the average employee. Only when decent conditions become universal in the industry can magnificent honoraria for any of its members be at all justified."

John Flinn Is Nominated As President of the AMPA

John C. Flinn was named last week by the AMPA nominating committee as candidate for president at the association's election to be held September 14.

Other prospective officers are: Rutgers Nielson, for vice president; Paul Benjamin, for treasurer, and Al Sherman, for secretary. The new board of directors includes: Hal Horne, Marvin Kirsch, S. Charles Einfeld, William Ferguson, Paul Gulick, Gabe York and Ed Finney.

Lightman on MPTOA Board

M. A. Lightman, former president of the Motion Picture Theatre Owners of America, has been appointed a member of the board of directors of the organization, succeeding E. Van Hyning, former head of the Missouri MPTO, who resigned from the board when the Missouri unit left the MPTOA recently.

HAYS STUDIES HOLLYWOOD DEMAND FOR "HONEST COUNT" IN FILM SELLING

Academy Seeking Reduction of Unemployment and Agreements on Talent Loans; Sending Questionnaire to Exhibitors

Declaring that the motion picture business is "several jumps ahead of general industry," Will H. Hays arrived on the Coast this week to take up with production and studio labor representatives the drafting of a production code in accordance with President Roosevelt's Industrial Recovery Act. Immediately Mr. Hays went into conference with Louis B. Mayer, Adolph Zukor and B. B. Kahane. He will confer with all production executives of MPPDA member companies, as well as with representatives of the Academy of Motion Picture Arts and Sciences.

Hollywood feels that the studio folk are, possibly for the first time, taking a real interest in selling and distribution. That instead of it being solely a New York problem, methods of the past have brought selling into a routine rut, resulting in dangerous, expensive and faulty practices permitted to continue in the studios, handicapping capable persons who give their best. It is regarded as certain that this phase will be gone into carefully in conference with Mr. Hays, and that Hollywood will get a development which will bring about individualized selling and an "honest count" so that it can be proved who is good or incompetent in both production and distribution. More than ever before Hollywood is concerned with box-office returns because so many, directors, writers and actors alike, are working on a percentage basis.

Seeks Talent Loan Pact

The Academy is reported to be seeking to have two special features incorporated in the industry code. One of these is the reduction of unemployment and the other, agreements on the lending of talent from one studio to another. The Academy also has decided to send questionnaires to important exhibitors asking their opinions on block-booking, name draws, production values, percentage bookings, producer-distributor ownership of theatres and clearance.

The seven large distributors who have approved the new standard contract will continue to make it available in connection with 1933-34 selling, pending final ratification of an industry code, it was learned last week.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, returned to his home at Columbus, Miss., Friday, after several weeks in New York.

"The executive committee has been in constant conference with exhibitors and distributors on a code," he said. "Practically every day some difficulties have been ironed out, and, although the draft still is in tentative form, we believe that its basic fundamentals are right. The exhibition code will not be definitely adopted until all exhibitors have had every opportunity to study it and make suggestions for it, and for this purpose we will again meet at the Congress hotel in Chicago July 11.

"While we were in conference, there were made various criticisms and suggestions about and for an exhibition code. These have all been suppositions. At no time has any one been able to offer fundamental changes.

"Our committee will continue to work as long as possible with the producer-distributors in rounding out the various phases of our tentative code, but we stand ready to take our code to Washington after we have exhausted all means of continuing amicable discussions. We are extremely hopeful that it will not be necessary to take such action."

Iowa-Nebraska Code Plan

Allied States Association this week presented recommendations of Allied of Iowa and Nebraska and the MPTO unit for a proposed code for independent theatres in those territories. Thirty-four specific recommendations were made, including clauses covering arbitration; standard exhibition contracts; requirement of exhibitors to play or pay for pictures in violation of the Code of Ethics in production of motion pictures (this section including the bulk of the Hays advertising code); equitable zoning and clearance; withholding pictures from exhibitors; fixing admission prices; gratuities or bribes; double featuring (called by them an unfair method of competition); inducement to breach of contract; overbuying; block booking; give-aways, two-for-one admission; delay in returning itemized box-office receipts; exhibitors refusing to maintain minimum admission prices set forth in licensing contracts, or who reduce admission below fair competitive levels by means of give-aways, etc., or who double feature, shall be refused contracts by distributors; transfer of ownership or possession of a theatre; unauthorized exhibition; no guarantee on straight percentage pictures; selling of shorts as condition of contracting for features; selection of limited number of pictures as released, option to provide for their cancellation after 14 days from release; re-issue and foreign-made pictures need not be played unless they are specified as such by distributor in issuing group license; no score charges; no special days to be required for exhibitors; non-theatrical accounts as unfair competition; refusal of distributors to date feature pictures; commercial advertising in pictures; number of percentage pictures not to exceed 10 per cent of any group; deviation from national sales policy; accounting to exhibitor on pro rata basis for all features; radio appearances of stars as unfair competition; discrimination in favor of chain theatres; granting of exhibition rights for more than one year, not limiting such rights to particular theatres, granting of rights without specifying film rental to be paid with respect to each theatre and where right is conferred on licensee to substitute other theatres; threats and intimidation; distributor employee financial interest in any theatre in his territory, and rights of collective bargaining.

A committee representing the MPTO and Allied Theatre Owners, Inc., drew up the recommendations and Allied members in the Omaha territory are now studying them.

Iowa-Nebraska Allied, MPTO Unit Propose Code for Local Independent Theatres; Submitted to Other Allied Groups

Independent distribution executives are still formulating proposals for inclusion in the industry distribution code drawn up by major sales companies and presented to the independents 10 days ago. Code restrictions on the double feature remain the chief concern of the independents, who favor either a code which ignores it completely or leaves the policy to be decided by public patronage.

Independents Active

The newly organized Independent Theatre Owners' Association, headed by Harry Brandt, will ask the Theatre Owners' Chamber of Commerce to support the exhibition code which it plans to draw for independent exhibitors of Greater New York.

Organizing work for the Motion Picture Laboratory Association, of which H. J. Yates, president of Consolidated Film, is temporary chairman, will be completed early next week, it is understood.

Leaders in all branches of American industry this week were rapidly completing the formation of individual codes. N. W. Ayer & Son, Inc., one of the largest advertising firms, was organizing leaders and 56 associations and independent companies were invited by Wilfred W. Fry, president of N. W. Ayer, to draw up a code.

Meanwhile business generally continued on the upturn. Monday in New York saw one of the biggest days on the New York Stock Exchange, with a turnover of more than 6,000,000, establishing a new high for 1933. Western Union started the month off by restoring a 10 per cent wage cut for some 66,000 persons. Exports in May surpassed the value of those in April in the case of 23 of the 40 principal foreign markets, and prices everywhere were up.

Herschel Stuart Out of RKO Post

Harold B. Franklin, president of Radio-Keith-Orpheum, announced Wednesday that Herschel Stuart's executive position had been eliminated and that Mr. Stuart's duties will be taken over by the circuit's home office executive staff.

Mr. Stuart said: "I know nothing about it."

Canadian Director Resigns

Victor Ross, important figure in Imperial Oil, Ltd., has resigned from the board of directors of Famous Players Canadian.

R K O
RADIO
PICTURES
1933
1934
AN ADVERTISEMENT ABOUT AN ADVERTISEMENT
GAETAN

PRODU

. . . . NOT PREDI

HN BARRYMORE

ANN HARDING

"Flying Down to Rio"
Staged in the clouds!

HIS is an advertisement to call your attention to a book *advertising* the RKO-RADIO Program for 1933-34.

It will be handed you by the postman or an RKO-RADIO salesman.

It is important that you get a copy for two reasons.

First, it is the only advance summary of our forthcoming product that you will see before the new season begins and secondly, it is an answer to a frequent question in this industry, "Can motion picture producers ever learn to sell a film in a sincere merchandising manner?"

In this book you will find few superlatives and no figments of the imagination.

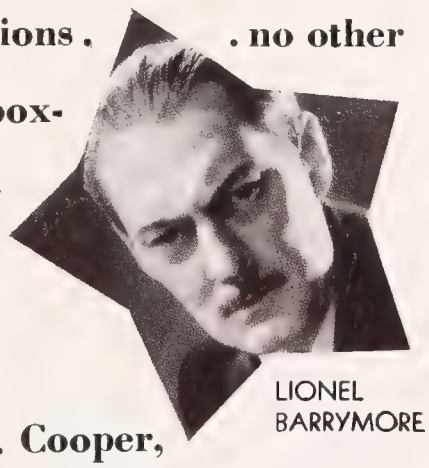
CTIONS

CTIONS! . . .

IN THIS BOOK WE TALK ABOUT PRODUCTIONS, NOT PREDICTIONS.

It seeks to make one important point . . . it is that RKO-RADIO will continue making first rate pictures!

In the season just closing no program was more consistently filled with substantial audience attractions . . . no other producer turned out so many definite box-office hits. The list is long, we will not repeat it here.



LIONEL BARRYMORE

But we will repeat that our studio, under the direction of Merian C. Cooper, is committed to a plan to surpass that enviable record in 1933-34.

The frequency with which this company turned out successes is proof that they were not accident, but the product of an organization geared to the production of successful shows, with the genius to conceive and the resources to produce with intelligence.

RICHARD DIX

CONSTANCE BENNETT

"Little Women"— dear to the heart of every woman

"Ann Vickers"—This year's greatest dramatic property

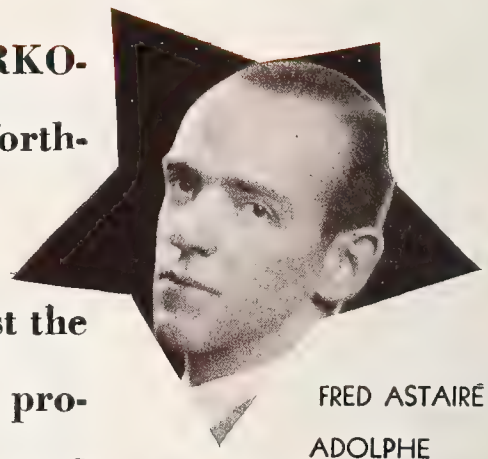
"Beautiful"—explores the secret heart of womankind

"One Man's Journey" a drama of devotion

52 FROM RKO-RADIO 1933...1934

KATHARINE HEPBURN

It is upon a record of accomplishment that RKO-RADIO presents in this book an outline of its forthcoming program.



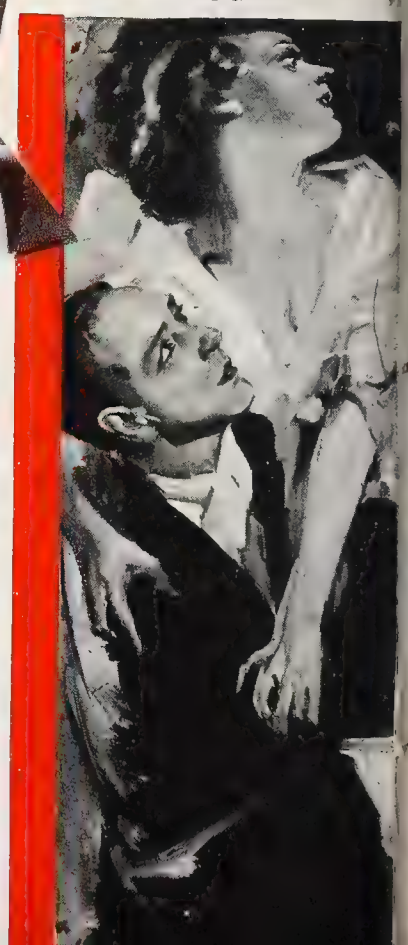
FRED ASTAIRE

ADOLPHE MENJOU

This book intentionally does not attempt to list the title of every picture that RKO-RADIO will produce during the 1933-34 season. You know, and we know, that is not practical.

FRANCIS LEDERER

In a business as kaleidoscopic as this, almost journalistic in its reflection of shifting public tastes and interests, a producer's course must be laid to grasp every new opportunity, to acquire new books and plays, to sign the new stars that sweep across the theatrical skies.

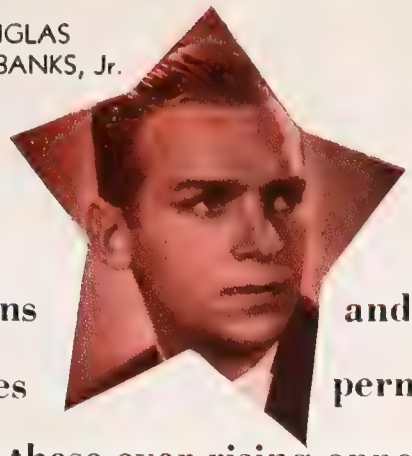


"Of Human Bondage" greatest novel of the 20th century

IRENE DUNNE

Francis Lederer, a soul on fire with song!

"Morning Glory"—a small town girl, human and real



DOUGLAS FAIRBANKS, Jr.

DOLORES DEL RIO

LESLIE HOWARD

Our plans and our resources permit us to grasp these ever rising opportunities . . . because we want these things . . and so do you.

In this book you will find productions not predictions.

You will be told about pictures actually made or in production. About books and plays that have been bought and will be produced. About stars and players signed and cast.

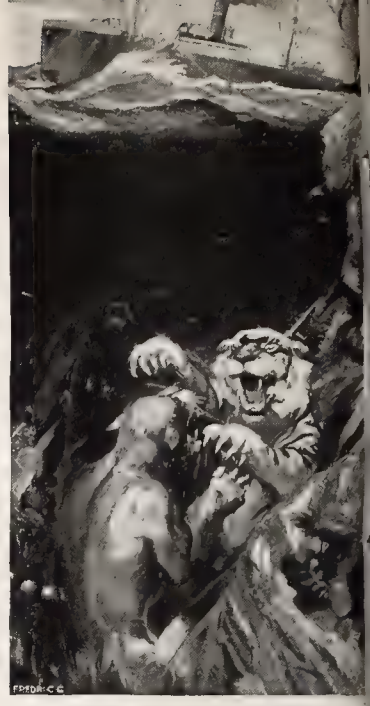
The list is too long to talk about here but it includes such notable productions as "ANN VICKERS" by Sinclair Lewis, beyond doubt today's greatest dramatic property with IRENE DUNNE in the most coveted role of the year.

PAUL LUKA

"Ace of Aces"—A woman's heroic battle for a burned-out soul

"Green Mansions"—Love beyond the reach of sin

ZASU PITTS



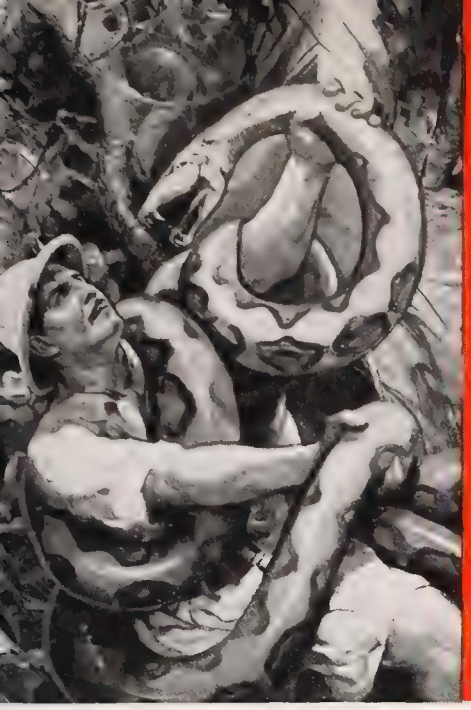
"GREEN MANSIONS", W. H. Hudson's majestic novel of idyllic love with the stars of "Bird of Paradise", DOLORES DEL RIO and JOEL McCREA. FRANK BUCK'S "WILD CARGO", W. Somerset Maugham's "OF HUMAN BONDAGE" with LESLIE HOWARD, Louisa M. Alcott's "LITTLE WOMEN", beloved by every woman of every age with a brilliant cast headed by KATHARINE HEPBURN, who will also be seen with Douglas Fairbanks, Jr. and Adolphe Menjou in "MORNING GLORY", John Barrymore in "FUGITIVE FROM GLORY", LIONEL BARRYMORE in "ONE MAN'S JOURNEY", the new Cooper-Schoedsack romantic sensation "SON OF KONG" and the musical extravaganza staged in the clouds "FLYING DOWN TO RIO" with *Fred Astaire*, and music by Vincent Youmans. These are but a few. The starring vehicles of CONSTANCE BENNETT, RICHARD DIX,

DOROTHY JORDAN

JOAN BENNETT

"Fugitive from Glory"—Filmed in Arabia, where Lawrence reigned

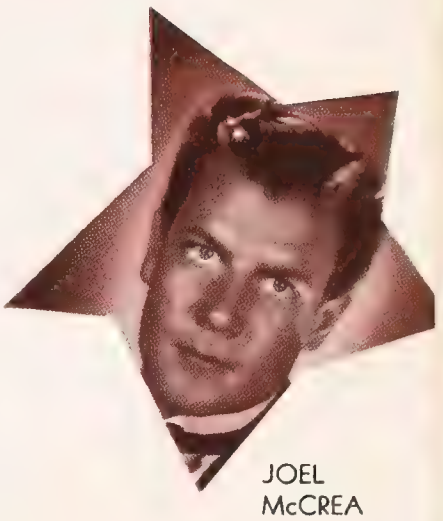
"Escape to Paradise"— Love and danger in the whaling seas



"Wild Cargo" nature saves her greatest thrills for Frank Buck!

ROBT. WOOLSEY

BERT WHEELER



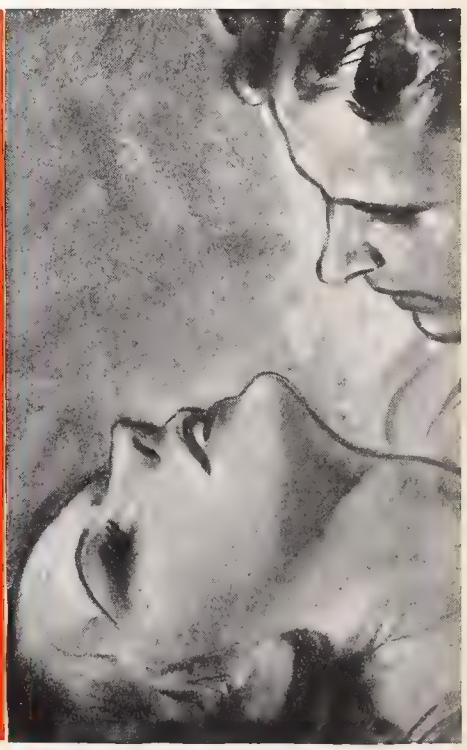
JOEL McCREA

GINGER ROGERS

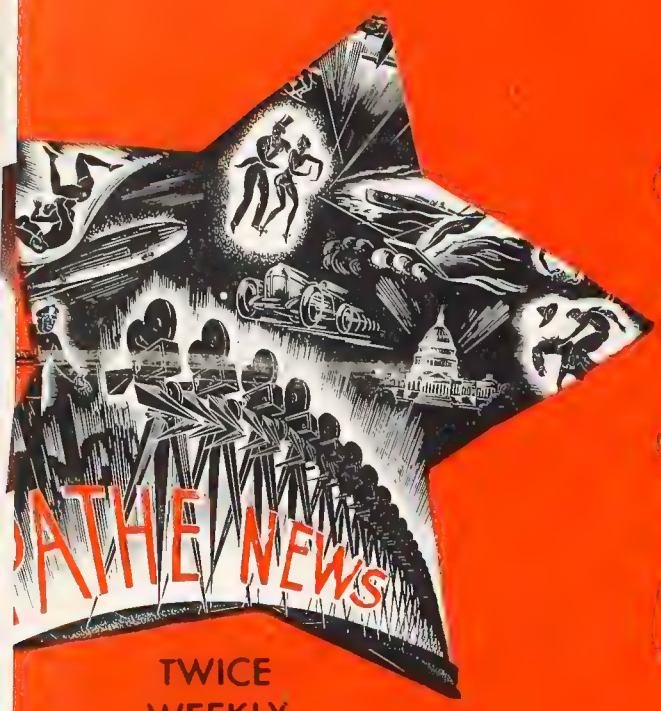
ANN HARDING, IRENE DUNNE, KATHARINE HEPBURN, FRANCIS LEDERER, JOEL McCREA, DOLORES DEL RIO, DOROTHY JORDAN, WHEELER AND WOOLSEY, BRUCE CABOT and others of our galaxy are equally as impressive to the exhibitor who looks at the new season product with a keenly analytical eye.

You will find a cross-section representative of a program planned to produce *only outstanding shows for the simple common-sense reason that they are the only ones that are profitable.*

"Son of Kong"—the Cooper-Schoedsack big show of 1933



"A Chance at Heaven"—written down to earth by Viña Delmar



TWICE WEEKLY

and SHORTS that will make 'em say "THE WHOLE SHOW WAS GREAT!"...

ELY CULBERTSON

ELY CULBERTSON
in
"My Bridge Experiences"

Cubby the Bear
new star of
ÆSOP'S FABLES

AMOS' N' ANDY

"THE KING"
Saglow's famous cartoon
(The above 3 are Van Beuren animated cartoons)

CLARK and McCULLOUGH

EDGAR KENNEDY & FLORENCE LAKE

CHARLIE CHAPLIN

HEADLINERS

BLONDES and REDHEADS

MUSICOMEDIES with Ruth Etting

MERIAN C. COOPER,
EXECUTIVE PRODUCER

RKO RADIO PICTURES

PRINTED IN U. S. A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MANAGER Hardi Meakins succeeded in having psychic Gene Dennis invited to a White House party, during her engagement at his RKO-Keith theatre in Washington. The occasion was the first big "shindig" given the press by the new administration. President Roosevelt knows that the reporters on Capitol Hill have a hand in moulding public opinion. He treats them kindly.

Miss Dennis was busy obliging the newsmen with predictions and more predictions. The President was an interested observer, until he remembered an incident in New Orleans some nine years ago, when Miss Dennis told him that he had great things in store. At the White House, Mr. Roosevelt decided that he wanted to hear more. He steered the psychic lady into an anteroom and prodded her with questions, probably about the future of his administration, business recovery, the foreign situation, inflation, his New England cruise. "Miss Dennis," he asked, "will we have good weather on our coming cruise?"

"Yes," she replied, "you will have good weather on your cruise."

A pea-soup fog blocked the course of the Presidential cruiser, ***Amberjack II,*** almost from the start.

▽

The super thrill of a feature filmed in Borneo is a python attacking a native, climaxing in a hair-raising crushing scene. There are invisible wires on the snake's head and tail. When the pressure gets too strong, coolies pull and ease off constrictions. Odd McIntyre discovered the trick.

▽

Eccentric A. S. Richardson, age 62, killed himself in his hermit shack at Clifton-By-the-Sea, near Dickinson, Texas, to which he retired when he rebelled against society 25 years ago. He was at one time critic of the New Orleans *Times-Picayune* theatre page.

One of old Richardson's theories was that women were inferior to men. Demonstrating this view, he forced his wife to walk behind him. Once he sawed off the legs of a chair she used, declaring that she was not entitled to sit as high as he. Mrs. Richardson became indignant and sued for divorce.

▽

Yasha Bunchuk last week celebrated his fourth anniversary as conductor of Broadway's Capitol theatre, MGM. He was first 'cellist of that orchestra for six years. That makes ten at the Capitol; which is a long time in this business.

Born in Russia, Yasha was a pupil at the Petrograd Imperial Controversy, and a protege of Glazounow, famous composer. When the War broke out, he joined the army, but too many revolutions made him a wanderer and he crossed the enemy lines, reaching Constantinople. U. S. Admiral Mark Lambert Bristol, on duty there, arranged for his entry into America, in 1918. *Yasha had been presented with a Guarnerius 'cello by General Limoff, commander of the Russian army. He got that out of Russia, too. Reasons: value,* $30,000; *age,* 250 *years.*

WAIT TILL INFLATION TAKES HOLD

"GOOD WOMEN" $2.00
"OTHER WOMEN" $1.50

—Sign in a Los Angeles bookstore.

THOUGH FEW of the Hollywood film colony are aware of its existence, there is an exhibit right in their own back yard in the Los Angeles Museum, which bares to the world all of the studio center's public and much of its private life. In the files of Earl Theisen, honorary curator of the exhibit, may be found the cast of every motion picture that has ever been made. It houses the first press book, printed in 1898, the first fan magazine, vintage of 1906, the first scenarios, which were handwritten.

On the back of one of D. W. Griffith's earliest scenarios, "An Indian Pastoral," written by himself in 1909, D. W. jotted down the expense of the picture, totaling $99.75. (The bankers would turn hand-springs for a recurrence of those days.) Among the items listed are: 1 horse boy, 75 cents; 2 drinks of alcohol, 50 cents; 1 player (James Kirkwood), $5; 1 star (Florence Lawrence), $40 for the week.

Interesting is one item among the late Valentino's relics, an application for membership in the Masons, which seems to deny his much publicized religious beliefs.

▽

News flash direct from Paramount's home office: "Dr. Psmythe, the noted psychologist, examined Gracie Allen the other day. The doctor is now in a nursing home."

Asked Dr. Psmythe: "Have you any hobbies?"

Replied Miss Allen: "Not since I was a little girl. I ride real horses now."

▽

The keep-cool management of the State theatre at Cincinnati advertised:

"There is much less humility in
Our theatre than on the street."

▽

F. H. Haskell, our editorial attache in the Pacific northwest, informs us about the California exhibitor, who, following the last earthquake, wrote to a brother in Oregon: "I'm writing this from a slab in the morgue. As yet I have not been identified, but I have hopes. Each day people come and stare at me and roll me over, hunting for the strawberry mark on my left shoulder, but no one will claim me.

"I wouldn't have written, but I bought five stamps today and I'm afraid they'll get me for hoarding if I don't use them up."

▽

The New Deal works! (Classified ad, discovered by the New York American's Ted Cook.)

SWAP GRAVES, 4, Maple Plot, Inglewood, value $340, for auto. 1616 Delta Ave., Apt. 7

▽

Fox says that Norman Foster, player, wears pink shirts and would like to be a hermit. Also, that the pink shirts distress everybody. If Foster continues wearing 'em, he will *be a hermit.*

▽

Jay Emanuel's Philadelphia exploitation ace, J. Hartley Groin, was assigned to work out a number of hot weather ideas for advertising, in place of the stereotyped "Twenty Degrees Cooler Inside." Mr. Groin's first contribution:

NABORHOOD BUTCHERS ARE INVITED TO
KEEP THEIR MEATS FRESH IN OUR
AIR COOLED LOBBY

▽

Item in Hollywood's Citizen-News: *Ruby Keeler, film actress, was unable to eat or sleep after the earthquake. In fact, she was so frightened that her husband, Al Jolson, bought her a beautiful diamond and jade brooch.*

That quiets them.

THE Hays advertising code was three years old the other day. Only four of the 16 advertising managers whose signatures appear on the original document hold the same jobs: Howard Dietz, MGM; P. L. Thompson, Erpi; Oscar Doob, Loew's; Paul Gulick, Universal. Then and now: Charles E. McCarthy, whose name is first on the pact, was head of Paramount's ad department; now he's at Fox. Glendon Allvine, then with Fox, is a producer on the staff of Merian Cooper, at Radio. Abe Waxman, who signed for Warner Brothers, has had an assortment of jobs since. He's freelancing. Bruce Gallup was with United Artists and is now with Donahue and Coe's ad agency. S. Charles Einfeld, advertising head in 1930 for First National, now holds that post at Warner-First National. Mark A. Leuscher, then with Radio-Keith-Orpheum, is now working at National Broadcasting.

Gar O'Neill, Pathe's ad chief in 1930, is with Erpi. Al Selig, former Tiffany advertising director, recently joined Phil Meyer's Helber Pictures. Hyatt Daab, the RKO "titain" of 1930, is quietly reposing in the agricultural districts of Connecticut. Michael L. Simmons, signer of the pact for Sono Art, now advertises Mr. Johnston's Monogram pictures. Gordon S. White, who was then head at Educational, now handles short subject activities at Fox, which distributes for Educational. Hank Linet, Columbia's 1930 ad man, is a lawyer on Broadway.

▽

Victor Jory has a walking stick with a clock in the handle and a box of matches carved into the middle of it. His watch, one inch square, has a complete chime system in it for hours and half hours. When he turns out the lights in his home a bell chimes; also, he adores cuckoo clocks. He would.

▽

Little Bits: . . . Nick Kenny wonders—if Bert Lown and Rudy Vallee were to bury the hatchet, would it be in each other's neck? . . . Nick says that Mr. James Schnozzola Durante turned down an offer of $5,000 on a certain radio program, at the "suggestion" of his MGM boss, Nick Schenck. . . . Fox's Victor Jory has his envelopes fixed with chocolate flavored glue on the flaps. . . . Universal's newest "Strange As It Seems" reel shows a house at Pigeon Cove, Mass., built entirely of newspapers. . . . Henry Garat adores bull fights (painted on Spanish fans). . . . Paramount denies that Mae West is going to play "Alice" in "Alice in Wonderland." . . . The World's Fair reminds oldtimers of the previous event, when Lee DeForest got himself a job pushing visitors around in wheel-chairs. . . .

California law requires that babies engaged for films be employed only 20 minutes out of every two hours, no individual "take" to last over 30 seconds. . . . Harold B. Franklin lost his gold pass key and identification card pass to his RKO theatres . . . Metro has compelted checking film inventories for the first half of 1933. There was only one reel unaccounted for. (And bicycles so popular.) . . . Victor Shapiro and Grad Sears met each other, very informally, in front-line trenches in France.

PAGING MR. ROOSEVELT

"Times are so tough in Hollywood," reports vaudevillian Dave Apollon, "that King Kong is now working as a monkey for a hand-organ man."

In the Cutting Room

advance outlines of productions nearing completion

HEADLINE SHOOTERS

Radio

A timely, colorful romance drama glorifying the newsreel cameraman. Strictly up-to-date and in line with the popular trend for vivid action and spectacle, the Agnes Christian Johnson-Allen Rivkin screen play is geared to a fast tempo under Otto Brower's direction. The cast is loaded with well known names, William Gargan, Frances Dee, Ralph Bellamy, Jack LaRue, Gregory Ratoff, Wallace Ford, Purnell Pratt, H. B. Walthall, Franklin Pangborn and Mary MacLaren, whose recent activities are well known to both the exhibitors and the fans.

Spectacle vies with romance for interest, with the use of clips of earthquakes, bathing beauty contests, fires, floods, noted recent news events providing the punch. Miniature effects accentuate this color.

Gargan, ace newsreel man, falls in love with sob-sister Frances Dee, while covering an earthquake disaster. Together they traipse all over the country covering big events. Frances, spurning the rough and ready Gargan when he suggests matrimony, goes back to her old southern home and fiancé Bellamy. A Mississippi River flood brings them together again. Disaster is caused by a faultily constructed dam which Gargan is fortunate enough to shoot as it breaks. The builder is a pal of Bellamy and Gargan promises to kill the film. Producer Gregory can't overlook such a bet, and with Gargan burning because Frances cold-shoulders him, it's released. The story turns gangster as LaRue kidnaps Frances in New York. Gargan frames LaRue to learn her whereabouts and the two lovers risk their lives in attempting to beat police to her rescue. Frances decides that Gargan is the boy for her, marries him, and they both set off in search of headline features to shoot and write about.

IN THE FOG

(Title to be changed)

Radio

Mystery melodrama, with a strong romantic twist, laden with plenty of weird thrills. The original and screen play is by Ruth Rose and is directed by E. B. Schoedsack. Additional dialogue is contributed by Robert Benchley, adding to the spontaneity of the contrasting comedy. The cast is particularly impressive, including Robert Armstrong, Roland Young, Laura Hope Crews, Helen Mack, John Miljan, Ralph Bellamy, Beryl Mercer, George K. Arthur, Henry Stephenson and Marjorie Gateson.

The locale is the Limehouse section of London. Armstrong, a visiting American, gets lost in the fog, wanders into a house and discovers a dead man. Rushing to notify the police, he returns to find the corpse gone and a typical British family, Stephenson, Gateson and Helen Mack, in its place. The cops and family think Armstrong is batty until he sees the supposedly dead man, Bellamy, signaling him. It develops that Bellamy is a spy trying to steal military secrets from Stephenson and an army officer. The yarn races all over fog-bound Limehouse with Bellamy and his gang getting hot and Armstrong in love with Helen Mack. The pair fall into his clutches, but Armstrong frames a story that leads Bellamy to believe that his pal, Miljan, is double-crossing him. A big fight ensues, and the fadeout has Miss Mack deciding that she'd rather live in America than fog-bound London.

The cast of this picture being pretty well known, the script has the stuff for all to turn in characteristic performances, but Benchley's material has given Roland Young and Laura Hope Crews lines and situations that are quite likely to hand audiences a real surprise.

FLAMING GOLD

Radio

A he-man, action thrill drama. The story is an original by Huston Branch, scenario by Malcolm Stuart Boylan and John Goodrich, and direction by Ralph Ince. All have been associated with the development of this kind of story and the cast which includes Bill Boyd, Mae Clarke, Pat O'Brien, Helen Ware and Rollo Lloyd.

The story is located in Mexican oil fields. Boyd and O'Brien, partners in developing independent wells, strike a gusher which is dynamited by Lloyd, agent of the big company combine. In New York to get additional finances, Boyd meets and weds Mae Clarke, a honky tonk dancer. Back in Mexico, the girl causes a rift between the pals, but Mae, really in love with Boyd, confesses her past to O'Brien. A fight is interrupted by another well coming in. Lloyd goes villainous again and fires the gusher, and the flames spread to the entire field. The pals are reunited in the efforts to quench the inferno, with love and complete understanding constituting the fade-out.

The burning oil fields will provide plenty of spectacle and thrill. The story indicates action will be fast and furious and the romance is calculated to fix audience sympathy on the girl. The title is particularly impressive.

FOOTLIGHT

Warner Bros.

Despite the title's sound, "Footlight Parade" is much different in theme idea and presentation technique than "42nd Street" or "Gold Diggers." Principally, the yarn is a fast moving comedy romance with a theatrical background for atmosphere. Music, other than scoring, is of little importance, save where it colors effects.

The cast is extensive, including a host of well known names in support of Cagney and Joan Blondell, numbering among others Ruby Keeler, Stanley Smith, Hugh Herbert, Frank McHugh, Arthur Hohl, Claire Dodd, Herman Bing, Paul Porcasi and Guy Kibbee.

Cagney, a hoofer, is made jobless by the coming of talkies. He ties up with a couple of fellows to produce prologues along the Roxy, Grauman, Fanchon-Marco line. The partners trick Cagney, steal his ideas and generally leave him holding the sack with typical Cagney reactions.

He finally makes the grade by producing a gigantic spectacle which, conceived and directed by Busby Berkeley, promises to be one of the most spectacular sequences ever incorporated in a picture. About 150 girls are included in the spectacle, which is shot in a big tank and features some new swimming-dance numbers that should have the patrons talking for months. So closely are Warner Bros. guarding the secret of this feature that no one is permitted on the set.

Comedy, mainly set in theatrical offices, predominates the Manuel Seff-James Seymour screen play which is being directed by Lloyd Bacon and Berkeley. The show looks to be pretentious and glamorous, with Cagney delivering the possibilities in both script and action.

THE DELUGE

Radio-KBS

In this picture, mechanical effects are of much more importance than either story or cast. Based on S. Fowler Wright's book of the same title, "The Deluge," in the John Goodrich Warren Duff screen play, directed by Felix E. Feist, narrates the imaginary destruction of the world. Miniatures by Ned Mann; Russell Lawson and Richard Cosgrove actually make the yarn. For showmanship purposes, the production values are of apparently much more importance than the cast, which includes Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore, Fred Kohler, Ralf Harolde, Edward Van Sleen and Samuel Hind.

In New York Peggy Shannon is about to start an around-Manhattan swim. News begins to trickle in that the world has been struck by a great disaster; the population is in panic. Earthquakes sink the Coast into the Pacific; the Great Lakes and the Gulf submerge the Middlewest; Europe has disappeared. New York alone seems to have escaped. Then the storm strikes. Winds and earthquakes topple skyscrapers. A tidal wave finishes the job. In the meantime, Blackmer has landed on an island, where Kohler and Harolde are fighting over Peggy. Martin protects her from the surviving Kohler. Falling in love, believing his own wife and family wiped out, they were rescued by Moore and brought to an island where Helen and the children are alive. The dramatic triangle ensues with Clair finally making the sacrifice, swimming away to leave Martin with his family.

Thrill of a different, imagination-stirring kind is the backbone of this show. The romance is ordinary; the mechanical effects and excitement engendered by disasters give it the novelty that predestines it as one of the most unusually spectacular films of the year.

RED MEAT

First National

This yarn has all the earmarks of being the "Silver Dollar" of the packing industry. The Charles Kenyon-Sidney Sutherland screen play is based on a story by David Karsner, who authored "Silver Dollar," and is directed by Al Green, who made that picture. Edward G. Robinson and Kay Francis are starred; the supporting cast includes Genevieve Tobin, Robert Barratt, Robert McWade, J. Farrell MacDonald, Henry Kolker and Paul Porcasi among the better known names.

Powerfully dramatic in conception and presentation, "Red Meat" is the story of an idealistic, artistic man (Robinson), who is pitchforked into running a big packing industry upon the death of his father. In the story of his career he metamorphoses into a hard-boiled, avaricious, ruthless business man, whose only soft spot is a love for the grand opera singer, Kay Francis.

Supplementing the Robinson action, which is as atmospheric as the title, one of the big features is the President Theodore Roosevelt prosecution of the notorious Spanish War tainted meat scandals that concentrated such terrific interest on old Chicago packing house methods and resulted in such great reforms.

Lichtenstein Dead on Coast

I. H. Lichtenstein, pioneer of the industry in the west, died at the home of a daughter in Los Angeles last week. He was president of the Western Poster Company, San Francisco, for years.

MOST SECTIONS TURNING ON DOUBLES

That a distinct sentiment against the double bill is predominant throughout the country is evidenced by reports from all sections. In many places bans against them are going into effect immediately, notably in Milwaukee. By the time the new selling season gets actively under way, it is expected that most sections will have shown a decided preference for running only one feature at a time. A detailed resume, by city, follows:

Alhambra Houses Ban Dual Bills

After a period of hectic argument over single billing and price cutting, the eight theatres in Alhambra, Cal., have agreed to end double features. They have also agreed on a minimum price of 20 cents for second-runs and 25 cents for first-runs.

Doubles Not a Problem

Double featuring in the Atlanta territory never has been a problem. The practice has been followed in only a few isolated cases and the same is true in Florida, in no instance in key cities.

Baltimore Against Duals

Exhibitors in Baltimore are generally against double feature programs, except in several small theatres in the residential sections.

Birmingham Drops Doubles

Five theatres recently signed agreements not to run double features and it is understood a number of other houses have signed. Only one downtown house has not participated. Leading first-runs never have shown them. Several second and subsequent run houses recently have added vaudeville to replace one of the features of the screen bill.

Buffalo Trend Toward Singles

Though all first-runs in Buffalo have been double-featuring for two years, the trend is now toward elimination. Shea's Hippodrome, the last downtown theatre to adopt twin bills, has discarded them in favor of more pretentious films at popular prices. Many neighborhood houses have experimented with one picture and have found no falling-off at the box-office, first consideration in the trend toward normal shows.

Chicago Bans Duals

Chicago, once the hot-bed of double features, shook off the twin bill yoke more than a year ago and exhibitors generally have been satisfied. The elimination of double features has resulted in a marked increase in the number of shorts, and theatres are giving much newspaper space to them.

Speeds Dual Move

To speed elimination of double features and to boost price scales, Cleveland has been divided into 10 districts, each of which will determine upon a plan of action. Nat Wolf, Warner theatre zone manager, recently said all his theatres play single features with assorted short subjects and that business generally has been improved. Many houses, however, are still continuing the policy.

Exhibitors are unanimous in condemning the double feature policy now in general practice locally. Meetings of the Cleveland Motion Picture Exhibitors Association have been held within the past month in an effort to eliminate duals by a gradual process of reducing the number shown over a period of weeks, after which further reductions will be made until they are entirely eliminated.

Columbus Against Doubles

Except for a few isolated spots, double featuring is not practiced to a very great extent in the southern Ohio and Columbus territory. Exhibitors generally, though saying such a policy has a tendency to increase patronage, are not committed to it because it increases overhead out of proportion to the additional revenue derived, and it prevents quick audience turnover. In some spots, however, dual bills continue as in the case of Loew's Columbus Broad, on a full week basis, and the RKO Majestic, four weekly on a split week policy. Independent theatres have formulated a tentative agreement with the first-runs to ban duals, effective July 15, provided all exhibitors shall have become a party to the pact by that time. Under this agreement it is proposed to limit dual features to one day a week, Sundays excepted, and two bills for the price of one are to be discontinued. Subsequent run exhibitors are not to show double features under any circumstances and agree to eliminate all previews unless as a special performance where the regular admission scale is charged. Columbus is the only Ohio city in which double-featuring has been practiced to this competitive extent.

Duals Continue in Des Moines

Theatres in Des Moines are continuing double featuring and several houses have sent reports to home offices showing substantial profits. The Paramount last week reported a 40 per cent increase with a double bill.

Duals Regular Practice

The nationwide trend toward elimination of doubles has not yet been felt in Detroit. It is a regular practice in all but the big downtown houses, although until recently, the Michigan, Publix first-run, was double-billing in lieu of stage shows. Allied has carried on a stiff fight against the double feature.

Singles Losing on Coast

On the Coast several theatres have closed their doors because of a drop in patronage since the elimination of double-billing in California. Independents lined up *en masse* against the single policy; affiliated theatres and major producers reported great improvement since the elimination of duals. Many sources have reported an increase of business amounting to 40 per cent for those houses running under the single feature policy. The market for short subjects is reported to have increased materially.

Many theatres in the Los Angeles area are appealing in vain to the Film Board to keep theatres in line on single features by "policing."

No Duals in Houston

Houston never has had the double feature problem. The one first-run exception was the RKO theatre with doubling in two of its pictures, a policy which the company adopted throughout the country for those two films.

Move To End Duals

Indianapolis exhibitors named a committee of local exhibitors to develop a plan of zoning so that any exhibitor using double features will be set back in playing dates. This plan is also in use in Chicago and throughout Minnesota.

Exhibitor Regulation Fails

Exhibitor regulation of double features has failed in Kansas City and the practice is firmly entrenched. Most exhibitors in Kansas City and Missouri territory are said to be averse to double featuring and excuse their continuance of it by saying they are forced to overbuy and that double billing is the only available outlet. Short subjects are generally regarded as an important part of any program. In Kansas City double billing is confined to two downtown "grind" houses and to all subsequent and suburban theatres with the exception of two Fox neighborhood houses of the de luxe type. Early in June two first-run theatres experimented with the double bill successfully.

Louisville Has No Problem

The only Louisville first-run house showing double features is the Brown, which on Friday nights, at the conclusion of its regular week's run, provides patrons with a preview of the Saturday picture. This makes for better than normal Friday night attendance. Otherwise the double feature program is chiefly confined to suburban houses, in combination with two-for-one admission attractions on other nights.

Duals Invade Miami

Miami's first double feature bill was offered at the Rex two weeks ago. It was in the nature of an experiment.

Milwaukee Ends Duals

Double-featuring in Milwaukee county officially was ended this week, with over two-thirds of the exhibitors declaring themselves opposed to the practice. Directors of the MPTO of Wisconsin and Upper Michigan have been striving for over two months to set up a uniform zoning and protection plan for Milwaukee county. With the dual bill policy fairly firmly entrenched in a dozen of the larger cities of Wisconsin the short subject has been having a pretty hard road to travel. Practically all second-run houses in Milwaukee and on many occasions a first-run had been playing double bills from time to time. Now, however, with a definite ban in Milwaukee, exchanges have voiced the hope that other cities will follow Milwaukee's lead and terminate the practice. Sixty Milwaukee theatres are participating in the dropping of duals.

Doubles End in Jersey

Elimination of duals, to be accompanied by an increase in admissions, is planned for all Warner theatres in New Jersey. Approximately 40 houses will be affected.

New Orleans Divided

Double-featuring has its champions and opponents in New Orleans, evenly divided. The Saenger theatres do not double feature nor does Loew's State. Several other first-run theatres which inaugurated double billing a few months ago found it profitable.

Duals Firm in Omaha

While double-featuring is on the wane in many key cities, the dual policy is as firmly entrenched in Omaha as it is in Kansas City. The latest first-run theatre to fall in line is the Orpheum under management of A. H. Blank. For the past year double features have admittedly "clicked" at the World, also a Blank house. The consensus is that the majority of film product cannot stand alone.

Doubles Frowned On

The double feature idea has been frowned on consistently in the Philadelphia territory. The Stanley-Warner circuit does not use it, and the MPTO of Eastern Pennsylvania,

(Continued on next page, column 3)

Says Nazis Oppose Political Pictures

(*Continued from page* 11)

ductions, are dead against the so called political or patriotic film or films, which have the glorification of the Nazi movement or its ideals for a subject.

Several producers who submitted such manuscripts to the censor for his O.K. were quite clearly told that such films were not desired and would not be passed by the censor if made, unless they can actually be called valuable from an artistic point of view.

At the beginning of the year several so called patriotic films had been started to be made and have now been released or are being released shortly. These were largely passed by the censor in order to avoid losses or in the one or other instance bankruptcy of the producer.

My firm, for instance, wanted to produce together with Ariel (Harry Piel) "The Life of Von Richthofen." Udet was supposed to be the star. Ariel advertised this picture in the *Film Kurier,* as production being started shortly. Piel was, however, told personally that for the moment such a film was undesirable but that perhaps next year there may be a chance that the censor would give his O.K. to it.

I enclose copy of a page from the *Film Kurier* No. 140 of June 17th and of the *Lichtbildbühne* No. 141 of the same date for your kind perusal. Similar articles have appeared the last few weeks in these and other trade and daily papers.

As a matter of fact these official warnings are justified by the poor box-office receipts of these socalled patriotic films.

When I read the article in Motion Picture Herald, I thought that it might interest you to hear the true facts direct from Germany. One thing is quite certain and that is the German people have never felt so secure and seen such order and quietness for the last 10 years, as we can observe and enjoy now.

I can assure you that the whole film trade including the Jewish elements, who are still in the trade, agree with us that it was high time that certain elements who brought the whole German film trade in disregard to foreign buyers, have now left the country. You know me well enough that I would not say such a thing if I did not think that I could tell you the actual truth. I would rather not write about such a subject at all. I am, of course, quite aware that also a few men have left with an absolute clean shirt, but these are only a few and I feel convinced that we will soon see those people back again at work.

A. E. HUEBSCH,
Transocean Film Co.,
Berlin, Germany.

June 19, 1933

—

The article in Film Kurier *of June* 17, *to which Mr. Heubsch refers, says, under the heading "New Film-Credit Bank Working":*

The new German Film-Credit-Bank, recently organized under co-operation of the Government, the film industry and the big banks, has commenced its activities at the headquarters of the "Spio," Berlin W 35, Bendlerstrasse 33. The board of supervising directors has appointed Dr. Reicherts as manager of the enterprise. Another executive director is to be appointed in the near future, while Dr. Paetel was engaged as assistant manager.

The purpose of the bank is the financing of the German film production and to place the entire industry on a financially sound basis.

The following conditions must be fulfilled by the applicants for production loans: The producer turns over to the bank his complete scenario and continuity with all rights thereto. He also submits satisfactory proofs for the fact that a suitable cast is at his disposal. He also proves that he has made a renting contract for the film or films in question with a German renting firm or that the closing of such contract is assured.

All partners to every contract closed with the bank must belong to an organization which holds membership in the "Spio" (central organization of the German film industry).

Credits will be granted on the basis of a finance agreement in which the producers of raw stock, the renters of recording apparatus, the studio renters and the laboratories are participants. By means of co-operation between these parties, the producer will be given a credit of 70% of the amount needed for his production. The remaining 30% he has to provide for himself.

The moneys for this system of financing will be obtained on drafts from the Dresdner Bank, the German Bank, the Reichskredit-Gesellschaft and the Commerz and Privat-Bank. These banks have, for the beginning, set aside the amount of 10 million marks for film ventures of this sort.

In each case of granted credits, the bank will appoint especially trained trustees for the control of the amounts expended during production and those returning from the renting establishments. These trustees are to take active part in the production management so that the producer will not only save salary payments but also will be reasonably sure that, under the collaboration of trained experts, he will avoid every possible waste during actual production.

Scenario Advisory Board Busy

An interesting report on the activities of the Scenario Advisory bureau of the German film authorities is given by Martin Cremer, the chief of this new institution. According to this report, Mr. Cremer has read not less than 798 scenarios and continuities during the past two months, on which the bureau had to pass its decision. The film industry, i.e. the producers, had handed in only 76 manuscripts, the balance was submitted by "authors" of every kind, old, experienced film novelists and writers as well as shop girls, factory workers and tailors.

One need not be astonished, therefore, that of this latter class of scenarios 530 were rejected and only 107 passed, while of the total of manuscripts submitted by the film firms, 50 were passed and only 8 rejected, the balance being still under consideration.

These figures prove that the advisory bureau is working under full steam. Although only a small percentage of the scenarios submitted has been passed, the selected continuities would still be sufficient for a very large part of the coming German production.

It is interesting to note that amongst the submitted scenarios only a very limited number deals with political or patriotic themes. One has learned to recognize that it is very difficult to make a really good political film. The experiences made by the advisory board are fully bearing out the justification of the frequent warnings of the Government to avoid the production of films of this nature as much as possible.

Producers using the scenarios passed by the advisory bureau can be reasonably sure to run no risks in regard to final censorship, as long as the studio execution is not contradictory to the spirit of the continuity.

Supreme Plans New Trailers

Supreme Screen Service plans early announcement of a new group of trailer subjects, indicative of the company's belief that lengthy trailers defeat their own purpose, causing annoyance on the part of audiences. The company announces a deal is now pending with a major circuit.

Seeks Circuit Bankruptcy

An involuntary petition in bankruptcy has been filed in federal court in Tampa, Fla., against Peninsular Theatres, Inc., by Universal Pictures Corporation.

Houses Returning To Single Feature

(*Continued from preceding page*)

Southern Jersey and Delaware, attack the idea vigorously at every appearance. Less than ten per cent are using dual programs.

Exhibitors Against Duals

The Portland, Ore., Motion Picture Club, composed of representative exhibitors and exchangemen, decided that double featuring would be a downward step. Practically no first or second run theatres are using them, and a few of the smaller houses blame block booking for the practice.

Providence For Doubles

"Where can we get the most for our money," is the slogan of theatregoers in Providence, and the Paramount and Majestic theatres, both first-runs, call the double feature a necessity. Long programs are in order as the industrial and collegiate population likes plenty of product for its 40-cent admission.

Virginia Immune from Duals

The state of Virginia has been free from the double feature. Many Virginia exhibitors, particularly those in Richmond, have declared themselves as opposed not only to duals, but to short subjects as well. Some will not run anything more than a newsreel beside the feature picture.

Move Fails in St. Louis

Double-featuring continues in St. Louis despite the efforts of Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, to end it. Mr. Wehrenberg has said that all the 49 independent exhibitors in this section, the receivers for the St. Louis Amusement Co., and the Skouras Brothers would be willing to eliminate duals, but that Warner Bros., owner of the Capitol and Lyric theatres, has refused to come into line. Warners contends that until the Missouri courts finally dispose of the receivership suits against the St. Louis Amusement Co. and Skouras Brothers Enterprises, both of which are controlled by Warners, the company will not be able to take any steps. Outside of St Louis, comparatively few double bills are presented by exhibitors.

Duals Denounced

Circuit theatres in Salt Lake City and a few other large theatres denounce the double feature bill, which is, however, adhered to by smaller houses.

No Foothold in San Antonio

While double bills have been given periodical tryouts in San Antonio, they never have managed to get a foothold. A few second runs show two features occasionally.

Ready for Duals Ban

The double feature plan seems to have but few friends in San Francisco, although a large percentage of theatres build their programs around the idea. Houses of the largest capacity, including the Fox, feature double bills, as well as houses of less than 300 capacity. Exhibitors have declared themselves but everyone is waiting for someone else to make the first move.

Seattle Falls in Line

Seattle exhibitors generally are falling in line with the nationwide attitude on double features. First runs have abolished the dual feature program entirely.

Tampa Situation

The double feature program is used in Tampa almost exclusively by second-run houses, and according to box-office reports they are more appreciated by the public than the single feature.

take a leaf out of our book!

TAKE ANY OF THE LEAVES IN OUR BOOK...AND YOU'LL FIND THEY MEAN *business for you!*

Two big ones to start with

MARLENE DIETRICH in "The Song of Songs", with Brian Aherne, Lionel Atwill and Alison Skipworth. Directed by ROUBEN MAMOULIAN.

Those who have seen this picture say it is the finest "Dietrich" ever made—and you can believe it!

CHEVALIER, with Sylvia Sidney, in "The Way to Love". Sweet, appealing Sylvia playing opposite dashing Maurice in a down-to-earth romance decorated with some of the most tuneful music ever written.

• You will know that happy days are here again when you play this one!

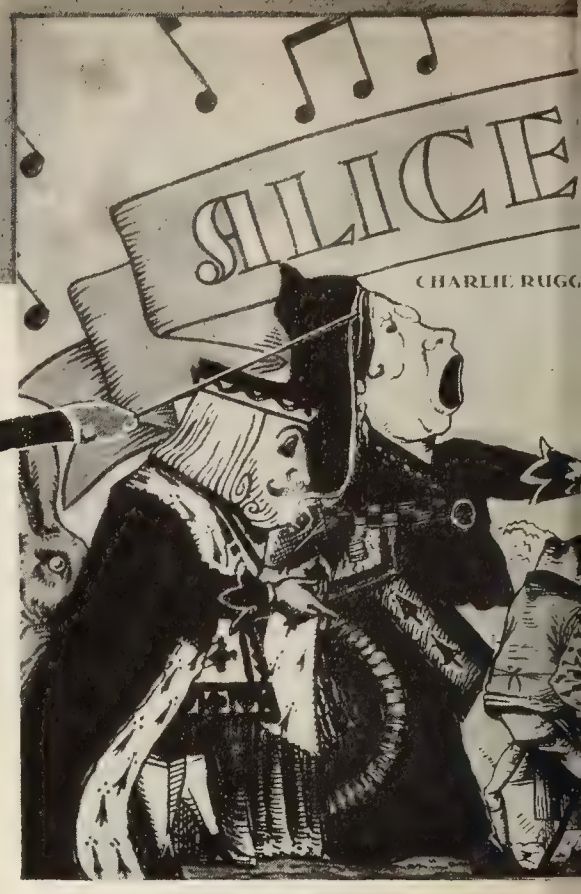
Who wouldn't welcome her with open arms!..

MAE WEST, that curvacious Diamond Lady who does right by every box office.

a natural! The FOUR MARX BROTHERS in "DUCK SOUP"...their funniest picture, embellished with girls, bright with music. Directed by Leo McCarey.

turn to the nex
page for more

Now get a load of these!



"ALICE IN WONDERLAND." Backed by reams of publicity on The Search for Alice, this picture released during the Yuletide season becomes the greatest natural holiday attraction ever produced.

DIETRICH...the one and only MARLENE in TWO MORE PICTURES. Directed by Josef von Sternberg.

"DESIGN FOR LIVING"...Noel Coward's smash hit—play of the year, with Fredric March, Miriam Hopkins, Douglas Fairbanks, Jr. Directed by Ernst Lubitsch.

"50 YEARS FROM NOW"... one of the biggest exploitation pictures ever conceived.

"THE SEARCH FOR BEAUTY"... already the newspapers of the country are flooded with publicity on this picture. It means money, money, money to every exhibitor.

"CHRYSALIS"...with Miriam Hopkins, Fredric March, George Raft, and Frances Fuller. Another big smash hit play. A sure-fire success as a screen entertainment.

"ONE SUNDAY AFTERNOON"... with Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller, Roscoe Karns. The runner-up for the Pulitzer Prize. One of the most delightful and human entertainments of the year, with a sock ending.

IN WONDERLAND

From Lewis Carroll's famous story with

ALISON SKIPWORTH · MARY BOLAND

Released just in time for Holidays

Alice In Wonderland — Story [illegible] — [illegible] — [illegible] —

"FUNNY PAGE"
with
W.C. Fields, Charlie Ruggles, Jack Oakie, Wynne Gibson. Directed by Leo McCarey—75,000,000 people waiting for this picture.

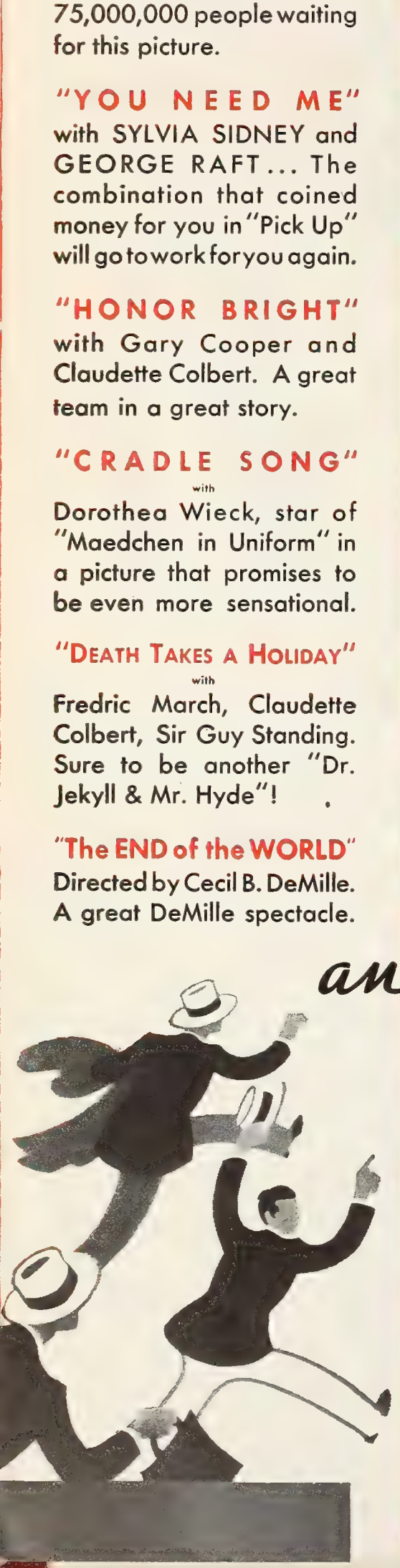
"YOU NEED ME"
with SYLVIA SIDNEY and GEORGE RAFT... The combination that coined money for you in "Pick Up" will go to work for you again.

"HONOR BRIGHT"
with Gary Cooper and Claudette Colbert. A great team in a great story.

"CRADLE SONG"
with
Dorothea Wieck, star of "Maedchen in Uniform" in a picture that promises to be even more sensational.

"DEATH TAKES A HOLIDAY"
with
Fredric March, Claudette Colbert, Sir Guy Standing. Sure to be another "Dr. Jekyll & Mr. Hyde"!

"The END of the WORLD"
Directed by Cecil B. DeMille. A great DeMille spectacle.



and more!

. . . Look at this shower of leaves! They will shower down gold for you!

and more!

and more! Get the PARAMOUNT PRODUCT ANNOUNCEMENT BOOK for 1933-34 NOW . . . and see all the good things that are coming to YOU! . . . . . .

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 180.—(A) What dangers are set up by "boosting" fuses? (B) Is fuse boosting justifiable under any conditions. (C) What should govern the fusing of ordinary circuits? (D) What two things must govern the fusing of motor circuits, and what provision for excess fuse capacity do underwriters' rules make in the matter of motor circuits?

Answer to Question No. 173

Bluebook School Question No. 173 *was: (A) From what material is the best port fire shutter made? (B) What, in your opinion, provides the best and really the only protection from panic in motion picture theatres? (C) Give us your own idea as to how port shutters should be fused, and where the fuses should be located. (D) In a properly ventilated projection room having good port shutters so fused that they will fall automatically within one second of the starting of any film fire are audiences in danger from a film fire? (E) Can such a system be installed without prohibitive cost?*

The number and excellence of acceptable answers were a surprise. From what I have seen in the matter of port shutter fusing, I had expected a considerable drop, but the following know what is best (let us hope they use it):

S. Evans and C. Rau; Dale Danielson; G. E. Doe; J. Wentworth; K. Dowling; W. Ostrum; T. Van Vaulkenburg; E. Parkenson; H. Edwards; J. W. Morrison; R. K. Wayland; L. VanBuskirk; B. Doe; O. Garling and B. Diglah; G. Lombard and J. Ahrenson; G. L. Grimes; T. L. Shelton and M. H. Sanders; A. E. Wyatt; D. N. Peters; B. R. Compton and B, Gaitsley; D. Donahue and L. Peterson; A. Bailey; R. L. Henderson; D. L. Solomon and P. Hadley; R. Sanders; M. Compton, L. N. Galley and D. E. Ellis; M. L. Wright; G. N. Wrail; P. N. Pundray; W. D. Adamson and L. Simmons; H. D. Cylor; G. E. Eddy and D. J. Bullett; T. D. Cudmore and J. L. Richards; J. L. Major and D. B. Bates; S. G. Goss and P. Lambert; T. R. Schultz; D. L. Bentley; R. D. Grimes and A. Lomberg; J. S. Henderson; L. S. Marksley and J. S. Bischoff; M. N. Daniels; L. I. Trigley; G. G. Breston; G. Ackerson and P. L. Talley; M. R. Jackson; B. T. Daniels; H. D. Davis; L. L. Lang; R. Dinmat and P. L. Algy; H. Steele and T. Potter; N. S. Darby and L. Thompson; D. Johnson and A. Lomberg; T. L. Shelton; D. U. Tomms, P. L. Mangan and G. Davis; M. R. Winning and N. Daniels; L. R. Toli and B. I. Summers; D. Lilley and G. Thompson; P. W. Edwards; G. M. Marksley; T. and M. S. O'Brien; M. R. Cass; G. M. Johnson; G. C. Hendrie and B. T. Sampson; H. B. Jenkins; H. M. Evans; M. Donahue; D. Holler and B. Ilers; T. R. MacAllen; N. Gault; F. O. Olliver; L. and C. D. Dodson; N. D. Sailer; P. W. Edwards; H. D. Schofield; F. D. Samuels.

We will let M. R. Jackson tell us about Section A. He says: "Port fire shutter material must have certain characteristics, namely: first, it must not be subject to warping or twisting out of perfectly flat shape or form; second, it must have sufficient weight to insure closure, even in spite of some possible slight binding (binding, of course, should not be, but 'things happen' in even the best regulated theatres); third, it must, of course, be able to resist the action of both heat and flame."

"Of materials most fully complying with these specifications, asbestos mill board and iron come first. Which may be selected makes little difference, provided each be of correct thickness. Asbestos millboard should be three-eighths of an inch thick. Iron plate should be not less than one-eighth of an inch thick. Three-sixteenths of an inch is, perhaps, somewhat to be preferred because of the added stiffness and weight and less possibility of warping under heat. If iron be selected, then it should fall upon shredded asbestos packed into the lower groove—this in order to deaden the sound of the fall."

(B) There were many excellent answers to this one, but I believe G. E. Doe has covered the matter a bit the best. He says, "Prevention of knowledge that a fire is in progress, which may be accomplished by instantaneous closing of the port shutters and providing for means of removal of smoke and gas as fast as it is formed by combustion. Thus an audience sees no evidence of fire and cannot know one is in progress."

(C) This section was, through oversight, a practical duplication of Section C, Question 172, which see.

(D) Lester Van Buskirk voices the opinion of every one by saying, "With a fireproof projection room equipped in accordance with the question as set forth, audiences would be in no danger whatsoever."

(E) S. Evans and C. Rau say, "Such a system may be installed without prohibitive cost. In fact it may be done very cheaply by means of a system of cords alone, the same containing proper fuses; or by a combination of an iron bar or rod and cords." To which Van Vaulkenburg adds, "Any man worthy of the title projectionist can, by consulting the Bluebook and using his brains, install such a system and do so at insignificant cost."

NOTE THESE CORRECTIONS

In F. H. Richardson's Comment, on pages 29 *and* 31, *of the July* 1*st issue of Better Theatres, there were two printers' errors which have probably caused readers a certain amount of confusion. These corrections will enable them to read properly the passages involved.*

At the bottom of the second column on page 29, *a line of type was dropped in making a correction, so that the article does not continue properly to the next page. The entire passage should have read, ". . . . second, the breaking of the 'stick' circuit to any relay located to the right in the circuit; and, third, the connecting of the proper photocell output to the amplifier input."*

On page 31, *the second paragraph from the bottom of the single column appears as a part of the article, "Wire Heating and Dry Cell Design," due to an accidental elimination of several lines of type, including a heading and a short paragraph. This paragraph, together with the several that follow it (continuing over to page* 32), *refers to a recent meeting of the New York Section of the S. M. P. E.*

'SOME DAY PRODUCER WILL WAKE UP'

PLEADS FOR FILMS OF RURAL LIFE

To the Editor of the Herald:

I note with considerable alarm that the producers are already planning to grind out just as many pictures next season as ever before. I believe both the producer and the exhibitor could profit greatly by a much diminished production. The only increase we need is in the production of pictures concerning small town and rural life—"simple stories about simple people!"

According to the last census, slightly more than one-half of all the people in the United States live in towns under 2,500 population, or on the farm. Scarcely a dozen pictures a year, of this type, are being produced. "State Fair" and "Rebecca of Sunnybrook Farm" would qualify in this class, and are they box office! Some day, one (or more) of the producers will wake up, and produce a group of "rural" shows that will be a God-send to the producer, the exhibitor, and to the patron in all towns, large and small.

I expect to agitate along these lines for the next 20 or 30 years, if necessary. If a few hundred more exhibitors will do the same thing, perhaps we can accomplish something.—L. V. Bergtold, Manager, Opera House, Kasson, Minn.

FAN MAGAZINES AND AUDIENCES

To the Editor of the Herald:

The writer has been continuously an exhibitor of motion pictures since 1908 and for the past few years I have noticed quite a difference in the attitude of the general public toward pictures as well as a general falling off in the attendance of children.

Many good reasons are advanced for this condition, which is growing more alarming every day, but I believe there is one reason which has been generally overlooked, at least I have not heard it discussed, and that that reason is the socalled fan magazine. There are many of them filling the news stands and no doubt you are familiar with them.

For instance, I wish to call your attention to the June number of "Broadway and Hollywood Movies," and the story published therein entitled "What Price Decency?"

I am merely mentioning this particular item as an example; there are many such magazines and many such stories published. These have a wide circulation and tend to create a wrong impression of motion pictures and we can't blame conscientious mothers and dads for keeping the kids away from the theatre.

In addition to the fan magazines, we have criticisms on the pictures in daily newspapers and such magazines as *Liberty* which possibly may be well meant but there is entirely too much of it fed to the public, pictures providing good entertainment are often poorly rated and the public goes shopping only for the socalled four-star pictures.

I believe any exhibitor will agree that the attendances at the theatres have become rather irregular and spotty and while the depression has something to do with this, we cannot overlook the fact that the public now knows entirely too much in advance through the critics and fan magazines, and some of the general impressions they get are entirely wrong, tending to keep them away from average pictures which provide good entertainment.

There are of course a lot of really poor pictures made, but not so many as one might be led to think, and with the great number of fine short subjects, etc., which are available today it is possible to give the public a fine two-hour or even longer show even if the feature is not rated at four-star.

Personally I feel that the motion picture industry could get along nicely without the fan magazine.—John Guthrie, Guthrie and Majestic Theatres, Grove City, Pa.

ELIMINATIONS AND THE CODE

To the Editor of the Herald:

Bearing out all of the statements and arguments contained in your editorial "That Other Code," in last week's Herald, I submit below just a few of the eliminations made by the Ohio Censor Board last week:

1. *Eliminate* episode where couple are seated on settee and girl is singing—"In my cerebellum I feel a biological urge, etc.," and the man is singing—" . . . I feel in favor of a merger down the Old Ox Road." Eliminate speech where J and girl open closed door and look in and girl screams.

2. Eliminate following remark made by girl in classroom—"You can learn much more in an automobile than you can in a four-year course."

3. Eliminate following sung by girl—"With my biologic urge, I'd incorporate and merge, if 'twere only to perpetuate his kind."

4. Eliminate action of H presumably slapping girl on rear, back to counter. Also eliminate accompanying dialogue: Girl—"Hey, who do you call that?" H—"The Greeks hada worda for it." Eliminate line by H—"They didn't call it promenading when I was a boy." Eliminate line by girl—"If you're going to be good, who wants you?"

5. Eliminate following remark by man in reference to his number of children—"Father, you always wanted me to be ambitious," and reply by father—"Yes, but you overdid it."

6. Eliminate remarks: "It's nice work if you can get it." "Yeah, these stairs are killing me."

7. Eliminate remark by man at bar—"I'd say that J is handing out another of her souvenirs." Eliminate speech—"I've seen everything and I've done everything, eh, J?" Eliminate underlined words—"I'll accept your offer *if you make it your room.*"

As you state, the screen dramatization of filth, vulgarity and obscenity has added nothing to the earnings at the box office.

Your article well points out that more than three years ago the industry *professed* to adopt a code pertaining to the production of pictures. As I can hardly believe that this code was adopted without the sanction of the leaders of the industry, it must be assumed that the latter are just as much to blame for violations of the code as are those who are directly responsible for the production of the objectionable pictures.

What we need in this business more than anything else is someone vested with sufficient authority *who will be obeyed* when he says *"Thou shalt not."*—P. J. Wood, Columbus, Ohio.

DRIVING OUT PATRONAGE

To the Editor of the Herald:

Reading in your columns the many protestations on the present method of making motion pictures, I find myself heartily in accord with many of these complaints.

The question is often asked, "What is the matter with show business?"

In my mind the producers will soon have us all wiped up.

They are driving the patronage from the theatre.

The maternal question is now being injected into mostly every picture that is produced.

In the minds of these producers, the public has degenerated to the level of animals.

The younger class is being kept away from the theatre through fear of being embarrassed and insulted by the constant use of such phrases as: "My wife is having a baby," "She can't, she's having a baby," and many other such unnecessary comments. These remarks have divorced the theatre almost entirely from the young people trade who formerly attended by couples or in crowds.

If there was any comedy, drama or some kind of entertainment derived from the use of such common remarks there might be some justifiable reason for the use of these phrases.

It might be that the producers come from the animal kingdom so dominated by the jackass that they hope to degenerate the minds of the later generation to their level. At least they are keeping many of the young generation away from the theatre through fear, and the older ones stay away through disgust.

A lady upon leaving the theatre the other day remarked that "The last four pictures she had seen had something unnecessary about a baby. I often hear the young girls say that they are almost afraid to attend a theatre with a young man for fear of being embarrassed. They are killing the show-business."

I have never favored censorship, believing the public capable of censoring their own amusements, and more than ever I now see that I have been right in my contention. They have about censored the theatre out of business through their non-attendance.

If the producers have become so calloused that thay have lost all sense of decency and respect for the public taste it is high time the exhibitor rise up and demand a strict censorship for the protection of the theatre as well as theatre-goers.—W. J. Wilke, Liberty Theatre, Graham, Texas.

309 FEATURES FROM SIX COMPANIES; PLAN TO START SEASONS IN JANUARY

Increase of 17 Pictures Over This Season Shown by Same Distributors; Decentralizing and Business Activity Factors

The second week of sales conventions of motion picture distributors brought to market an additional group of 102 features from Fox and Columbia, thereby increasing to 309 the total number of features scheduled by six large companies for 1933-34. This compares with 292 productions distributed by the same companies this season. The increase is notable because of previous discussions looking to curtailed production. Widened market possibilities as a result of decentralization of exhibition and a belief that all theatres shortly will benefit from improvements in the nation's business, influenced the increase.

At the same time, executives of the large companies took under advisement a preliminary plan to change the motion picture season to conform with the calendar year, releasing the first feature each year on January 1. If adopted, the idea would not be made effective until January, 1935.

Sales conventions were held during the week by Fox Films and by Columbia, and immediately the sales men of both companies joined those in the field of MGM, Paramount, Radio and Universal, in a highly competitive campaign to dispose of the new group of features and shorts. A comparison of releases scheduled by these companies follows:

	1932-33			1933-34		
	Features	Two Reels	One Reel	Features	Two Reels	One Reel
Columbia ...	48	24	80	48	26	104
Fox & Educ.	48	46a	124b	54	52a	116c
MGM	48	46	43	48	56	49
Para.	60	101	30	65	24	101
Radio	62	42	65	52	54	52
Univ.	26	26	39	42	52	59
Totals	292	285	381	309	264	481

(a) All Educational releases.
(b) 88 Educationals, 36 Fox.
(c) 65 Educationals, 50 Fox.

SERIALS: 1932-33, Radio 1; Universal, 5. 1933-34, Universal, 5.

NEWSREELS: Each distributor, excepting Columbia, releases 104 newsreel issues annually.

An increase in production schedules of some 100 one-reel subjects above the current season was reported to have been prompted by the movement to terminate double bills, thus widening the market for all types of shorts. The distributors, however, evidently feel there will be more room next season for one-reelers than for two. Only United Artists and Warners are still to hold conventions. United Artists will meet July 17; Warners has not set a date.

MPPDA Members Discuss Changing Season

Some of the distributor members of the Motion Picture Producers and Distributors of America are said to be in accord with a proposal to change the film season to conform to the calendar year, a plan which has been the subject of much discussion at recent meetings in New York. Because of the banking situation which interfered with all businesses in the spring, the companies postponed this year's sales conventions from the usual May period, to July 1, thereby delaying the actual sales season two or three months. The new plan would be worked out through a similar mutual understanding among all MPPDA distributors. Instead of holding sales conventions in May and June, as heretofore, launching industrywide sales activities during the summer, with actual marketing commencing on September 1, the new idea would have meetings in September, with sales drives in the autumn and actual releasing starting January 1.

Principal reasons for such a change are said to be the advantages offered by selling during the livelier fall periods, instead of in the summer when business generally is uncertain at best. It also was pointed out that the present system is predicated on the old legitimate theatre idea, which is no longer applicable to the motion picture theatre because cooling systems now bridge the summer gap. Widespread use of cooling systems, and other factors in exhibition have resulted in keeping most of the country's large runs and the majority of other houses open during the summer.

Distributors Holding Out Releases

Convention announcements of new product during the week by Fox and Columbia detailed a definite number of titles and also a group untitled, in keeping with the new trend to withhold a number of feature selections in order to select the most timely subjects later. About 35 per cent of all pictures scheduled by the six companies which have held sales conventions to date, have not been determined. Another possible effect seen is the lessening of substitution difficulties with exhibitors. The

Proposed Swing to Calendar Year Would Bring Selling in Active Fall Months; Cooling Systems Also a Reason

compilation which follows indicates the extent of the new policy:

	Features Scheduled	Definitely Selected	No. Not Selected
Columbia	48	26	22
Fox	54	43	11
MGM	48	29	19
Para.	65	51	14
Radio	52	23	29
Universal	52	23	19
Totals	309	195	114

New product scheduled by MGM, Paramount, Radio and Universal was reported on last week in MOTION PICTURE HERALD.

Additional new plans of distributors for 1933-34 and sales and convention activities of the week follow:

Alco Productions

Series of six one-reelers, "Secrets of the Hands," written by Dr. Wm. G. Benham, character analyst, will be made in New York at Fox studio, for independent distribution.

Allied

"One Year Later," was placed in work as the first of four features for 1933-34, E. Mason Hopper directing.

Animated Pictures

Ub Iwerks' company will produce two new cartoon series. Animated makes "Flip the Frog," for current Metro release.

British International

BIP decided in London last week to make 36 features for 1933-34, 12 to be shipped to the U.S. This group will concentrate on American players and directors. Bebe Daniels is set for the first, Constance Cummings, the second, and Thelma Todd, the third.

Columbia

The annual sales convention began Monday at Atlantic City, where the company announced 48 features, 26 two-reelers, seven series of one-reelers. The features:

Three so-called "roadshow" specials, one each

(*Continued on page* 34)

The cubs of Leo the Lion, otherwise Metro-Goldwyn-Mayer, in sales convention assembled at the Book-Cadillac Hotel in Detroit last Monday and Tuesday, that being the first of two meetings, the other at Kansas City. Felix F. Feist, general sales manager, started the ball rolling. With him, among others on the dais, is Hal Roach.

SALES FORCES LAUNCH NEW SELLING SEASON AFTER FOX-EDUCATIONAL CONVENTION

FOX LIST INCREASED FROM 48 TO 54

Sidney R. Kent, as president of Fox Film Corporation, appeared late last week before the exhibitors of the country with the most ambitious program ever arranged for the company, embracing 54 features, 50 short subjects and 118 one and two-reelers from Educational Pictures, E. W. Hammons, president. Truman H. Talley's Movietone News, 104 issues, will be continued under its present policy.

John D. Clark, general manager of distribution, led some 225 members of the distribution division, both from home office and the field, to the Ambassador hotel in Atlantic City, where a three-day sales convention was held, beginning last Thursday morning, to discuss plans and policies, product and personalities in connection with the marketing of the combined Fox-Educational program for 1933-34.

Authors and playwrights of prize-winning novels and stage productions were announced as recruits to write or adapt the new product, much of which is the work of famous writers, principally J. B. Priestley, Rachel Crothers, Kathleen Norris, Peter B. Kyne, I. A. R. Wylie, James Gould Cozzens, John Balderston, Zane Grey, Will James, Alfred Savior, Margaret Kennedy, Richard Aldington, Preston Sturges, A. C. Cronin, Earl Derr Biggers, and others.

Increasing Features by Six

Increasing its feature output by six productions, the company outlined at the convention some 43 titles out of the scheduled 54. The difference will be made up during the season. The withholding of 11 titles is in keeping with the trend to select subjects of timely interest as they develop during the season.

Mr. Kent announced to the delegates the appointment of Charles B. Cochran, noted London theatrical producer, and Archibald Selwyn, well known American producer, as associate producers for Fox. Both Mr. Selwyn and Mr. Cochran will continue their activities in the theatre here and abroad in association with Fox. Winfield Sheehan, vice-president in charge of production, will come to New York shortly for conferences with Mr. Selwyn. Both will then travel to London for an exchange of ideas with Mr. Cochran, and to survey the field of Continental plays and players. The three will later go to Hollywood to observe actual production methods at the Movietone City. Both new associates will work with D. A. Doran, Fox story head, in searching for new talent and plays.

Jesse L. Lasky, independent producer, will contribute six features to the Fox program in 1933-34. Sol M. Wurtzel will supervise 20 and Al Rockett, 10. Three produced abroad by British Gaumont, and supervised by Erich Pommer, are included in the new group.

The company will concentrate heavier than ever before on star product, having already lined up Janet Gaynor for three, likewise James Dunn and Sally Eilers. Lilian Harvey will star in four; Henry Garat, in two musicals. The complete star roster for Fox's 1933-34 features includes:

Pictures for 1933-34

Will Rogers, Janet Gaynor, Warner Baxter, Clara Bow, Lilian Harvey, Henry Garat, Leslie Howard, Heather Angel, Sally Eilers, John Boles, Spencer Tracy, Colleen Moore, Marian Nixon, Elissa Landi, Lew Ayres, Norman Foster, James Dunn, Victor Jory, Myrna Loy, Adolphe Menjou, Henrietta Crosman, Henry Stephenson, Harvey Stephens, Preston Foster, Raul Roulien, Mimi Jordan, Warner Oland, Sid Silvers, Zasu Pitts, Madeleine Carroll, George O'Brien, Beryl Mercer, El Brendel, Herbert Mundin, Jessie Matthews, Louise Dresser, Conrad Veidt, Herbert Marshall, Philip Merivale.

The forthcoming pictures for 1933-34, will include:

"Pilgrimage," by I. A. R. Wylie, with Henrietta Crosman, Marian Nixon, Norman Foster, Heather Angel; directed by John Ford.

"My Lips Betray," Lilian Harvey's first starring picture in America, with John Boles and El Brendel; directed by John Blystone.

"Life's Worth Living," adaptation of "The Last Adam," by James Gould Cozzens, starring Will Rogers, featuring Louise Dresser, Vera Allen, Marian Nixon and Ralph Morgan; directed by John Ford.

"Berkeley Square," John Balderston's play, featuring Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne; directed by Frank Lloyd.

"The Power and the Glory," by Preston Sturges, with Spencer Tracy and Colleen Moore; directed by William K. Howard.

"Paddy, the Next Best Thing," Gertrude Page's novel, starring Janet Gaynor and Warner Baxter, with Harvey Stephens and Walter Connolly; directed by Harry Lachman; dialog director, Edwin Burke.

"Hoop La," Clara Bow, with Philip Merivale and Norman Foster.

"The Good Companions," Fox-Gaumont-British production, from the play and novel by J. B. Priestley, with Jessie Matthews.

"The Worst Woman in Paris?" by Monta Bell, with Adolphe Menjou, Myrna Loy, Harvey Stephens; directed by Mr. Bell.

"Jimmy and Sally," an original, with James Dunn and Sally Eilers.

"Peking Picnic," from Atlantic Monthly novel by Ann Bridge.

"Orient Express," by Graham Greene, with Heather Angel, Norman Foster, Herbert Mundin.

"The Grand Canary," by A. J. Cronin, with Warner Baxter.

"All Men Are Enemies," by Richard Aldington.

"The Constant Nymph," by Margaret Sanger; second Fox-Gaumont-British production.

"Smoky," Will James' story of a horse.

"Marie Galante," by Jacques Deval, with Spencer Tracy.

"The Mad Game," from the novel "Lead Harvest," by Edward Dean Sullivan, with Spencer Tracy, Ralph Morgan, Claire Trevor; director, Irving Cummings.

"As Husbands Go," play by Rachel Crothers.

Original Filmed in Malay

"3 Against Death," an original filmed in Malay, with Marion Burns, Kane Richmond, Harry Woods.

"David Harum," by Edward Noyes Westcott, starring Will Rogers.

"There's Always Tomorrow," Saturday Evening Post story by Anne Cameron, starring Will Rogers with ZaSu Pitts, and Florence Desmond.

"Walls of Gold," American Magazine story by Kathleen Norris, with Sally Eilers and Norman Foster.

"I Was A Spy," third Fox-Gaumont-British production, from the novel by Marthe McKenna, with Herbert Marshall, Madeleine Carroll, Conrad Veidt.

"My Weakness," Lilian Harvey's second American film, with Lew Ayres, Sid Silvers, Boots Mallory, June Vlasek; directed by David Butler.

"Charlie Chan's Greatest Case," by Earl

AUGMENTED SCHEDULE OF LONG AND SHORT FEATURES ANNOUNCED AT KANSAS CITY

118 OF 168 SHORTS FROM EDUCATIONAL

Derr Biggers, with Warner Oland, Heather Angel; director, Hamilton MacFadden.

"Fox Movietone Follies," musical, with dances staged by Sammy Lee, music by Richard Whiting, which will feature every star in Movietone City.

"Kiss and Forget," musical with Henry Garat.

"Dressed to Love," play by Alfred Savoir, with Elissa Landi.

"Sleepers East," by Frederick Nebel.

"In Your Arms," third Lilian Harvey production.

"I Am A Widow," with Elissa Landi, John Boles, Ralph Morgan.

Three from George O'Brien

Three George O'Brien features: "The Last Trail," by Zane Grey, with Claire Trevor; "Nerve," by Peter B. Kyne, and "Frontier Marshal," by Stuart Lake.

"3 On A Honeymoon."

"I Come From Hell," original to star El Brendel.

"Madness For Two," a story laid in the Ural Mountains.

"Woman and the Law," a Spencer Tracy-Sally Eilers feature.

"Odd Thursday," by Vera Caspary, with Warner Baxter.

"The Favorite," another James Dunn-Sally Eilers co-starring film.

"The World Moves On," by Reginald Berkeley, to be directed by John Ford.

"Aniakchak," "a film of a natural phenomenon," by Father Hubbard, famed Arctic character.

Sales Policy Unchanged

The Fox sales policy for the 1933-34 season will remain unchanged, according to John D. Clark, general manager of distribution, who has instructed the field force to follow the same lines pursued during the season now reaching its close. Percentage deals will be closed whenever feasible and the salesmen were told that the ideal contract, in situations where the complete lineup of 54 pictures is sold, would be to sell a minimum of 16 on percentage and guarantees and the remainder flat.

Herman Wobber, Pacific Coast representative, announced plans for a Sidney R. Kent drive to get under way in September and to run 13 weeks.

Declaring that Fox's skies are now clearing, Mr. Kent on Friday told the convention that when he took over the presidency of the company last April he was faced with 75 major problems. Now, he said, there is only one remaining. He did not, however, make specific mention of this one problem, but it was generally thought at the time to be the reorganization plan of the company. The 75 major problems covered indebtedness involved in purchase of various companies here and abroad and law suits. Mr. Kent dealt specifically on three of them in order to show the magnitude of the difficulties confronted.

One of the three problems was the British-Gaumont situation, for which the company paid $20,000,000 for a 45 per cent interest. The theatre situation in which Fox became involved in Australia to the extent of $4,500,000 is now well in hand, Mr. Kent told the delegates. He also spoke of the internal factors in the Fox West Coast receivership.

Mr. Kent said that Fox now has in the bank $1,750,000 and would emerge with no debts and no bank loans.

Educational Well Represented

Educational was represented at the Fox convention by a group headed by E. W. Hammons, its president, who addressed the convention; Jack H. Skirball, general sales manager, and Sol R. Edwards, assistant sales manager. The following district managers were also in attendance:

J. J. Scully, Boston; David Dubin, Chicago; G. C. Blumenthal, San Francisco; Joseph Kaliski, Atlanta; H. R. Skirboll, Cleveland; J. A. Bachman, Philadelphia; Harlan Starr, Detroit; Gordon S. White, director of advertising and publicity, and Harvey Day, special sales representative, completed the group.

Fox's 272 short subjects will include 104 semi-weekly issues of Fox Movietone News; 26 reels of the Magic Carpet travel series, 12 reels of "Adventure of the Newsreel Cameraman", 12 reels of "Movie Tintypes" and 118 Educational subjects, including 52 two-reelers.

The Movie Tintypes are new to the Fox list, being a collection of old Edison photoplays. The "Newsreel Cameraman" reels are to be under the supervision of Truman Talley.

The Magic Carpet series of 26 one-reelers are especially photographed shorts made by a selected camera crew all over the world.

Fox will release 118 subjects made by Educational Pictures, the only major producers making short subjects exclusively. Of this number 52 are two-reel subjects including:

Six "Star Comedy Specials," produced as miniature comedies with a star as the lead of each.

Six musical comedies; in keeping with the new musical trend in films.

Eight Andy Clyde comedies.

Six Moran and Mack comedies; starring the "Two Black Crows."

Six Tom Howard comedies.

Six "Frolics of Youth"; a new series.

Eight Mermaid comedies; a series of "rough and tumble" comedies.

Six Coronet comedies; a series of sophisticated comedies.

In the remaining 66 one-reelers to be made by Educational and released by Fox, will be 26 Terry-Toons, animated cartoons; 6 Baby Burlesks, featuring baby stars; 6 Song Hit stories, dramatizations of popular songs; 10 Treasure Chest reels; 6 "As A Dog Thinks" reels, to be made by Robert C. Bruce; 6 "Battle For Life" releases, produced by Stacy Woodard, biologist, and 6 Romantic Journeys, made in Multicolor, with Claude Fleming as narrator.

Speakers at the convention, in addition to those already mentioned, included Clayton Sheehan, Fox general foreign manager; Truman H. Talley, vice-president of Fox Movietone News; Charles E. McCarthy, director of advertising and publicity; E. C. Grainger, Eastern division manager; W. C. Michel, executive vice-president, and Spyros Skouras, of the theatre division.

Columbia Promotes Several of Staff

Columbia this week made the following promotions: Joe McConville to assist A. Montague; Hal Hode, identified with the company for five years in various executive capacities, appointed assistant to Jack Cohn; Maurice Grad, formerly assistant to Hal Hode, to succeed him as director of sales promotion; Louis Astor, for ten years manager of the company's New Haven branch joins the home office executive sales staff; Harry Rogovin, formerly salesman out of the Boston office, to succeed him as New Haven exchange manager.

NEW PRODUCT SITUATION TO DATE

(*Continued from page 31*)

from Frank Borzage, Frank Capra, Lewis Milestone.

"Lady for a Day," "Party's Over," "Man's Castle," unnamed Borzage feature, "Most Precious Thing in Life," "World's Fair," "Ninth Guest," "Lady Is Willing," two unnamed Milestones, "Shadows of Sing Sing," "Whom the Gods Destroy," "Black Moon," "Hell Cat," "20th Century," "Men Need Women," "Let's Fall in Love," "Too Tough to Kill," unnamed Jack Holt feature, "Once to Every Woman," "Above the Clouds," "Fog," unnamed Carole Lombard production, "Blind Date," an unnamed Frank Capra feature, "The Line-up," "Hello Big Boy!", "Produce the Body," "Take the Witness," "Sisters Under the Skin," "Among the Missing," "King of Wild Horses," four unnamed "police adventures," 12 westerns.

Short subjects: 26 two reel comedies. Single reelers, series of each; Krazy Kat cartoons, Scrappy animated cartoons, "March of the Years," "Minute Mysteries," "World of Sport," "Screen Snapshots," Futter's "Travelaughs" and Mickey Mouse and Silly Symphony reissues.

Fanchon Royer

Eleven features have been set for 1933-34.

Flamingo

Buster Keaton, Lew Lipton and Marshall Neilan incorporated Flamingo Films at St. Petersburg, to produce features for the new season.

Fox-Educational

Sidney R. Kent, president and John D. Clark, general manager of distribution of Fox Film, and E. W. Hammons, president of Educational Pictures, which releases through Fox, officially launched their 1933-34 sales campaign last Thursday morning, when 225 home office executives, district and branch managers, salesmen and bookers from the company's 37 offices in the U. S. and Canada, assembled at Atlantic City and heard described in detail a program of 54 features and 168 short subjects for release in 1933-34. Titles and production data on the schedule and a report of the happenings at the convention, appear on pages 32 and 33.

Gibson Productions

Upon completion of his current western, Hoot Gibson will leave Allied Pictures and set out on his own to produce about six aviation adventures, for possible major release.

Goldsmith

Ken Goldsmith will make six features for 1933-34. Production costs will be increased over this season's budget.

Majestic

The company has decided to hold a second national sales conference later in the summer, in New York or Chicago.

Metro-Goldwyn-Mayer

Felix F. Feist, Howard Dietz, Silas Seadler, Edward Saunders, Tom Connors, Fred Quimby, and others of the home office distribution staff, led nearly 100 salesmen and managers of the field from Kansas City, where the second of two sales conventions was concluded late last week. The MGM feature program of 48 features, with 105 shorts, was outlined both to the Kansas City and previously to the Detroit delegates. Titles appeared in MOTION PICTURE HERALD last week, page 30.

Highlights of the closing sessions, in addition to those already reported on last week, included definite action in expanding the sales force, in line with decentralization, and the announcement that double bills will not be company policy in the new season. Exclusive runs, too, will probably be out.

Monarch

Monarch has not yet decided upon an exact number ot releases for 1933-34, but the company appears to be intent upon producing only action films for family consumption.

Monogram

W. Ray Johnston, president, will preside at the first of three regional sales conventions, which opens Saturday, at the Park Central in New York, to be attended by about 40 franchise holders from the field, and Monogram executives. The second meeting will follow at Chicago July 15 and a third in Los Angeles on July 22. A meeting may be held in New Orleans, July 10.

Twenty features already have been definitely lined up, with distribution rights acquired, for New England, south, midwest and west, to eight westerns which Paul Malvern is now making with John Wayne. Also, a third series of 13 one-reel "Port O' Call" subjects have been acquired.

Paramount

Starting off with Dietrich's "Song of Songs," the company actually began releasing 1933-34 product, following regional conventions last week in New York, Chicago and Los Angeles, this opening Wednesday, July 5. George Schaefer, in charge of distribution, presided at all of the conferences. Complete details of the 65 features and 125 shorts for 1933-34, which were outlined first at the New York meeting, appeared last week in MOTION PICTURE HERALD, page 31. Since publication, however, Charles Rogers has signed the Pickens Sisters, radio performers, to appear in a new feature.

George Schaefer told the Chicago delegates that a return to oldtime showmanship ideas and exploitation methods will be made by Paramount beginning with the new season. Neil Agnew and Stanley Waite, sales executives, also addressed the Chicago conference, where Mr. Schaefer outlined a quota of $1,000,000 for the various branches for the seven-day "Paramount Week," sales drive, starting September 3.

Photoplay Guild

Two musical shorts and a series of color novelties have been scheduled.

Radio Pictures

Elimination of westerns and a flexible production lineup were the important decisions made known at each of the three RKO sales conventions, held last week and this, at New York, Chicago and San Francisco, respectively. Fifty-two features and 106 shorts, announced first at New York, were discussed in last week's MOTION PICTURE HERALD, page 33.

About 150 field and home office delegates, headed by Ned Depinet, Jules Levy, Walter Futter and Fred McConnell, attended at Chicago, where the company met over the week-end. Robert F. Sisk and Bartlett McCormick spoke about advertising campaigns. The executives immediately entrained for San Francisco, where sessions start this Friday.

Meanwhile, Merian Cooper, in charge of Hollywood production, signed contracts with Ernest B. Schoedsack, to direct four, and John Cromwell, to direct a like number of the new features.

In the closing days of the New York meeting, salesmen were told that the company will probably start, in September, separate poster and accessory exchanges. Robert Sisk assured the delegates there would not be any more paring of RKO theatre advertising budgets, with all houses returned to normal expenditures in the fall.

At Chicago, the exchange staff of that city was presented with the Hays Trophy for the best fire prevention efforts during this season.

Resolute Pictures

Herbert R. Ebenstein is president of this new company, which announced 12 features for 1933-34, production in Hollywood under Alfred T. Mannon, vice-president. Alec Moss, formerly with Columbia, is second vice-president, in charge of publicity-advertising.

Starmark

"Unwanted Venus" was placed in work at Fort Lee, New Jersey, as the first of a series of six for 1933-34, Grover Lee directing, and Ernest Truex, Jean Arthur, Tom Howard featured.

Trop

Jack D. Trop resigned as vice-president of Remington Pictures, immediately forming J. D. Trop, Inc., to distribute and produce six features. Headquarters, 11 West 42nd St., New York.

United Artists

The company's executives in the east were concluding details of a program for 1933-34, and plans for the annual sales convention, which opens in Chicago on July 17. About 26 features are tentatively scheduled.

Al Lichtman, vice-president in charge of distribution, left New York July 5, for Los Angeles, where he will confer with Joseph M. Schenck, president; Darryl Francis Zanuck, Samuel Goldwin and other production officials, relative to the new schedule. Mr. Lichtman will then travel to Chicago to preside at the meeting, to be held at the Drake Hotel.

Universal

Carl Laemmle presided at Universal's first convention of the season, which opened late last week, at Chicago, where the field staff assembled and heard the Universal president outline 36 features, six westerns, 111 shorts, titles of which appeared in last week's issue of MOTION PICTURE HERALD, page 34.

Calling a halt to routines and ruts, Mr. Laemmle told the delegates that the company is striking out with a "new deal" for 1933-34. L. J. Schlaifer, sales manager, and others of the home office division, also addressed the convention. Later they left for Los Angeles to open the final conference, on Thursday.

Warners

Warners continued to concentrate on the completion of the current group, before making any definite plans regarding a convention, or drafting a feature program for the new season, during which the company will probably release 60 pictures.

The company this week signed Paul Muni to a five-year contract, starting with "The World Changes."

Fred Meyer Takes Over Alhambra in Milwaukee

Fred S. Meyer, Inc., has filed articles of incorporation at Milwaukee to take over operation of the Alhambra theatre, Milwaukee first run house, which was formerly operated by Universal.

Mr. Meyer, president of the MPTO of Wisconsin and Upper Michigan and prominent in national exhibitor circles, is also operator of the State in Rhinelander, Wis. Al Kvool will continue to manage the Alhambra under the operation of Mr. Meyer.

THEATRE RECEIPTS

Theatre receipts from 110 major houses in 20 key cities of the country for the calendar week ended July 1, 1933, aggregated $1,043,549. In comparison with the total for the previous calendar week, ended June 24, when 106 theatres in 20 cities reported a gross of $1,084,133, a decrease for the more recent week of $40,584 is indicated.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Private Detective 62" (W. B.) and "It's Great To Be Alive" (Fox)	6,500	"Life of Jimmy Dolan" (W. B.) and "Diplomaniacs" (Radio)	7,000	
Keith's	3,500	30c-50c	"What Price Innocence?" (Col.)	16,500	"Melody Cruise" (Radio)	16,000	High 12-5 "Frankenstein" 27,000 Low 3-9-33 "When Strangers Marry" 12,000
Loew's State	3,700	25c-50c	"Midnight Mary" (MGM)	17,000	"The Nuisance" (MGM)	17,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-9-33 "Men Must Fight" 11,000
Metropolitan	4,350	30c-65c	"Jennie Gerhardt" (Para.)	36,000	"College Humor" (Para.)	41,500	High 1-31 "No Limit" 44,500 Low 3-9-33 "King of the Jungle" 26,500
Paramount	1,800	30c-50c	"Private Detective 62" (W. B.) and "It's Great To Be Alive" (Fox)	9,500	"Life of Jimmy Dolan" (W. B.) "Diplomaniacs" (Radio)	8,000	
Buffalo							
Buffalo	3,500	30c-55c	"College Humor" (Para.)	11,000	"Jennie Gerhardt" (Para.)	10,800	High 3-28 "My Past" 39,500 Low 3-24-33 "Our Betters" 9,800
Century	3,000	25c	"The Barbarian" (MGM) and "Silk Express" (W. B.)	5,800	"Diplomaniacs" (Radio) and "The Girl in 419" (Para.)	6,400	High 2-14 "Cimarron" 25,600 Low 5-12-33 "Grand Slam" and "Past of Mary Holmes" 4,200
Hippodrome	2,100	25c-40c	"Gold Diggers of 1933" (W. B.) (2nd week)	11,200	"Gold Diggers of 1933" (W. B.) (1st week)	16,100	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (6th week)	500	"Be Mine Tonight" (U.) (5th week)	800	
Lafayette	3,300	25c	"Ann Carver's Profession" (Radio) and "Dangerous Crossroads" (Col.)	5,100	"Phantom Broadcast" (Monogram) and "Justice Takes a Holiday" (Mayfair)	6,500	High 4-11 "Ten Cents a Dance" 24,100 Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads" 5,100
Chicago							
Chicago	4,000	35c-68c	"I Loved You Wednesday" (Fox)	35,000	"Jennie Gerhardt" (Para.)	43,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-50c	"The Woman I Stole" (Col.)	5,000	"Life of Jimmy Dolan" (W. B.)	5,000	High 2-7 "Doorway to Hell" 38,170 Low 6-27-33 "The Woman I Stole" 5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W.B.)	36,500	"Adorable" (Fox)	12,300	High 3-7 "My Past" 46,750 Low 6-9-33 "Reunion in Vienna" 11,300
Palace	2,509	35c-75c	"Melody Cruise" (Radio)	17,000	"Cocktail Hour" (Col.)	16,000	High 4-2-32 "Cheaters at Play" 33,000 Low 5-25-33 "Below the Sea" 14,000
Roosevelt	1,591	25c-50c	"Jennie Gerhardt" (Para.)	7,800	"When Ladies Meet" (MGM)	8,000	High 4-11 "Dishonored" 30,350 Low 3-3-33 "Luxury Liner" 6,200
United Artists	1,700	25c-50c	"The Little Giant" (F. N.) (2nd week)	7,000	"The Little Giant" (F. N.) (1st week)	12,000	High 3-21 "City Lights" 46,562 Low 3-17-33 "Perfect Understanding" 6,800
Cleveland							
Allen	3,300	15c-35c	"I Cover the Waterfront" (U. A.) (2nd week)	3,800	"I Cover the Waterfront" (U. A.) (1st week)	5,500	High 1-30-32 "Hell Divers" 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Hippodrome	3,800	15c-35c	"Night of Terror" Col.) and "Return of Casey Jones" (Monogram)	3,200	"Cohens and Kellys in Trouble" (stage show) (25c-50c)	18,000	
RKO Palace	3,100	25c-40c	"Melody Cruise" (Radio)	6,000	"Peg O' My Heart" (MGM)	6,200	High 5-2 "Laugh and Get Rich" 40,000 Low 5-27-33 "Below the Sea" 5,000
State	3,400	25c-40c	"Secrets" (U. A.)	6,000	"The Eagle and the Hawk" (Para.)	5,000	High 12-5 "Possessed" 30,000 Low 6-23-33 "The Eagle and the Hawk" 5,000
Stillman	1,900	25c-35c	"The Devil's Brother" (MGM) and "The Girl in 419" (Para.)	3,500	"The Warrior's Husband" (Fox) and "Made on Broadway" (MGM)	4,000	
Warner's Lake	800	25c-55c	"Gold Diggers of 1933" (W. B.) (3rd week)	5,300	"Gold Diggers of 1933" (W. B.) (2nd week)	6,500	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Aladdin	1,500	25c-40c	"Hold Me Tight" (Fox)	2,800	"Christopher Strong" (Radio)	3,000	
Denham	1,700	15c-25c	"King of Jazz" (U.)	3,100	"Hello, Sister" (Fox) (25c-40c)	9,000	
Denver	2,500	25c-50c	"Hell Below" (MGM)	5,000	"The Little Giant" (F. N.)	5,500	High 8-8 "Politics" 25,000 6-29-33 "Hell Below" 5,000
Orpheum	2,600	25c-40c	"Diplomaniacs" (Radio)	5,000	"A Kiss Before the Mirror" (U.)	5,500	
Paramount	2,000	25c-40c	"The Devil's Brother" (MGM)	2,500	"I Cover the Waterfront" (U. A.)	3,000	High 1-10 "Hell's Angels" 22,000 Low 6-15-33 "I Love That Man" and "Supernatural" 2,000
Detroit							
Downtown	2,750	25c-40c	"Professional Sweetheart" (Radio)	4,600	"Cocktail Hour" (Col.)	4,400	
Fisher	2,700	15c-40c	"When Ladies Meet" (MGM)	4,300	"Life of Jimmy Dolan" (W. B.)	3,800	
Fox	5,100	15c-40c	"Hold Me Tight" (Fox)	12,800	"Zoo in Budapest" (Fox)	13,200	
Michigan	4,000	25c-50c	"College Humor" (Para.)	7,300	"When Ladies Meet" (MGM)	11,100	
State	3,000	25c-50c	"Private Detective 62" (W. B.)	5,200	"Forgotten Men" (Jewel)	5,300	
United Artists	2,000	25c-50c	"Hold Your Man" (MGM)	8,800	"The Mayor of Hell" (W. B.)	6,300	
Hollywood							
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.) (4th week)	26,980	"Gold Diggers of 1933" (W. B.) (3rd week)	20,875	High 7-31 "Trader Horn" 36,000 Low 10-31 "Yellow Ticket" 9,000
W. B. Hollywood	3,000	25c-40c	"Ex-Lady" (W. B.)	10,000	"Heroes for Sale" (F. N.)	11,500	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000

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UNIVERAL'S 10-STAR PICTURE!

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★ PAUL LUKAS
★ GLORIA STUART

★ EDWARD ARNOLD ★ ONSLOW STEVENS ★ WILLIAM JANNEY
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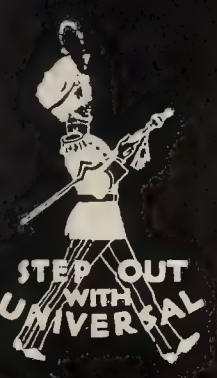
★ JAMES DURKIN

In a quality mystery drama whose thrills and brand new twists will make the eyes of your fans pop out! . . . IT'S A PIP!!!



Screenplay by William Hurlburt. Produced by Carl Laemmle, Jr. Directed by Kurt Neumann. Presented by Carl Laemmle.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Indianapolis							
Apollo	1,100	25c-40c	"I Loved You Wednesday" (Fox)	2,500	"Melody Cruise" (Radio)	3,000	High 6-13 "Daddy Long Legs" 10,000 7-1-33 "I Loved You Wednesday" 2,500
Circle	2,800	25c-40c	"The Working Man" (W. B.)	3,000	"Ann Carver's Profession" (Col.)	3,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Lyric	2,000	25c-40c	Emergency Call" (Radio)	5,000	"Trick for Trick" (Fox)	5,500	
Palace	2,800	25c-40c	'I Cover the Waterfront" (U. A.)	4,000	"The Nuisance" (MGM)	4,500	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"The Woman I Stole" (Col.) (and stage show) (25c-55c)	20,800	"The Silver Cord" (Radio)	4,500	High 1-9-32 "Peach o' Reno" 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"The Barbarian" (MGM) (6 days and Sat. midnite show)	8,700	"I Cover the Waterfront" (U. A.) (7 days and Sat. midnite show)	10,000	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-40c	"Private Detective 62" (W. B.) (7 days and Sat. midnight show)	4,500	"Jennie Gerhardt" (Para.) (7 days and Sat. midnite show)	5,000	High 2-27-32 "Shanghai Express" 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"Lilly Turner" (F. N.)	1,600	"I Loved You Wednesday" (Fox)	2,500	High 1-10 "Girl of the Golden West" 8,000 Low 7-1-33 "Lilly Turner" 1,600
Los Angeles							
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (11th week)	2,500	"Be Mine Tonight" (U.) (10th week)	2,500	
Loew's State	2,416	25c-40c	"Reunion in Vienna" (MGM)	17,699	"Peg O' My Heart" (MGM)	12,600	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"College Humor" (Para.) (2nd week)	16,275	"College Humor" (Para.) (1st week)	22,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Melody Cruise" (Radio)	6,800	"Ann Carver's Profession" (Col.) and Schmeling-Baer Fight Pictures	7,800	
Tower	900	25c-40c	"Secrets" (U. A.) (2nd week)	5,900	"Secrets" (U. A.) (1st week)	6,800	
W. B. Downtown	3,400	25c-40c	"Ex-Lady" (W. B.)	9,600	"Heroes for Sale" (F. N.)	10,200	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
Minneapolis							
Century	1,640	25c-40c	"Reunion in Vienna" (MGM)	4,000	"Jennie Gerhardt" (Para.)	4,000	
Lyceum	1,800	25c-40c	"Viennese Nights" (W. B.)	2,000	"Professional Sweetheart" (Radio)	2,000	
Lyric	1,238	25c-40c	"I Love That Man" (Para.)	1,500	"The Devil's Brother" (MGM)	1,750	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-40c	"Melody Cruise" (Radio)	5,500	"The Silver Cord" (Radio)	6,000	
State	2,300	25c-55c	"International House" (Para.)	6,000	"Story of Temple Drake" (Para.)	6,000	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (11th week)	1,000	"Be Mine Tonight" (U.) (10th week)	1,000	
Montreal							
Capitol	2,547	25c-60c	"The Little Giant" (F. N.) and "Our Betters" (Radio)	8,500	"Story of Temple Drake" (Para.) and "The Warrior's Husband" (Fox)	9,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip Off" 8,000
Imperial	1,914	25c-60c	"Les 28 Jours de Clairette" (French) (2nd week)	1,500	"Les 28 Jours de Clairette" (French) (1st week)	2,000	High 1-17 "Office Wife" 10,000 Low 6-2-33 "Criminelle" 1,500
Loew's	3,115	25c-65c	"Central Airport" (F. N.) and "Life of Jimmy Dolan" (W. B.)	10,500	"Gabriel Over the White House" (MGM)	11,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Hell Below" (MGM)	10,500	"International House" (Para.)	12,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Ann Carver's Profession" (Col.) and "Soldiers of the Storm" (Col.)	6,000	"I Cover the Waterfront" (U.A.) and "Song of the Eagle" (Para.)	7,500	High 4-1 "City Lights" 22,500 Low 6-30-33 "Ann Carver's Profession" and "Soldiers of the Storm" 6,000
New York							
Cameo	549	25c-40c	"What Price Innocence?" (Col.)	4,304	"Victims of Persecution" (Pollard)	1,300	
Capitol	4,700	35c-$1.65	"When Ladies Meet" (MGM)	44,704	"Reunion in Vienna" (MGM)	40,644	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.)	22,283			
Mayfair	2,300	35c-85c	"Corruption" (Imperial)	6,500	"Whoopee" (U.)	7,100	High 12-12 "Frankenstein" 53,800 Low 5-31-33 "When Strangers Marry" 4,900
Palace	2,500	25c-75c	"Ann Carver's Profession" (Col.)	6,981	"Cocktail Hour" (Col.)	7,475	
Paramount	3,700	35c-99c	"College Humor" (Para.)	33,800	"Jennie Gerhardt" (Para.) (2nd week-6 days)	23,300	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"Life of Jimmy Dolan" (W. B.) (2nd week)	7,000	"Life of Jimmy Dolan" (W. B.) (1st week)	12,500	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	35c-85c	"Lilly Turner" (F. N.) (2nd week)	12,500	"Lilly Turner" (F. N.) (1st week)	16,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Melody Cruise" (Radio)	64,901	"I Loved You Wednesday" (Fox)	72,464	
RKO Roxy	3,700	25c-40c	"Adorable" (Fox) (4 days) and "Supernatural" (Para.) (3 days)	7,592	"International House" (Para.) (4 days) "Hell Below" (MGM) (3 days)	9,585	
Roxy	6,200	25c-55c	"Emergency Call" (Radio)	16,720	"Strange People" (Chesterfield)	16,500	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Baby Face" (W. B.)	14,740	"Gold Diggers of 1933" (W. B.) (2nd week)	35,890	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"The Girl in 419" (Para.)	2,500	"The Eagle and the Hawk" (Para.)	2,300	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"When Ladies Meet" (MGM)	3,800	"Gold Diggers of 1933" (W. B.) (8 days)	9,500	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Heroes for Sale" (F. N.) (4 days)	1,600	"I Loved You Wednesday" (Fox)	2,200	High 1-24 "Under Suspicion"	7,200
			"The Constant Woman" (World Wide) (3 days)	1,100			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Victoria	900	10c-35c	"Kings of Jazz" (U.) (6 days)	1,800				
Omaha								
Orpheum	3,000	25c-55c	"Jennie Gerhardt" (Para.) and "The Nuisance" (MGM) (25c-40c)	8,000	"I Loved You Wednesday" (Fox)	16,500	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"When Ladies Meet" (MGM)	7,250	"The Eagle and the Hawk" (Para.)	8,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Secrets" (U. A.) and "The Constant Woman" (World Wide) (25c-35c)	5,250	"I Love That Man" (Para.) and "Schmeling vs. Baer" (Sports Events)	5,750	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,300	40c-65c	"Be Mine Tonight" (U.) (6 days)	7,200				
Arcadia	600	25c-50c	"Hell Below" (MGM) (6 days)	2,200	"The Devil's Brother" (MGM) (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Cocktail Hour" (Radio) (6 days)	8,500	"Peg O' My Heart" (MGM) (6 days)	11,000		
Earle	2,000	40c-66c	"Murders in the Zoo" (Para.) (6 days)	11,500	"Private Detective 62" (W. B.) (6 days)	11,500	High 1-5-33 "Breach of Promise"	29,000
							Low 6-29-33 "Murders in the Zoo"	11,500
Fox	3,000	35c-75c	"Best of Enemies" (Fox) (6 days)	14,500	"I Loved You Wednesday" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-15-33 "Whoopee"	14,000
Karlton	1,000	30c-50c	"Professional Sweetheart" (Radio) (3 days)	900	"The Woman I Stole" (Col.) (6 days)	2,500	High 5-2 "City Lights"	8,000
							Low 6-22-33 "The Woman I Stole"	2,500
Stanley	3,700	40c-65c	"Gold Diggers of 1933" (W. B.) (3rd week-6 days)	16,500	"Gold Diggers of 1933" (W. B.) (2nd week-6 days)	21,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"The Girl in 419" (Para.) (6 days)	6,000	"Song of the Eagle" (Para.) (6 days)	6,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Made on Broadway" (MGM)	4,800	"International House" (Para.)	5,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"King of Jazz" (U.) (2nd week)	3,000	"King of Jazz" (U.) (1st week)	3,500		
Oriental	2,040	25c-35c	"Be Mine Tonight" (U.) (2nd week)	3,400	"Be Mine Tonight" (U.) (1st week)	4,300		
United Artists	945	25c-40c	"The Little Giant" (F. N.)	5,000	"Peg O' My Heart" (MGM)	5,000	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
El Capitan	2,900	10c-35c	"Out All Night" (U.)	13,000			High 8-15 "Daddy Long Legs"	16,750
							Low 11-5-32 "Speak Easily"	10,500
Fox	4,600	10c-35c	"World Gone Mad" (Majestic) and "Kiss of Araby" (Freuler)	9,000	"The Sphinx" (Allied)	9,000	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"Melody Cruise" (Radio)	12,500	"Ann Carver's Profession" (Col.) and "Schmeling vs. Baer" (Sports Events)	16,500	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"College Humor" (Para.)	17,500	"Peg O' My Heart" (MGM)	11,000	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"Ex-Lady" (W. B.) and "Supernatural" (Para.)	6,000	"Made on Broadway" (MGM) and "Silk Express" (W. B.)	8,000		
United Artists	1,200	25c-50c	"I Cover the Waterfront" (U. A.) (2nd week—6 days)	7,000	"I Cover the Waterfront" (U. A.) (1st week—6 days)	11,000		
Warfield	2,700	35c-90c	"I Loved You Wednesday" (Fox)	15,000	"The Working Man" (W. B.)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Melody Cruise" (Radio)	4,250	"Picture Snatcher" (W. B.)	3,250		
Fifth Avenue	2,750	25c-55c	"Reunion in Vienna" (MGM)	6,500	"The Little Giant" (F. N.)	6,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Black Beauty" (Monogram) and "The Iron Master" (Allied)	3,500	"Uptown New York" (World Wide)	3,000	High 1-10 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-50c	"I Cover the Waterfront" (U. A.)	4,750	"The Silver Cord" (Radio)	3,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Warrior's Husband" (Fox) and "I Love That Man" (Para.)	5,000	"Made on Broadway" (MGM)	4,500	High 1-10 "Paid"	18,000
							Low 6-24-33 "Made on Broadway"	4,500
Roxy	2,275	25c-50c	"Cocktail Hour" (Col.)	6,000	"Be Mine Tonight" (U.) (5th week)	4,000		
Washington								
Columbia	1,232	25c-40c	"Sunset Pass" (Para.)	2,500	"When Ladies Meet" (MGM)	6,750		
Earle	2,323	25c-66c	"Baby Face" (W. B.)	12,500	"I Loved You Wednesday" (Fox)	19,000		
Fox	3,434	25c-66c	"The Girl in 419" (Para.)	20,000	"I Love That Man" (Para.)	14,500		
Loew's Palace	2,363	35c-55c	"Peg O' My Heart" (MGM)	12,500	"College Humor" (Para.)	15,000		
Metropolitan	1,600	25c-55c	"Gold Diggers of 1933" (W. B.) (2nd week)	4,800	"Gold Diggers of 1933" (W. B.) (1st week)	8,500		
RKO Keith's	1,832	25c-55c	"Melody Cruise" (Radio)	5,500	"India Speaks" (Radio)	6,200		

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Double Harness

(Radio)

Romantic Comedy

A show for today's audiences, "Double Harness" is zippy, intriguing, finely acted, elaborately mounted. Combining sophistication with comedy—one sequence of which descends to the slap-stick variety—with dialogue coloring the situations, the show puts a new complexion on the familiar husband-wife love story plot. Miss Harding coming up with a performance that pretty nearly pars her "Holiday" role and Powell matching her stride for stride, the show is ripe with those human interest elements that concentrate audience sympathy.

Joan, with her younger sister Valerie married, realizes that she had better stir herself unless she wants to be relegated to the old maid class. Setting her cap for John Fletcher, a rich man-play boy, she finds him hot for romance, but cool for matrimony. She works a ruse with Valerie that permits her father to catch his pajama-clad daughter in John's apartment. A wedding that has a shot-gun semblance is consummated. Joan is really in love, but John figures there's a nigger in the woodpile. Valerie angles a $1,000 check out of John only to have Joan tear it up. Valerie gives John the lowdown. He walks out to his old vamp flame, Monica. Things break tough for Joan, but she does not intend to lose him. She arranges a dinner for the postmaster general, which may result in the Fletcher Lines getting a mail-carrying contract. John refuses to come home. Joan makes all sorts of excuses, and lands the contract. Then for no explained reason, John walks in with a boquet of Joan's favorite flowers and everything is hotsytotsy.

While there is class to "Double-Harness," the near-hokum definitely brings it within the mass designation. Be smart with this show. Adapt fresh ideas in your advance campaign. Combine dignity with cleverness.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by John Cromwell. From the play by Edward Poor Montgomery. Screen play by Jane Murfin. Photographed by J. Roy Hunt, Kenneth Macgowan, associated producer. Running time, 74 minutes. Release date to be determined.

CAST

Joan Colby	Ann Harding
John Fletcher	William Powell
Valerie	Lucille Browne
Colonel Colby	Henry Stephenson
Monica Page	Lillian Bond
Dennis	George Meeker
Freeman	Reginald Owen
Eleanor Weston	Kay Hammond
Leonard Weston	Leigh Allen
Farley Drake	Hugh Huntley
Postmaster General	Wallace Clark
Bruno	Fredric Santly

Her Bodyguard

(Paramount-Schulberg)

Comedy Romance

A preview audience responded to this production as a clever, smooth-rolling comedy at times verging on slapstick, with just enough romance to inspire love interest, also occasional bits of drama, all bound together with a catchy line of dialogue. Set in a theatrical atmosphere, the show never gets stagey save in the anti-climax when a quick elaborate girl-song-dance sequence, done in ultra modern style, serves mainly as an interlude.

Colorful characterizations, in roles suited to personalities, add a zippy charm to the punch in the unanticipated always happening. The novel twist given the basic plot permits the supporting players to carry a goodly share of the load, permitting Johnny Hines, Marjorie White and Fuzzy Knight to get in a little effective work of their own. Hines, as Ballyhoo, the madcap press agent who never fears to make a mountain out of an anthill, clicked with the previewers.

Margot, stage star and sweetie of Bitzer, is also the object of the arduous affections of the producer Cunningham. She decides she needs a bodyguard to protect her jewels. Enter Casey to take the job. A mug flat-foot with little imagination, he plays hob with the efforts of the suitors to get Margot alone. With Ballyhoo making the best and worst of this new bit of press agentry, Bunny demonstrating how classic musical compositions are stolen for ragtime, and Lita, the old vaudeville mate of Margot, leaping through the show, it arrives at a point where Margot is rather falling for Casey without making much of an impression on him.

A little smart showmanship will do plenty for this picture. The title suggests the development of intriguing catch lines. While adult in tempo, the show still comes within the modern family classification as all-around entertainment. Combining straight advertising with good ballyhoo should increase its box office appeal.—McCarthy, Hollywood.

A Paramount—B. P. Schulberg Production, released by Paramount. 70 minutes. Directed by William Beaudine. From a story by Corey Ford. Screen play by Ralph Spence and Walter DeLeon. Adapted by Frank Partos and Francis Martin. Photographed by Leon Shamroy and Harry Fischbeck. Running time, 70 minutes. Release date, July 21, 1933.

CAST

Casey McCarthy	Edmund Lowe
Margot Brienne	Wynne Gibson
Orson Bitzer	Edward Arnold
Lester Cunningham	Alan Dinehart
Lita	Marjorie White
Ballyhoo	Johnny Hines
Bunny Dare	Fuzzy Knight
Miss Spock	Zoila Conan
Drunk	Arthur Housman
Maid	Louise Beavers

Sleeping Car

(Gaumont-British)

Romance

Ivor Novello, whom most ladies might expect to be possessed of "all the charm that vile suspicion would disarm," our sleeping car attendant (white ones in Europe, be it noted!) seems to have a lady in every calling town. The sleeping car takes aboard a most charming English girl (the whole story is told in France). In order to claim French citizenship rights, she is advertising for a husband. Piquant, but delicately handled throughout, the story goes its way much like the rail lines on which it runs, and there is never an iota of doubt as to where it will end.

Farcical though it is, there is a photographic and directorial quality about the production which lends it distinction. Ivor Novello is not ideally cast, but his acting opposite Madeleine Carroll (an entirely new version of her former charming self) is always arresting if a trifle floreate.—Mooring, London.

Produced and distributed by Gaumont British. Directed by Anatol Litwak. Length, 7,472 feet.

CAST

The car attendant	Ivor Novello
The girl who wanted a husband	Madeleine Carroll
The girl who wanted the car attendant	Kay Hammond

The Woman I Stole

(Columbia)

Drama

Jack Holt, two-fisted "he-man" of the desert, always at his best as the engineer who does things in a big way, is here again, as often in the past, the man who triumphs over unscrupulous enemies and takes women by storm. There is in this film a goodly portion of action of the expected Holt variety, having to do with an oil field in the African desert, a bandit chieftian under pay of a miscreant and ambitious manager, and a woman who is not exactly in a sympathetic situation.

The fact that the picture has been adapted from the novel "Tampico," by Joseph Hergesheimer, should mean something to the exhibitor in the selling of the film, and liberal use should be made of the fact in lobby billing, making an effort to indicate the atmosphere of the picture's setting. There can be no question of the author's popularity, which should make the use of his name doubly important.

Beside Jack Holt for selling names there are those of Fay Wray, Noah Beery and Donald Cook, personable and generally attractive to the feminine, while Raquel Torres, dynamic and dark skinned, contributes a touch of comedy now and again as the native girl who bobs up at odd moments in avid pursuit of Holt.

Holt returns to the oil fields which he founded actually to take away with him the not unwilling wife, Fay Wray, of Donald Cook, the man whom he had caused to be named chief at the field. He finds on arrival an oil field in a state of fear from the raids of a notorious bandit chief, Beery. When Holt is about to break the news to Cook of his wife's defection, the latter upbraids him for a coward and numerous other things. Holt decides not to leave and takes matters into his own hands. He sells Beery the idea of working for him, at a higher figure, instead of for Edwin Maxwell, the crooked manager. Cook, meanwhile, suspects Holt of being at the root of the trouble.

Holt gets the goods on Maxwell and at the same time learns something of the real character of Miss Wray, whom he leaves behind when he boards ship for New York. On board he finds Cook, also New York bound, and the two drink to the freedom of both, while Miss Torres steps into the picture, expressing voluble affection for Holt.

The Hergesheimer story origin, the Holt, Miss Wray and Cook names, and the promise of reasonably active, rapid-moving entertainment should be the best selling angles. Also, the idea of the girl in the feminine lead being rather less than a heroine and in an unsympathetic role in addition, lends a spark of something slightly different which might be used to good advantage by varied copy. It is not a youngsters' picture but there could be no harm done.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Irving Cummings. From the story "Tampico" by Joseph Hergesheimer. Screen play by Jo Swerling. Assistant director, David Selman. Cameraman, Benjamin Kline. Sound engineer, Edward Bernds. Film editor, Gene Havlick. Release date, May 1, 1933. Running time, 63 minutes.

CAST

Jime Bradier	Jack Holt
Vida Corew	Fay Wray
General Rayon	Noah Beery
Teresita	Raquel Torres
Corew	Donald Cook
Lentz	Edwin Maxwell
Deleker	Charles Browne

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WHAT PRICE INNOCENCE?

with WILLARD MACK — JEAN PARKER — MINNA GOMBELL — Directed by Willard Mack

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"MAGNIFICENT PICTURE FILLED WITH GRIPPING ENTERTAINMENT VALUE REVEALING STARK TRUTH ABOUT SOCIETY'S MOST VITAL PROBLEM."

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MARCH FORWARD COLUMBIA PICTURES **WITH COLUMBIA!**

Bed of Roses

(RKO Radio)

Drama

Where Constance Bennett has a definite value in the community, her name becomes the strongest selling point, naturally. It is Constance Bennett in a rather different type of role, which in itself is a factor not to be overlooked by the exhibitor. With Miss Bennett are Joel McCrea, popular and handsome, and the able John Halliday. They are the only names with which to work.

It is the story of a girl, living by the use of her brain, who, released from prison, is all set to make a good thing of life, but meets the right man and turns eventually in the right direction. With Constance Bennett as the girl and McCrea as the right man, the exhibitor knows with what he has to work in getting the picture across to his public.

Released from prison, Miss Bennett and her friend board a boat for New Orleans, and fleece two fellow passengers out of enough money to get them through. When one of the victims brings the captain to investigate, Miss Bennett jumps overboard in the fog, is picked up by McCrea, owner of a cotton barge. Stealing from him, she makes her way to city, "frames" Halliday, wealthy publisher, and becomes his mistress. These sequences give Miss Bennett the single opportunity in the picture to wear beautiful clothes, which should be found an attractive touch by the feminine patronage.

She cannot, however, forget McCrea, and is about to leave Halliday for squalor, and the love of McCrea on the barge, when Halliday, who has become attached to her, threatens to tell McCrea of her past. She leaves, takes a hall bedroom and a job in a department store, until McCrea, finding her, persuades her that the past doesn't matter and that the barge is waiting.

It is simple material, containing little of the unusual, but contriving to be fairly good entertainment. It is essentially a woman's picture, there being small opportunity for the exhibitor to attract the men. However, it would be better, perhaps, to go after the feminine contingent with a diffrently cast Constance Bennett, in a big way, and trust the women to bring the men. It is an adult attraction.—AARONSON, New York.

Produced and distributed by RKO Radio. Merian C. Cooper, executive producer. Directed by Gregory LaCava. Original story and screen play by Wanda Tuchock. Additional dialogue by Eugene Thackrey. Photographed by Charles Rosher. Sound recorder, George Ellis. Music director, Max Steiner. Film editor, Basil Wrangle. Release date, July 14, 1933. Running time, 67 minutes.

CAST

Lorry Evans.....Constance Bennett
Dan.....Joel McCrea
Steve Paige.....John Halliday
Minnie.....Pert Kelton
Father Doran.....Samuel Hinds

Don Quixote

(British-United Artists)

Dramatic Tragi-comedy

Strictly according to box office standards, this is not a film that will make a phenomenal stir, but as a piece of history and as a milestone in the progress of the art of the cinema, this filmization of Cervantes' immortal story will be remembered when many other mere money-spinners are forgotten. In filmic qualities it touches high spots, the beautiful photography of Nicolas Farkas combining with a remarkably sensitive performance from Feodor Chaliapin, whom the world knows better as the finest basso of our times, make a work of artistic appeal.

In the normal way, this almost legendary history of the mad pedant who imagines himself back in the days of chivalry is not talkie material. Hollywood would have read into it only a clownish burlesque that would have destroyed the whole nature of the book; the only other method of treatment would have been to regard it as straight drama, in which form it would be far too tedious. The Anglo-French sponsors of this version were clever; by engaging Chaliapin for the name part, and by concentrating on the pictorial values, they ensured artistic quality. The direction of Pabst, genius in the little understood art of montage, presents a series of brilliant pictorial studies, now of a little old-time town, now of the rugged Spanish countryside, of the deranged Quixote himself—investing even rusty armour and a broken-winded nag with dignity and nobility—of a mock mediaeval tourney, and so working up to a grand climax, with the pitiful old man charging a group of windmills—ancient mills with their tattered vanes creaking slowly round in the evening breeze—because he thinks they are deadly giants.

It is to the eternal credit of United Artists that they have taken the production under their wing, knowing it for a subject that will dignify the cinema.

To sell patrons, there is the famous book all ready for a tieup, while the name of Chaliapin himself, whose fame and voice have gone all round the world, should be an attraction in itself. If an extra tag is wanted, there is Sidney Fox, who took over the part of Quixote's niece while she was in France. Naturally it would be an insult to ballyhoo a picture of this type. The showman will need to think up something dignified, something that will attract the more infrequent patron as well as the normal customer.—CHARMAN, London.

Produced by Nelson Films (Great Britain) and Vandor Film (France) in collaboration. Directed by G. W. Pabst. Scenario by Paul Morand. Music by Jacques Ibert (with an aria by Dargomijsky). Photographed by Nicolas Farkas and Paul Portier. Art direction by Andrews Andrejew. English version and dialogue by John Farrow. Assistant direction by H. Rappoport. Recording by W. L. Bell. Editing by Otto Ludwig. Costumes designed by M. Pretzfelder, and executed by Karinsky. Animated designs by Lotte Reiniger. Production manager, O. Geftman.

CAST

Don Quixote .....Chaliapin
Sancho Panza .....George Robey
Captain of Police.....Oscar Asche
Carrasco ..... Donnio
Village priest .....Frank Stanmore
The Duke .....Miles Mander
Gipsy King .....Walter Patch
Quixote's niece .....Sidney Fox
Sancho's wife .....Emily Fitzroy
The Duchess .....Lydia Sherwood
Dulcinea .....Renee Valliers
Servant at inn.....Genica Anet

Das Lockende Ziel

The Golden Goal

(Bavaria Film)

Drama

An all-German film, made understandable to the person lacking a knowledge of the language through the use of the superimposed subtitle translation of the dialogue, "The Golden Goal" is chiefly notable by reason of the presence, and especially the voice, of Richard Tauber, justly famed for his strong and pleasing tenor voice.

The film should be found enjoyable, especially to those who obtain a definite pleasure from the capable performance of a really able singer. Mr. Tauber has satisfactory support in this simple story, but the names are quite unknown even to the follower of German films in this country. Tauber, then, and his fine music, become the real selling point for the exhibitor who can draw upon a sufficient German population to make the showing of the film a worthwhile proposition.

The fact, also, that this marks Tauber's first appearance on a screen in this country, may be a point worthy of mention. Outside the smaller German-speaking community, there may well be a market for the film in the intimate type cinema in the metropolitan center, where the singing of Tauber becomes a strong point.

Tauber, whose voice is the pride of the small town where, with his mother, he runs the hotel, receives an offer from a visiting stage manager to go to Berlin for training, then to move forward to the operatic stage, where he assures him of an outstanding success. His fiancee fears his going will mean the end of their engagement, but persuades him to take advantage of the offer anyway. A young and promising singer, Maria Elsner, develops a profound affection for Tauber and aids him in the great triumph he scores in his operatic debut. The fiancee and Tauber's friend had gone to the performance, but Miss Elsner, jealous, had prevented Tauber from seeing them.

Later, the girl decides to marry Tauber's village friend, thinking their affair ended. Tauber, learning of the impending marriage, arrives at the village too late to prevent the union, but does enter the choir loft to add his rich, full voice to those of the choir as he had done in the days before fame overtook him. Then he returns, the audience understands, to his profession—and loneliness.

Sell as a human story, performed in capable fashion, and the work and voice of Richard Tauber, great European tenor, who contributes the strongest sequences to the picture with his powerful voice.—AARONSON, New York.

Produced by Bavaria Aktien-Gesellschaft. Distributed by Bavaria Film. Directed by Max Reichmann. Story by Paul Hoerbier. Photographed by R. Kuntze. Sound engineer, Erich Lange. Original music written by Paul Dessau. Release date, June 17, 1933. Running time, 85 minutes.

CAST

Toni Lechner .....Richard Tauber
Mutter Lechner .....Sophie Pagay
Leni .....Lusie Englisch
Loisl .....Oskar Sima
Cora .....Maria Elsner
Mannheimer .....Karl Elzer

Hold Your Man

(MGM)

Drama

Strong drama, occasionally reaching the point of drawing audience tears, an occasional interjecting of capably-handled comedy, a rather powerful story with a definitely different twist, and the two stars, serve to bring this picture into the category of salable pictures of rather unusual drawing power.

The title is somewhat unfortunate in its choice, since it has the rather definite implication of a highly sophisticated type of drama, especially in view of the fact that Clark Gable and Jean Harlow share the lead. As a matter of fact, the picture is anything but sophisticated in the expected fashion, though several of the dialogue passages, entirely in the earlier sequences, are slightly off-color, lending a sharp flavor in keeping with the story, yet susceptible of frowns in certain communities.

Little need be said of the power on the marquee of the names of Gable and Miss Harlow. The rest of the cast, with the exception of Stuart Erwin, offers little of a selling nature, though all are perfectly satisfactory. Obviously, however, little of additional name strength is needed with the Gable-Harlow combination.

Gable, petty crook, accidentally meets Miss Harlow, who also lives by her sharp wits, when she saves Gable from pursuing police by hiding him in her apartment. They meet again, Miss Harlow ignoring the simple Erwin, who wants to marry her. The two attempt to fleece an admirer of Miss Harlow through a frameup, but Gable, in love with Miss Harlow, cannot go through with it, strikes the man. They go for a marriage license, return to find the man dead. Gable escapes, Miss Harlow is sentenced to the reformatory for two years. There the strongest dramatic elements of the story have their place. Well executed technically, these sequences are powerfully developed, indicating the manner in which Miss Harlow suffers the gibes of another inmate, a former sweetheart of Gable, played by Dorothy Burgess. Miss Harlow does a song in effective fashion, a fact worth noting.

Miss Harlow is to have a child. Released, Miss Burgess brings Gable to prison, though he realizes the police are on his trail. A group of girls come to the rescue in a sequence crowded with suspense, dynamic action and a tear, in the manner of the similar scene in "Maedchen in Uniform." They secrete Gable, release Miss Harlow from solitary confinement and stand guard against rushing policemen until an elderly, colored preacher, father of an inmate, marries them.

Through the understanding sympathy of the

Why DID THE BEACHES LOOK LIKE THIS?

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3. King Features Syndicate full page feature story on shark-octopus battle appears in 200 coast-to-coast top spot newspapers!

4. Radio air waves plug "Samarang"—Abe Lyman, Rudy Vallee play Samarang Love Song. Director Ward Wing describes exploits over WOR. R. H. Macy's Boys Club endorses picture.

5. Startling 24-sheets blanket city. Vivid 1-sheets plastered all over big circulation subway boards. 50,000 tabloid newspapers attract the natives. Elliot Service plants more than 18,000 shark-octopus photos in merchants' windows.

6. Stunts attract attention. Marathon sitter on marquee arouses curiosity. N. T. G. Paradise beauties stage hot Samarang Dance. Ward Wing lassoes python as reporters cover story. And many other exploitation highlights that kept the crowds flowing steadily into the Rivoli!

Directed by
WARD WING

SAMARANG

Produced by B. F. ZEIDMAN

RELEASED BY **UNITED ARTISTS**

prison head, the two are reunited to conclude the picture. It is powerful drama, and may be sold as such. Emphasize the star names, and take the attention away from the unfortunate title, concentrating on the depths and strength of the story. Intrigue the interest with concentration upon the unusual phase of the inmates' sacrificial assistance of the distressed couple. Definitely an adult attraction, there is absolutely nothing in the picture for the juvenile.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Sam Wood. Original story for the screen by Anita Loos. Screen play by Anita Loos and Howard Emmett Rogers. Song by Nacio Herb Brown and Arthur Freed. Art director, Merrill Pye. Photographed by Harold Rosson. Film editor, Frank Sullivan. Release date, July 7, 1933. Running time, 89 minutes.

CAST

Ruby.....Jean Harlow
Eddie.....Clark Gable
Al.....Stuart Erwin
Gypsy.....Dorothy Burgess
Bertha.....Muriel Kirkland
Slim.....Garry Owen
Sadie.....Barbara Barondess
Miss Tuttle.....Elizabeth Patterson
Maizie.....Inez Courtney
Mrs. Wagner.....Blanche Friderici
Miss Davis.....Helen Freeman

Hawleys of High Street
(British International)
Comedy

The old play by Walter Ellis provides but a bare skeleton for this comedy. British International for its own reasons has discarded a gentle satire on the social ignorance and snobbery which usually comes with sudden rushes of wealth, and has substituted a good deal of knockabout comedy of a reminiscent quality.

It is fun, and good fun such as the small-town people ought to appreciate. On that assumption the bullseye is probably knocked sideways.

The story concerns a little town draper who, after years of impecunious struggles, suddenly sells his premises to a railway company for an enormous sum. Thereafter he and his family crowd into the select circles, invade local politics and generally spread around a new brand of citizenship.

If the Americans will take the story as a piece of simple comedy, they may be excused a criticism that too many of the characters fall over the mat. They may, in fact, doubtless will, laugh, but so long as they laugh only at the Hawleys as seen here, and not at British people of humble beginnings, no one will mind. Leslie Fuller as the Hawley *pere* makes no pretense at characterization. His line is comedy, and near slapstick will be the exhibitor's sale line.—MOORING, London.

Produced and distributed by British International. Directed by Thomas Bentley. From the play by Walter Ellis. Adaptation and scenario by Charles Bennett, Syd Courtenay, and Frank Launder. Photography by J. J. Cox. Length, 6,137 feet.

CAST

Bill Hawley ..... Leslie Fuller
Mrs. Hawley ..... Amy Veness
Millicent Hawley ..... Judy Kelly
Mr. (Butcher) Busworth.....Moore Marriott
Mrs. Busworth ..... Mabel Twemlow
Lord Roxton ..... Francis Lister
Lady Evelyn ..... Elizabeth Vaughan

SHORTS . . .

Killing to Live
(Amkino)
Excellent

Of unusual excellence, as well as popular appeal is this rather lengthy short subject, in which is graphically pictured, and splendidly photographed, the manner in which the inhabitants of the animal kingdom carry on their own brutal, irresistible battle for life, governed by only one law, the survival of the fittest. All species of animal are depicted, birds and beasts. The strong survive, the weak perish. It is an admirable motion picture subject, one almost worthy of special billing, with attention to schools and the like. Most interesting are the closing sequences, when fire sweeps through the forest and the natural animosity of one species for another is forgotten in the headlong, frantic rush for safety. Many do not make it, and then the inexorable law continues in action, as the vultures alight on a carcass. A splendid subject.—Running time, 25 minutes.

The Barber
(Paramount)
Good Comedy

The comedic mannerisms of the veteran W. C. Fields, as he utilizes them in this comedy, are still highly effective. Suffice it to say that an audience at a Broadway house enjoyed him and the short to the full, being in a state of almost continuous laughter. As the local barber with a henpecking wife, Fields shaves his patrons with an iron hand, reduces a corpulent man to a mere shadow in his steam room and paddles his huge bass violin in his idea of music. When a bank bandit walks into the shop, Fields leaves in a hurry, then takes the credit for capturing him. He is wholly enjoyable, and this yarn gives him ample opportunity to display his wares.—Running time, 21 minutes.

The Strange Case of Poison Ivy
(Columbia)
Fair Comedy

A burlesque on the melodramatic motion picture of yesterday, this comedy has a laugh or two by reason of its caricature of the drama, its exaggeration of the dramatic to the point of absurdity, rather than for anything especially amusing in the lines. The big, strong hero who rescues the fair damsel in distress and the clutches of the villain and his henchman is the reason for it all—Running time, 20 minutes.

Hollywood on Parade
(Paramount)
Fair

Aside from the fact of seeing a few of the notable Hollywood players in a moment out of character, there is little to recommend this particular number of the series. A band leader contrasts the old and the modern in music, while the various screen stars, including Marlene Deitrich, William Powell, Ruth Chatterton, George Brent and several others, appear for brief moments in the dress of yesterday. Only fair material, at best.—Running time, 10 minutes.

The Iris Family
(Powers)
Instructive

Instructive and in a form not too hard to take, this Gaumont-British short subject deals with the manner in which flowers of the iris family come to blooming from the seed stage, and how they in turn scatter seeds to continue at nature's behest the process of propagation. Detrimental in a measure is the fact that the explanatory dialogue is often a bit difficult to understand by reason of the strong English accept. It is good school material, nevertheless, and should be found generally of interest.—Running time, 8 minutes.

Sing, Sisters, Sing
(Paramount)
Entertaining

There is a good bit of entertainment in this Bouncing Ball semi-cartoon subject, in which the Three X Sisters of radio familiarity render various popular numbers in attractive style. The manner in which they imitate the music of various instruments is effective. The accompanying cartoon is lively and amusing, and the bouncing ball, though effective, induced few in the audience to join the Three X Sisters in singing.—Running time, 10 minutes.

Sawdust Sidelights
(Educational-Fox)
Of Interest

Of interest, especially to the younger generation, should be this pictorial record of the circus dressing up in winter quarters for its annual spring trek northward over the country. Ringling Brothers, "The Greatest Show on Earth," is the subject of the short. Seen are the painting of the huge wagons, the manicuring and feeding of the large group of animals and general furbishing of the circus components. Interesting are shots of the trained animals in practice and the acrobats tuning up for the new season. Good material, and interesting.—Running time, 9 minutes.

Wooden Shoes
(Columbia)
Entertaining

There is a bit of entertainment for any program in this animated subject, in which the young Hollander stops the leak in the dike while his companion rushes for help. When the animated youngster receives a medal for his heroism, his chest expands to the point of a disastrous explosion. A laugh for the youngsters, and at least a smile from the adults. —Running time, 7 minutes.

Mickey's Mechanical Man
(United Artists)
Different

Mickey goes into science with a vengeance, with his mechanical man, designed to fight the giant ape in the squared circle. The mechanical man is in a bad way when Minnie sounds the horn on her car, which galvanizes the robot into amazing action which brings victory for Mickey. Mr. Disney's protege of the inkpot continues to shine among animated stars.—Running time, 6 minutes.

Kid'in' Hollywood
(Educational-Fox)
Enjoyable

Education's baby stars are at least attractive and often amusing infants. Certainly they should appeal to youngsters and to parents. Herein they enact a tiny romance of the film studios, with the young beauty contest winner reduced to scrubbing a studio floor. The big star doesn't appear and the desperate director takes her, later throws her out for "ruining his picture." But the leading player still loves her and they are married. All infants, all wearing big safety pins, the effect is amusing and novelly entertaining.—Running time, 9 minutes.

Cinderella
(Educational)
Amusing

Something slightly different in the way of animated subjects is this, recounting in amusing fashion and in absurd caricature the story of Cinderella, her ugly sisters and the little king who has trouble with his husky wife. Liberties have been taken, but they are entertaining.—Running time, 6 minutes.

Down Memory Lane
(Universal)
Fair

Louis Sobel, newspaper columnist, appears here in the first of a series in which he interviews various celebrities of stage, screen and general notoriety. In this case Texas Guinan is the victim and she recounts, in pictured form, certain of her early screen work in westerns and the manner in which she discovers talent, "putting it over." The material is only fairly interesting, and Mr. Sobel, it may be said, is much better read than seen.—Running time, 10 minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"One Year Later"	Screen play by F. Hugh Herbert. Director: E. Mason Hopper.	Mary Brian, Russell Hopton, Donald Dilloway.	Shooting
FOX			
"Paddy, the Next-Best-Thing"	Story by Gertrude Page. Director: Harry Lachman.	Janet Gaynor, Warner Baxter, Margaret Lindsay, Walter Connolly, Mary McCormic.	Shooting
"Shanghai Madness"	Story by Frederick Hazlitt Brennan. Director: John Blystone.	Spencer Tracy, Fay Wray, Ralph Morgan.	Shooting
"Life's Worth Living"	Story by James Gould Cozzens. Director: John Ford.	Will Rogers, Vera Allen, Louise Dresser, Ralph Morgan, Boots Mallory, Marian Nixon, Andy Devine.	Shooting
"The Last Trail"	Story by Zane Grey. Director: James Tinling.	George O'Brien, Claire Trevor, El Brendel.	Shooting
METRO-GOLDWYN-MAYER			
"Another Language"	Play by Rose Franken. Director: E. H. Griffith.	Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattel.	Shooting
"March of Time"	Screen play by Edgar Allen Woolf. Director: Willard Mack.	Alice Brady, Frank Morgan, Russell Hardie, Madge Evans, Jackie Cooper, Eddie Quillan.	Shooting
"Turn Back the Clock"	Story by Edgar Selwyn and Ben Hecht. Director: Edgar Selwyn.	Lee Tracy, Colleen Moore, Mae Clarke, John Halliday, Otto Kruger, Peggy Shannon.	Shooting
"Dancing Lady"	Screen play by P. G. Wolfson and Allan Rivkin. Director: Robert Z. Leonard.	Joan Crawford, Franchot Tone, Grant Mitchell, Frank Morgan, Jean Malin, Ted Healy, Winnie Lightner.	Shooting
MONOGRAM			
"Sensation Hunters"	Story by Whitman Chambers. Director: Charles Vidor.	Marion Burns, Arline Judge, Preston Foster, Juanita Hansen, Kenneth MacKenna, Creighton Hale, Nella Walker, Cyril Chadwick.	Shooting
PARAMOUNT			
"Big Executive"	Story by Alice Duer Miller. Director: Erle C. Kenton.	Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynn, Dorothy Peterson.	Shooting
"The Way to Love"	Story by Gene Fowler and Benjamin Glazer. Director: Norman Taurog.	Maurice Chevalier, Sylvia Sidney, Edward Everett Horton, Minna Gombell, Arthur Pierson, Blanche Friderici.	Shooting
RKO-RADIO			
"The Glory Command"	Story and direction by Christy Cabanne.	Bruce Cabot, Betty Furness, Eric Linden.	Shooting
"Jamboree"	Story and screen play by Ruth Rose. Director: Ernest Schoedsack.	Robert Armstrong, Helen Mack, Frank Reicher, John Marston.	Shooting
"Little Women"	Screen play by Sarah Y. Mason and Victor Heerman. Director: George Cukor.	Katherine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas, Eric Linden, Louise Closser Hale, Henry Stephenson, Spring Byington, John David Lodge.	Shooting
"Bird of Prey"	Screen play by John Monk Saunders. Director: J. Walter Ruben.	Richard Dix, Elizabeth Allen, Eric Linden, Bill Cagney, Theodore Newton, Arthur Jarrett.	Shooting
UNIVERSAL			
"Park Avenue Ladies"	Story by William Hurlbut. Director: E. A. DuPont.	Neil Hamilton, June Knight, Sally O'Neil, Dorothy Burgess, Mary Carlisle, George E. Stone, Oscar Apfel.	Shooting
"S. O. S. Iceberg"	Screen play by Tom Reed and Dr. Arnold Franck. Director: Tay Garnett.	Rod LaRoque, Gibson Gowland, Leni Reifenstahl, Ernst Udet.	Shooting
"The Invisible Man"	Screen play by R. C. Sheriff. Director: James Whale.	Claude Rains, Dudley Digges, William Harrigan, Gloria Stuart, Henry Travers, Una O'Connor, Forrester Harvey, Billy Bevan.	Shooting
"Gordon of Ghost City" (Serial)	Screen play by Ella O'Neil. Director: Ray Taylor.	Buck Jones, Madge Bellamy, William Desmond, Francis Ford, Walter Miller, Hugh Enfield.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Footlight Parade"	Screen play by Manuel Seff and James Seymour. Directors: Lloyd Bacon and Busby Berkeley.	James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Hugh Herbert, Frank McHugh, Arthur Hohl, Gordon Westcott, Claire Dodd, Guy Kibbee, Philip Faversham.	Shooting
"Red Meat"	Story by David Karsner. Director: Al Green.	Edward G. Robinson, Genevieve Tobin.	Shooting
"Bureau of Missing Persons"	Story by Robert Presnell. Director: Roy Del Ruth.	Bette Davis, Pat O'Brien, Lewis Stone, Glenda Farrell, Gordon Westcott, Ruth Donnelly, Allen Jenkins.	Shooting
"Wild Boys of the Road"	Story by Daniel Ahearn. Director: William A. Wellman.	Frankie Darro, Dorothy Coonan, Arthur Hohl, Claire McDowell, Minna Gombell, Rochelle Hudson.	Shooting

JENKINS' COLYUM

Sioux Falls, S. D.

Dear Herald:

South Dakota's wheat and oats crops are going to be a terrible disappointment to the grasshoppers. They can subsist for a time on the corn, but after that it will be the barbed wire fences or nothing.

We stopped at Parker to call on our oldtime friends, Mr. and Mrs. P. G. Estee of the S. T. theatre. P. G. still has that same old smile that won't wash off, and Mrs. Estee was determined that we stay for lunch, but when she found we couldn't, she went out and framed up a pitcher of ice cold lemonade, and listen, Abner, that guy Fitch buried his nose in that lemonade like an old mare at a watering-trough. Whenever we call on the Estees it is hard to get away—they are such delightful folks.

Mr. and Mrs. Ed Holmquist still operate the Broadway at Centerville. Mrs. Holmquist is recovering from a very serious operation and is rapidly returning to her normal condition. We hope her recovery will be complete.

George March operates both theatres in Vermillion, but is very ably assisted by his father. If South Dakota harvests any small grain of any consequence it will be in the vicinity of Vermillion, as that territory is the best looking spot in the state.

▽

At Sioux City, Iowa, we found Mickey Gross operating the Orpheum. The Orpheum is one of the finest theatres in the middle-west; in fact, it would be good enough for Broadway, New York, and much finer than a lot of 'em in that much-talked-of village. Micky knows the show business from Dan to Bersheeba and from Hollywood to Hoboken and Micky knows where there is a good place to eat, and that's what suits Sherm.

The last time we saw Levy Seff he was operating theatres at Correctionville and Holstein. That was several years ago. He is now the owner and operator of the Rialto and one other in Sioux City. Seff says business will certainly get better, as it can't get worse. We hope he is right.

A. I. Sadoff of the Granada said he was glad we called because he needed the HERALD. Now, that's the way we like to hear a man talk. Whenever a man talks that way you may know he's a theatreman of excellent judgment.

Dr. J. F. Saunders of nights operates the Princess theatre at Sanborn and acts as wet nurse for the family cows and shoats of the whole community. He is known far and wide as the best veterinary in northern Iowa.

Mrs. Saunders framed up a mighty fine lunch for us and Doc wanted us to stay over and play a round of golf with him. Doc is a golf hound and some day maybe we can take him on and stop his broadcasting. Carl Nedly and his wife were there also. Carl is a film hound out of Omaha and he isn't a very bad chap—when he's asleep—further than that deponent sayeth not. It's a pleasure to visit Mr. and Mrs. Saunders.

▽

A. L. Banks is another of Iowa's wide-awake theatre operators. He operates the Empress theatre at Akron and he insisted on our taking his subscription to the HERALD. It only took one schooner to persuade us but Sherm insisted on two. Anyhow A. L. now is a member of the great HERALD family.

C. H. Sartorius of Hartley is a pretty busy man. He operates the Capitol theatre and is city clerk and performs other and sundry duties around town. The whole community leans on him for support in matters of public importance.

It's a darn shame the way Charlie Nott of the Sutherland theatre at Sutherland has to work. He's up nights running the theatre and daytimes he repairs old mowers and binders and other implements for the whole of northwest Iowa. Charlie says he likes everything in the HERALD but our colyum and Sherm told him to cut that out of the book as soon as he got it. That Sherm is a Joner.

We found R. J. Schoelerman of the Corn theatre at Everly out on his farm shoveling corn into a sheller, and did that boy have up a good sweat? He stopped long enough to induce us to renew his subscription to the HERALD and then went back to shoveling corn again. We wanted Sherm to go and spell him but he wouldn't do it.

▽

Mrs. Leitch knew us the minute we walked into her cafe. She says we called on her at Milford some years ago. It beats all how these ladies remember us. Ma Leitch operates the most popular cafe in Arnolds Park and she knows the cafe business from soup to doughnuts. We asked Edna Yates, the girl who waited on us at breakfast, why she threw us down the night before at the dance for that tall, slim, redheaded, bowlegged Swede, and she said it was because he was a better looking man. Why, Edna, you ought to be ashamed of yourself.

A. M. Leitch operates the Park theatre at Arnolds Park, which is another popular amusement center. A. M. says he is going to California next winter or bust a hame-string. Arnolds Park is located on lake Okoboji and it is the playground of north Iowa. It was here that old Chief Okoboji and Princess Tore-a-hole-in-her-pants used to smoke the pipe of peace with the early pioneers of that section, and the old Chief was considered a pretty fine old gazabo.

Mrs. A. W. McKinney operates the Uptown theatre in Arnolds Park. This is also a popular gathering spot for those seeking amusement. She hasn't yet recovered from a bad auto wreck which she and her husband were in recently. Her husband is still unable to get around. We trust their recovery will be swift and sure, for they are delightful folks.

C. E. Arnold of the State theatre at Lake Park buys grain, hogs and cattle in addition to his theatre duties. He's a hard working guy at both ends of the line. He was sore because we had never called on him before. We were, too, after we had come to know him, but it won't happen again.

Henry Falkens of the Lyon theatre at Rock Rapids asked Sherm if he couldn't give him a reduction on some of his pictures but Sherm couldn't hear him. However, they got together finally on some of 'em and both seemed well satisfied. Henry runs about everything RKO makes and maybe that accounts for his being able to operate every night.

▽

George F. Schroeder of the Gem theatre at George says he's been praying for rain so long that he has forgotten how to make his nightly receipts balance his expense. We told him to deduct 8 from 10 and give the balance to the film companies and then keep on praying for rain.

The three O'Leary brothers of the Grand theatre at Dell Rapids, Iowa, are known all over the middle-west as the three bachelor operators, but anyhow they must be good ones or they couldn't operate seven days a week in as small a town as Dell Rapids. It takes real theatremen to do that.

The next time we travel with that guy Fitch we are going to insist that he have his tonsils removed. He complained all the while of their being dry and cracked open and he would stop at every town where they had 3.2 and he's go in and bathe 'em.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

TRAVELERS . . .

WILL H. HAYS arrived in Hollywood to confer on production code.

ABOARD the *Europa*, which arrived in New York from Europe, were CHARLES LAUGHTON, player; L. LAWRENCE, director; J. FEIDELBAUM, Metro foreign executive; THELMA TODD, SALLY EILERS, players, and KATHARINE BRUSH, writer.

J. J. FRANKLIN, RKO theatre official, arrived in New York from Cleveland.

SPRING BYINGTON, stage player, arrived in Hollywood to work for Radio.

W. W. WATSON, Fox director, arrived in New York from Movietone City.

MARTHA WILCHINSKI, theatre publicist, sailed for Europe.

HERBERT MARSHALL was en route from London to Hollywood.

HERMAN RIFKIN, New England franchise holder of Monogram, was in New York.

BARBARA STANWYCK left New York to resume work for Warners on coast.

ROBERT T. KANE and E. E. RICHPOMER, Fox European executives, arrived in New York from Paris.

JACK PEARL was en route to Culver City to make a Metro picture.

AL JOLSON was scheduled to leave New York for Warner studio on coast.

JOHN E. OTTERSON, president of Erpi, sailed for Europe.

MARCEL VALLEE, French player, is en route from Paris, to New York and Hollywood.

Construction Is Started At United Artists Studio

Enlargement of buildings and facilities at the United Artists studios in Hollywood is now under way, due to the production activities planned by Joseph M. Schenck and Darryl Zanuck for their new Twentieth Century Pictures at that studio.

Construction has started on a new building to provide quarters and offices for 16 directors and writers. Mr. Zanuck said this week the new building now being erected is only the first move in the studio expansion program, and that further expansion will be made as the need for new facilities arises. The cost of these improvements will amount to a considerable sum and entails much new construction, he said.

Theatrical Minneapolis Elated Over New Mayor

Theatre people of Minneapolis are highly elated over the election of A. G. Bainbridge, owner of the Shubert theatre, as mayor of the city. Mr. Bainbridge has been an active theatrical personage in the city for many years, and the theatrical fraternity anticipates a liberal attitude in theatre matters in force at the city hall. Frank D. Fox, of Sly-Fox Films, is mentioned as a possibility for chief of police.

Projection Groups Combine In Minneapolis, Kansas City

The Independent Motion Picture Operators' Union, with headquarters in Minneapolis, has consolidated with the I.A.P.S.E., another independent group in Kansas City, and has established a local in New York.

The New York and New Orleans locals of the I.A.P.S.E. have been taken over by the Operators' Union with members employed in 30 New York houses.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BELOW THE SEA: Ralph Bellamy, Ray Fay—A very good picture that drew poor at the box office, but we have never been able to put over a sea picture in this town. This one has a good story, good cast and some fine underwater shots, but do not stress the color shots under sea in your advertising, as they add nothing to the picture. Running time, 80 minutes. Played June 21-22.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

FORBIDDEN TRAIL: Buck Jones—Drew unusually well for a western, which makes me think that it might pay to consider the case of the "horse-opera." My theory has always been that a certain class of people still love westerns, but that at the present time they are either unemployed or have been reduced to such a low scale of living that they have to pass up theatre entertainment. The fact that this picture drew quite well makes me feel that there is already more money in circulation. Played June 3.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

McKENNA OF THE MOUNTED: Buck Jones—A very good western picture from Columbia. Story of the Northwest mounted police and this one is filled with action and thrills. When you want a good western picture get Columbia and you can be sure that your patrons will walk out of your theatre well pleased and with no kick. Running time, 60 minutes. Played June 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—A very interesting picture from start to finish and one that will please any audience. A little gangster touch in the first two reels but after that a wonderful love story that was very pleasing. We played this one day, but it will stand two days better than a lot of percentage pictures we have played. Columbia sure has made some good pictures this year and we hope they continue. Running time, 67 minutes. Played June 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SO THIS IS AFRICA?: Wheeler & Woolsey—Wheeler and Woolsey have never meant anything at our box office and this one was no exception. From previous reviews, we expected it to be worse than it really was. It is plenty hot but that seems to be what the public likes. I personally like Wheeler and Woolsey and thought this was the funniest picture that I have ever seen them in. Running time, 70 minutes. Played June 22-23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Very pleasing picture of the program variety. Splendid for family night or Saturday. Played June 10.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TREASON: Buck Jones—one of the best westerns Buck Jones ever made. This one has plenty of good clean comedy, lots of action. Running time, 60 minutes. Played June 24.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WHEN STRANGERS MARRY: Jack Holt—A fair program picture that drew average business on our cheap admission night, and pleased everyone, it seemed, as we had good comment on this one. Would be okey for Saturdays in towns where they are tired of westerns. Running time, 68 minutes. Played June 23.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—A dandy picture that pleased generally. If you can get them in on air shows, don't pass this one up. A few scenes were hardly up to the Will Hays "Code of Ethics."—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Boys, give First National a big hand for this real good picture. It's not a big special, but it sure is a big program picture and the recording extra good. Good, all plain English. Running time, 75 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

ELMER THE GREAT: Joe E. Brown—One of the best Joe E. Brown's yet! You must hand it to Warner Bros. this season. Use their trailers. Business fair considering conditions. Running time, 75 minutes. Played June 15-16.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Another good picture from Vitagraph. Will please all of Joe E. Brown's fans, and that means extra business, as Joe is plenty well liked in the small towns.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

MATCH KING, THE: Warren William, Lili Damita—A good picture for its kind, but too depressing. It drew only average business. Played June 15-16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

20,000 YEARS IN SING SING: Bette Davis, Spencer Tracy—A remarkable production. Fair business. Every small town should show this. Played June 4-5.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Good box office, although not as strong as "Tenderfoot." Plenty of laughs, and our cash customers want to laugh. Brown is one comedian who can keep out of the gutter in putting over a gag.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

Fox

FACE IN THE SKY: Spencer Tracy, Marion Nixon, Stuart Erwin—Good programmer. Lowest receipts in several months. Played June 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—Very good program picture but it hasn't an ounce of drawing power. James Dunn means nothing at my box office and a few more pictures like this one and "Humanity" and I'll have no business at all. Played June 8-9.—Edith M. Fordye, Princess Theatre, Selma, La. General patronage.

HUMANITY: Boots Mallory, Alexander Kirkland—The very poorest drawing card I have had. This is a very good picture for its kind but you had better play it on your bargain night as it lacks star drawing power and an attractive title. When Fox first announced this picture I recognized this as a very poor title and hoped they would change it. People read the title, looked over the advertising matter and wandered off up the street. Played June 1-2.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ROBBERS' ROOST: George O'Brien—Above the average western. Business fair. Played June 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—It went over fine for me, and they seemed to enjoy it. Played June 1-2.—F. S. Crane, Plaza Theatre, Clyde, Kansas. General patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Norarro and Miss Loy made as much out of it as they could. Not much story and unpleasant in parts. Slow in places and too much foreign talk. Pleased about 25%. Played June 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Big star in an Arab costume killed him in this picture. Tires one. No good for anybody. This is my opinion of such pictures. No good at the box office. Running time, 88 minutes. Note: Get your Motion Picture Herald under date of June 17, look on page 15 and read what Major Albert Warner has to say about "program pictures." I know now Mr. Warner reads the Herald and knows what will save us all, both the producer and the exhibitor. Don't you think we all should write or wire him that this is the best news we have ever heard?—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—I may not be a good judge of entertainment, have seen no reviews on this as yet, however, I would class it as poor. If a comedy cannot produce a few laughs with 50 to 75 people in the house I don't consider it a comedy, and this did just that. Personally I did not even get a chuckle. This team is about washed up with me. The poorest Saturday in many months. That tells the story. And now I understand they are to make feature length comedies in the future. Help us. Played June 24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FAST LIFE: William Haines, Madge Evans—Here was a picture that pleased everyone. Our patrons like "Bill" in anything. We are working our darndest to bring them in but their skin is too thick or the bottom is still out of the family pocketbook. Almost made expenses with this. Played June 17-18.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

FAST WORKERS: John Gilbert, Mae Clarke, Robert Armstrong—Unsatisfactory picture with weak ending. Won't please. Business not good. Armstrong steals the picture from Gilbert. We need clean domestic comedy.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

FAST WORKERS: John Gilbert, Mae Clarke, Put this on bargain night if you must show it. It has no drawing power, and it certainly will not please the majority of theatre patrons. You would never dream that this was made by Metro if Leo was not shown roaring at the beginning. Played June 13-14.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MEN MUST FIGHT: Diana Wynyard, Phillips Holmes—Good picture with absolutely no drawing power whatever. People still seem to shy away from war pictures. Played May 30-31.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PEG O' MY HEART: Marion Davies—A wonderful picture, expertly directed and acted. Very much the same as the silent version of a few years ago. Marion Davies gets a chance to show some swell acting and our entire audience enjoyed the picture. Metro may put out some flops, but they sure know how to make good pictures when they want to. Play it at least two days or more. Business above average. Running time, 86 minutes. Played June 19-20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PROSPERITY: Marie Dressler, Polly Moran—A very good picture but not up to their other, "Emma." However, you cannot go wrong on any of Marie Dressler's productions, for it is she that people come to see. Good business considering the age of the picture. Although we booked it months before it was made we were held off until the opportunity to clean up was gone. Played June 2-3-4.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—Marvelous production which you would enjoy much more in some one else's theatre than in your own. The acting is superb but this type of entertainment is for the classes only. I have not looked it up but I believe this establishes a new low level for Sunday and Monday, the days I depend on to put my week over. It was exactly as I had expected, however, so I just considered it as a bitter pill which had to be swallowed, gulped it down and rejoiced when the time came to ship the film. Because of the extreme length of this you will have to use very short and snappy featurettes and then it will be too long. This is the third picture within the last week that had no drawing power. I wouldn't last long if this condition lasted. Running time, 127 minutes. Played June 4-5.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SON DAUGHTER: Helen Hayes, Roman Novarro—Bad flop. Impossible story. Next to Garbo, who is the great genius of the screen, Helen Hayes is the most intelligent woman player. Too bad they didn't give her "Strange Interlude" instead of this thing.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—This is a very fine picture, but the recording is bad in spots. The drawing power was not up to my expectations and I still cannot figure out why it did not draw better crowds. The title is unusually good, it seems to me, and both Joan and Gary Cooper are adored by most picture fans. The majority who saw "Grand Hotel" did not like it, so when I got the reports on "Rain" I passed it up because

I knew it would not help Joan. I am very thankful that I did this, because "Today We Live" was disappointing to many because it was depressing. The casting was perfect and for a war picture it could not have been improved upon, but for A-1 entertainment the heroine should get a few breaks and should not have to spend quite so many feet of film crying. I am an ardent admirer of John Crawford. Every picture she has ever made has fascinated me. I have just finished reading her article in the Saturday Evening Post. If you have not read it do so by all means. She is right about the danger of stars becoming typed, but right now her admirers want some more pictures of the type that made her famous. Played June 11-12.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—This is only fair entertainment and did only a fair business. The people in our town do not care for comedies and especially for Buster Keaton. Play this only one day and let it go at that. Running time, 78 minutes. Played June 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A good picture to fair business. Gable does some real acting in this and Helen Hayes is always fine. An excellent offering.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—Splendid picture but the draw was below average for Sunday and Monday. Played June 18-19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Monogram

MASON OF THE MOUNTED: Bill Cody, Andy Shuford—This is decidedly the best western Monogram ever sent us. Good directing, good photography and good sound. You won't go wrong on this one. Played June 24.—Amuzu Theatre, Inman, S. C. General small town patronage.

Paramount

BIG BROADCAST, THE: Stuart Erwin, Bing Crosby, Leila Hyams—Satisfactory in every respect. Played June 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

FAREWELL TO ARMS, A: Helen Hayes, Gary Cooper—A fine picture. A little draggy. Will please majority of the folks. Kids say no. Lost me money but I am not sure but I would eventually lose it anyway.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce—Just the kind the majority want to see. It's nutty but moves right along. Something doing all the time. Never a dull moment.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KING OF THE JUNGLE: Buster Crabbe—A dandy box office show. Will please. Paramount has had a consistent program this year. Played June 8-9.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Just a good program picture. Did average biz. Running time, 72 minutes. Played June 14-15.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—Another of the endless meaningless series of murder mysteries. The producers don't realize that the screen is a separate medium, that book readers only partly furnish the audience and a very, very small part, that one hundred-twenty millions including myself don't revel in obvious self-solving formula detective stories. Enough murder mystery and racketeers. Stop it.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—Only a fair western picture. Not half as good as the old silent version. The kids were well pleased and the adults thought it only fair. However, business was very good and they did not mind waiting for half an hour to get in to see it. Running time, 60 minutes. Played June 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PICK UP: Sylvia Sidney, George Raft—A nice little show that went over okay. Sylvia Sidney was the whole show with George Raft standing around looking like he lost something. Okay for Sunday.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

SHE DONE HIM WRONG: Mae West—Used this at preview, held over for three days. I plugged it as something unusual. Hot as a firecracker. Not expected to please the nicey nice bunch. Kids not admitted. Got them thinking it was the rawest thing ever filmed and boy, they came to see it. The picture is O.K., makes one think of old times. Mae West a real trouper. Tell them it's so hot it will singe. Make them think they are going to see something they should not see and they will come to see it and simply eat it up. People are funny animals.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SIGN OF THE CROSS: Fredric March, Claudette Colbert, Elissa Landi—Good business Sunday. Fell flat Monday. A marvelous production. A little draggy in spots. Played June 11-12.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

STORY OF TEMPLE DRAKE, THE: Jack La Rue, Miriam Hopkins—Advertised it for adults only and did better than average business. Not nearly as bad as some would have you to believe. Be truthful in your ads and you will have few kicks.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

SUPERNATURAL: Carole Lombard—Just a waste of film. You will be supernatural if you can get any dough on this one. No business and it is just as well. Less people, less squawks.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

RKO

CONQUERORS, THE: Richard Dix, Ann Harding—Exceptionally good. In the same class with "Cimarron" and that's our idea of a sincere compliment. Better than average business although plenty old. This picture is big and rates all the plugging you want to give it. Running time, 80 minutes. Played June 11-12-13.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

DIPLOMANIACS: Wheeler and Woolsey — Fair business on a production made by a sloppy director. —Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

EMERGENCY CALL: Bill Boyd—Okay program picture. We need clean domestic comedy.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

EMERGENCY CALL: Bill Boyd, Betty Furness—Fair program picture. Played June 20-21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOLDIE GETS ALONG: Lili Damita—But Goldie didn't get along here. Entirely too Frenchy and of no interest. There may be a few places that this will go over, but I don't know where it would be.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

GREAT JASPER, THE: Richard Dix—This one did not get over with our Sunday crowd; some liked it, others did not, and the general opinion was that it was not very good. However, I thought it about the best picture that Dix has made since his famous "Cimarron." Dix is all through here as a drawing star owing to the poor stories RKO have given him. From now on he goes on our cheap admission night. Running time, 76 minutes. Played June 18-19.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

GREAT JASPER, THE: Richard Dix—Terrible. Played on bargain night, which brings out the entire family. Producers should be prosecuted for releasing a picture like this. Richard Dix had always been a box office bet but "Hell's Highway" didn't do him any good, as indicated by the box office on this. He belonged in pictures like "The Love Doctor," but am afraid he's through.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HALF-NAKED TRUTH, THE: Lee Tracy—A snappy program picture. Lee Tracy great always. Poor business. Played June 13-14.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

KING KONG: Fay Wray, Robert Armstrong—One of the best box office pictures of the year. Tell them the truth about it: fake photography but a marvelous accomplishment. Played June 22-23.—Chas. M. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

KING KONG: Fay Wray, Robert Armstrong—Turned out to be a flop despite heavy billing and plenty of plugs. The picture is well made and very thrilling and will probably go over big in some spots. —Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

OUR BETTERS: Constance Bennett—Another bum picture. I knew it was a socalled highbrow picture, but even the highbrows panned it. Maybe they can make some good shows pretty soon. They are way past due.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Zasu Pitts—Here is a splendid cast in a somewhat ordinary program picture. Even Zasu Pitts failed to get many laughs.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Poor story, poor recording, poor business. It drags along until everyone was glad when it was over. Lay off this one.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

United Artists

RAIN: Joan Crawford—A flop. Very poor performance by Crawford, who had not the slightest idea of how to dress or play her role. Most did not like the film. Picture has terrible direction. Stupid beyond words.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Inquiry from several patrons resulted in the information that there were too many actors and too much dialogue. Everyone was tired out trying to keep it straight in their minds. Recording poor, leads rather weak. Poor business. Played June 10-11.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

BIG CAGE, THE: Clyde Beatty—For thrills this one has anything beat that has ever been shown on a talking picture screen, this boy Beatty puts on a show that is a show with his tigers and lions. Sell this as a circus picture if you can, for people are sick and tired of wild animals. We tried hard to get them in on this but it did the poorest Sunday and Monday business in past three months. The picture is something worth seeing, but try and sell that idea to the people who pay admissions—just try. Running time, 75 minutes. Played June 25-26.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

COHENS AND KELLYS IN TROUBLE: George Sidney, Charlie Murray—This is by far the best picture that this team has made in the past three years but it came too late to save them. They are as dead as a last year's bird's nest in the minds of paying patrons. We ran it on our cheap admission night and even then it drew less than average business. I hope Universal forgets to make a Cohen and Kelly next season. Running time, 70 minutes. Played June 20.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

KING OF JAZZ: Paul Whiteman, John Boles—Uncle Carl and Junior have at last given us something to brag about. We thought the original version about the swellest musical we had ever seen, but the new one is even better. Quite a number of our friends thought it better than "42nd Street." At any rate here is a real, honest to gosh super special. Music is grand, dancing superb, settings are marvelous and the color and lighting is breath-taking in its beauty. You may be wise in screening this before you run. Some of the comedy sketchs are pretty rank—you may want to cut them. They get the laughs, though. Our only possible objection is that it is so short. Several especially good numbers might well have been retained. Here is a real picture and if you will step on it as it deserves your cashier will be singing, "Happy Days Are Here Again." Running time, 62 minutes. Played June 18-20.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

KISS BEFORE THE MIRROR, THE: Nancy Carroll, Paul Lukas—This proved to be a very good program picture, and it drew average business and pleased, some good comment on the novel story. It is a murder, courtroom type of story but done in a way that gives it a new twist. Running time, 67 minutes. Played June 16.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LUCKY DOG: Charles "Chic" Sale—If a fellow has a dog or if he likes dogs he will like this, but don't expect to please over 40%. Kids liked it. Certainly not a picture to stick in best houses. They looked at the photos and drifted on. Oh, why do they do it?—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts —This one measures up well with others made by these two. Slim and Zasu take well here and we buy all they make. Splendid entertainment for everybody. Played June 26.—Amuzu Theatre, Inman, S.C. General small town patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—You boys who played Uncle Carl's foreign-made lemons grab this one that was made in America and make yourself some dough, and you'll enjoy this one so much that you will almost forget the foreign-made babies. This one compares favorably with their first picture, "They Just Had to Get Married." Many here thought it better than the first. Anyway, it drew far better than average business, so when you play it let them know you have a real show at last. It's a sure fire hit. Running time, 68 minutes. Played June 14-15.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

RIDER OF DEATH VALLEY: Tom Mix—Poor old Tom. I knew him when—but why bring that up? The fade-out clinch reminds one of Father Time ushering in the New Year. Played June 7-8 to below normal business.—F. S. Crane, Plaza Theatre, Clyde, Kansas. General patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—A splendid comedy that did above average business. Why don't producers get wise and make more comedies and musicals? People want entertainment for their money, not eight or ten reels of film and dialogue. This picture shows that people will still spend their money if there is something worth seeing.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

Warner

BLESSED EVENT: Lee Tracy—Grossed more on this Tuesday and Wednesday than with "Rasputin" on Sunday and Monday. It is an excellent picture and should be played in every theatre. Drawing power is much above the average. Use the trailer by all means. Played June 6-7.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

42ND STREET: Warner Baxter, Ruby Keeler, Bebe Daniels, George Brent, Dick Powell—A swell show to extra business. Play it by all means.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—A wonderful picture done in colors. The scenes are beautiful and I personally think this is one of the best pictures I have ever seen. Business about average as the picture does not appeal to ladies. Frank McHugh and Glenda Farrell furnish the comedy but as a whole the entire picture is very weird. Fake advertising is your best bet and should prove a business stimulator. Running time, 80 minutes. Played June 15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill—A very good show. Didn't do average business. People fed up long ago on scare pictures. Wonder if the producers will find that out. Running time, 72 minutes. Played June 12-13.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PICTURE SNATCHER: James Cagney—A very good picture from Warner. If you want something fast, funny and thrilling, by all means play this one. It will make a good Saturday show if you want a change from westerns. We did a nice business on this one, but as a rule Cagney does not draw here. This picture is really interesting from start to finish. Running time, 75 minutes. Played June 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WORKING MAN, THE: George Arliss—Excellent. What a relief to get an entertaining and clean show once again. More power to George Arliss. Running time, 73 minutes. Played June 16-17.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Short Features

Columbia

COLLEGE GIGOLOS: Eddie Lambert—A "Double Mystery" picture. First mystery was why it was ever made; second was why we ever ran it. Running time, two reels. Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

LAUGHING WITH MEDBURY IN ABYSSINIA: Another travelaugh from Columbia that is a complete flop. Columbia should discontinue making these if they cannot make them better than they are at present. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARTNERS TWO: Alexander Carr—A fair comedy. Very funny in some spots. We have not played a good comedy (except one-reelers) from Columbia this season. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PROSPERITY BLUES: Krazy Kat—Better than the average, music excellent. Krazy Kat cartoons are always good. Running time, 6 minutes.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

SASSY CATS: Scrappy Cartoon—Good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SCREEN SNAPSHOTS: No. 5—This is only fair entertainment, showing a few stars and the rest are animals that are used in making pictures. Not as good as some of the others. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHAVE IT WITH MUSIC: Lambs Gambols—Fair. Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SKELETON DANCE and **SUMMER:** Both Silly Symphonies—The second time we have gone through this series. Still good and while most cartoons are alike these are different. Running time, 7 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

MGM

FALLEN ARCHES: Charlie Chase—Average Chase comedy. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

FOOTBALL FOOTWORK: Sport Champion—OK if your patrons are interested in football.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FUNNY FACE: Flip the Frog Cartoon—Just a cartoon. No laugh. Very little to recommend.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GIRL GRIEF: Charley Chase—Plenty of laughs in this.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HOOK AND LADDER: Our Gang—Poor. Not a laugh in the whole thing.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HIS SILENT RACKET: Charley Chase—A very funny comedy.—Bert Silver, Silver Family Theatre. Greenville, Mich. Town and country patronage.

LENINGRAD: FitzPatrick Travel Talk—Not as interesting as some. Will pass for a filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LENINGRAD: FitzPatrick Traveltalk—An interesting view of Soviet Russia, their customs. Just ordinary entertainment. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAIDS A LA MODE: Zasu Pitts, Thelma Todd—Good. Believe this is as good as any this team has made. And they have been consistently good all the time. This was better than the feature "Devil's Brother."—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAIDS A LA MODE: Thelma Todd, Zasu Pitts—As usual, these two continue to please. Lots of action and plenty of laughs. Running time, 18 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

ME AN' MY PAL: Laurel and Hardy—Very good, it seemed to please the majority. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

NOW WE'LL TELL ONE: Charlie Chase—A very good comedy. This one gives Chase a chance to do his stuff.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

OVER THE COUNTER: Colortone Musical Revue—Perhaps we are wrong, but we think the "Colortones" are slipping. This is only fair compared to the earlier ones of the same series. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

SWING HIGH: Sport Champion Series—One of the best one-reelers we have ever shown in our theatre. Trapeze performers. Our patrons ate it up and many came just to see this alone. It will make a good filler on any program. Advertise it and it should draw extra business. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TAXI BARONS: Ben Blue, Billy Gilbert—More comedies like this will help the exhibitor. Ben Blue and his uncontrollable hands will make you forget your trouble. A laugh a minute. Running time, 19 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TAXI FOR TWO: Taxi Boys—Average Taxi Boy comedy. They aren't so hot in my estimation and I have yet to find anybody that likes them. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TOWED IN A HOLE: Laurel and Hardy—A very good Laurel and Hardy comedy. Just as crazy as ever and as funny. We always have an extra crowd to see them and this one deserves some extra advertising in your space. This is the best one we have played in the past several months. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TWICE TWO: Laurel and Hardy—Very funny to adults.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD PEOPLE: Colortone Musical Revue—Poorest of the three so far this year. A good cartoon is better than this one.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WRECKETY WRECKS: Taxi Boys—And two reels too many. These are very poor comedies in my estimation. They are suitable only for Saturday night. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WRECKETY WRECKS: Taxi boys—Best one to date by these boys.—D. E. Fitton, Lyric Theatre. Harrison, Ark. Small town patronage.

Paramount

BETTY BOOP'S MAY PARTY: Talkartoon—Very good. Seemed to please.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DENTIST, THE: W. C. Fields—Inexplicable. Rank. Uncalled for. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

FATAL GLASS OF BEER: W. C. Fields—This is the worst comedy we have played from any company this season. No story, no acting and as a whole has nothing. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FATAL GLASS OF BEER: W. C. Fields—Two reels of film and 18 minutes of time wasted. Running time, 18 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HOLLYWOOD ON PARADE: No. 10—Different and interesting for a change.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I'LL BE GLAD WHEN YOU ARE DEAD, YOU RASCAL YOU: Louis Armstrong—O. K. as program filler. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MOONLIGHT FANTASY: Vincent Lopez—Very acceptable one-reel musical.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT PICTORIAL: No. 4—Interesting reel, partly in color. Running time, 9 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PLUMBER AND THE LADY, THE: Frank Albertson—A first-rate comedy. Has a little of everything. Pretty girls, some clever singing, good slapstick and a story. Our Saturday audience thoroughly enjoyed it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPULAR MELODIES: Screen Song—A very good number of the Screen Song series. Arthur Jarrett sings several very good numbers and music is very good. We should like to have more shorts like this one, with plenty of music and some good singers. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

JITTERS, THE BUTLER: Clark and McCullough—Very good, and very surprising, as we haven't played a good one from these two for some time.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MERCHANT OF MENACE, THE: Edgar Kennedy—Just another comedy. About as good as the average. Running time, 20 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MICKEY'S CHARITY: Mickey McGuire—Another good comedy with Mickey and his gang. These comedies sure go over good with the kids. Even the grownups got a big kick out of this one. Running time, two reels.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

RUNAWAY BLACKIE: Aesop Fable—This is good on any program, up to Fables standard.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

FLOWERS AND TREES: Silly Symphony—Beautiful.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Universal

BROADCAST TRAIN: Morton Downey—Here's another nice Radio-Star musical. Downey as usual very good. With good support. This and other carefully selected shorts made up for the main feature which was not so hot. If in doubt about your feature build a good line of shorts around it. Running time, 20 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CARNIVAL CAPERS: Oswald Cartoon—Good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KID GLOVE KISSES: Slim Summerville—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARRIED OR SINGLE: Little Jack Little—Another "Radio Short" that pleased. Nicest piano recording we've heard in a long time. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

YOUR TECHNOCRACY AND MINE: Robert Benchley—Excellent. Worth special billing. Running time, one reel.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

Warner Vitaphone

BABE O' MINE: Pepper Pot Novelty—One of the worst shorts we have ever had the pleasure of screening in our theatre. By all means pay for this and not play it. We had fifty-six patrons walk out on this. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO IN PERSON: Looney Tune—Good cartoon and everybody liked it. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEY POP and **BUZZIN' AROUND:** Two Fatty Arbuckle comedies. Having shown all the Arbuckle comedies in the long, long ago, I wondered what the new ones would be like. Fatty hardly looks a day older. His speaking voice is very good. These comedies are much above the average of the slapstick comedies of today. We can use more of them.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

"HOW'S TRICKS?": Melody Master Series—A fair band number.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MUSIC TO MY EARS: Jack Denny and Band—These Melody Master one-reel band numbers are among the classiest one-reel subjects on the market. We have played a number of them and every one good. Running time, 9 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MUSIC TO MY EARS: Jack Denny and Band—Have never exhibited anything better in this line. Pleased all who saw and heard it. Ran this with "Prosperity." These short subjects make fine fillers for a good feature program. They enhance any show.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

OF ALL PEOPLE: Thelma White—Very good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ORGAN GRINDER, THE: Merry Melody—Very good cartoon comedy. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PICKING A WINNER: Vitaphone Boys and Girls—Very good, all in natural color. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PICKING A WINNER: Broadway Brevity—Not up to standard. All color.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

POOR LITTLE RICH BOY: Phil Baker—Very good two-reel short with some good dancing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot Series—Did not "take" with us.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

RED SHADOW, THE: Broadway Brevity—Two-reel version of "Desert Song." It is excellent and will be especially enjoyed by all who saw the feature. I wish Warners would reissue it. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

RIDE HIM, BOSKO: Looney Tune—A very good cartoon with a clever ending.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SMASH YOUR BAGGAGE: Small's Paradise Band—Excellent. Running time, 9 minutes.—P. G. Held. New Strand Theatre, Griswold, Iowa. General patronage.

SPEAKING OF OPERATIONS: Broadway Brevity—This is one of the best Broadway Brevities Warner has made. Minstrel show with plenty of music and dancing. This would have been wonderful if it had been in colors, but it is just as good the way it is. This drew extra business for us and pleased all. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPORT THRILLS: No. 3, Ted Husing—Fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THEN CAME THE YAWN: Jack Haley—Only fair entertainment in this two-reeler. Haley is not as good as he is supposed to be. Play it one day and let it go at that, as you might get by with it. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMEN: Hal LeRoy, Mitzi Mayfair—Broadway Brevity. The sweetest two-reel musical we have had this season. Dancing numbers are very good. Not in technicolor. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

YOURS SINCERELY: Broadway Brevity—Very good musical, dancing and singing. We would like to have more shorts like this one. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Goodyear Rubber Co.

U.S.S. AKRON: Here is a film that you can secure free of charge from the Goodyear company, Akron, Ohio. And it is very good. The film is silent, but that does not destroy its entertaining qualities. It shows the dirigible in construction, its first test flights, etc., and it is worthy of a place on any program. Running time, two reels.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

Serials

Mascot

HURRICANE EXPRESS: John Wayne—Very good serial that pleased. Has a good following. Well directed story.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

Universal

PHANTOM OF THE AIR: Tom Tyler, Gloria Shea—I am on the sixth "epigram" and it has not gained an inch. First episode gives it all. A flop. Too much repeated each time. Poor work. Universal knows how to make serials, but they figured someone was asleep and it was unnecessary to have a story for this one.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

The Latest Reports From San Salvador

In his newest reports on the motion pictures that come to his attention as manager of the Meardi-Hermanos circuit in San Salvador, El Salvador, Central America, Mr. O. Beer discusses the following productions:

HUSH MONEY: Fox, with Joan Bennett, Myrna Loy, Hardie Albright, Owen Moore—Not a bad picture, but no draw. Running time, 65 minutes. Played April 30.

OVER THE HILL: Fox, with Sally Eilers, Mae Marsh, James Dunn—A fine picture; they liked it. Running time, 90 minutes. Played May 7.

BUT THE FLESH IS WEAK: MGM, with Robert Montgomery, Heather Thatcher, Nora Gregor—Cast a good draw. They liked it. A fine picture. Running time, 80 minutes. Played June 1.

LA CANCION DEL DIA: Grandes Film (Spain), with Valencia, Forgar, Bretaño—All Spanish talking. The first talking picture made in Spain. Has a fine song. Not a bad picture, but somewhat below average of American pictures. Running time, 70 minutes.

BEAU HUNKS: MGM, with Laurel and Hardy—Enough fun; they liked it. First three reels just ordinary stunts, but rest very fine. Running time, 70 minutes. Played April 2.

VIDA, PASION Y MUERTE DE N. S. JESUCRISTO: H. A. Molzon—Spanish narrated Passion Play. The worst Passion Play I have seen. Nobody liked it, although we made a lot of money—more than with "King of Kings," because there doesn't exist another Spanish narrated or talked Passion Play. The original of this picture is a silent picture of 20 years ago. A real good Spanish talked or narrated Passion Play would make a fortune for the producer. Running time, 70 minutes. Played April 13 (Easter).

BLONDIE OF THE FOLLIES: MGM, with Robert Montgomery, Jimmy Durante, Marion Davies—Not a bad picture, but didn't draw in spite of cast. Title has no drawing power at this end. Running time, 90 minutes. Played April 9.

LOVERS COURAGEOUS: MGM, with Robert Montgomery, Madge Evans, Roland Young—They liked it. Running time, 80 minutes. Played April 16.

RED-HEADED WOMAN: MGM, with Jean Harlow, Lewis Stone, Leila Hyams, Chester Morris—An outstanding hit, among the plenty hits we get from dear old Leo. Cast a draw and story a draw. Many patrons see it several times, which is much nowadays. Running time, 80 minutes. Played April 30.

SEVILLA DE MIS AMORES: MGM, with Ramon Novarro, Conchita Montenegro—This is the third year that we have showed this picture several times and it has the same drawing power as ever. All Spanish singing and talking. Running time, 100 minutes.

FREAKS: MGM, with Leila Hyams, Olga Baclanova, Wallace Ford—A good draw at release, not much business afterwards. Our patrons expected a shocker. Running time, 70 minutes. Played May 4.

NOT EXACTLY GENTLEMEN: Fox, with Victor McLaglen, Lew Cody, Eddie Gribbon—A hit among westerns. Running time, 75 minutes. Played May 27.

UN SOLO SUENO: Universal, with Lupita Tovar—All Spanish talking and singing. Our patrons acclaimed it as the best short feature we ever had. Fine melodies. Running time, 10 minutes.

AN AMERICAN TRAGEDY: Paramount, with Phillips Holmes, Sylvia Sidney and Frances Dee—Story difficult to understand in Spanish countries. Sylvia Sidney is no draw for us. Business bad. Running time, 90 minutes. Played April 23.

SIGNED. . .

Columbia

Loretta Young selected for "A Man's Castle," Frank Borzage will direct. . . . Reginald Mason and Arthur Hohl engaged for "Brief Moments." . . . Wallis Clarke and Samuel F. Hines sign for "Lady for a Day." . . . Bradley Page added to "The Wrecker." . . . Walter Connolly loaned to Fox for "Paddy, the Next Best Thing." . . . Victor Schertzinger to direct "Goin' to Town." . . . Evalyn Knapp assigned to "Car No. 17."

▽

Fox

Options of Boots Mallory, Herbert Mundin and Raul Roulien are renewed. . . . Fay Wray succeeds Elizabeth Allan in "Shanghai Madness." . . . Edgar Norton joins "The Worst Woman in Paris." . . . Robert Barrat cast for "The Devil's in Love." . . . Andy Devine selected for "Life's Worth Living." . . . Boots Mallory, Lew Ayres and June Vlasek assigned to "My Weakness." . . . Irene Bentley and Lew Ayres given contracts. . . . Janet Gaynor and Lew Ayres in "The House of Connolly." . .

▽

Majestic

Zita Johann, Dorothy Mackaill, Paul Cavanagh and C. Aubrey Smith assigned to "The Woman in the Chair," Howard Christy directing. . . .

▽

MGM

Madge Evans and Charles Butterworth selected for "Penthouse"; W. S. Van Dyke will direct. . . . Lupe Velez given new contract. . . . Jackie Cooper added to "The March of Time." . . . Lee Tracy and Otto Kruger cast for "Turn Back the Clock," Edgar Selwyn to direct. . . .

▽

Paramount

Jack Haley and Jack Oakie in "We're Sitting Pretty" (Charles R. Rogers). . . . Baby LeRoy given seven-year contract. . . . Dorothea Wieck cast for "Cradle Song." . . . Marion Gering to direct "Torch Singer" (B. P. Schulberg). . . . Erick von Stroheim added to "This Day and Age." . . . Douglas Fairbanks, Jr., Miriam Hopkins and Fredric March in "Design for Living," Ernst Lubitsch will direct. . . . Ricardo Cortez succeeds Cary Grant in "Big Executive." . . . Gertrude Michael engaged for "I'm No Angel." . . . Charles R. Rogers will produce Americanized version of "Acht Maedels in Boot" ("Eight Girls in a Boat").

▽

RKO Radio

Helen Mack cast for "Aggie Appleby, Maker of Men," Joseph O'Kesselring will direct. . . . Mable Colcord signs for "Little Women." . . . Joel McCrea's option renewed. . . . Chick Chandler and Dorothy Lee assigned to "The Preferred List," Leigh Jason to direct. . . . Ferika Boros engaged for "Rafter Romance." . . . Dorothy Wilson selected for "Sweet Cheat" and "Family Man." . . . Chick Chandler and Arline Judge added to "Flying Down to Rio." . . . Dolores Del Rio assigned to "Dance of Desire." . . .

▽

Showmen's

Merna Kennedy, Nick Stuart and Harry Myers sign for "Police Call," Phil Whitman directing.

▽

United Artists

Clark Gable succeeds George Raft and Jackie Cooper is added to "The Bowery" (20th Century). . . . Constance Bennett and Loretta Young given contracts. . . . Warren William cast for "Nana." . . . Eddie Cantor and Ruth Etting in "Roman Scandals," Frank Tuttle directing. . . .

▽

Universal

William O'Neill, Mary Lange, Alex Gray and Bernice Claire join "Moonlight and Pretzels." . . . Billie Burke and Hugh Enfield added to "Only Yesterday." . . . Claude Rains signed for "The Invisible Man." . . . Sally O'Neil and Dorothy Burgess engaged for "Lilies of Broadway." . . .

▽

Warner-First National

Paul Muni in "Massacre" and "The World Changes" (formerly "America Kneels"). . . . Barbara Stanwyck assigned to "Ever in My Heart." . . . Ruth Chatterton succeeds Barbara Stanwyck in "Female." . . . Dave Rubinog, Dr. Rockwell, Notre Dame University Glee Club, Lita Grey Chaplin and Paul Whitman and his orchestra sign for a short subject each. . . .

Iowa Manager Dead

Clayton Bacon, 35, manager of the Strand theatre at Creston, Ia., died last week as a result of a blood infection following a tonsil operation.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PROTECT YOUR INVESTMENT!

A Personal Message To All Exhibitors Who Employ Managers

You spend a lot of hard earned dough each year for repairs and replacements of your projection machines, boilers, cooling plant, flashers and all other physical equipment. But how much do you set aside for the proper maintenance of the most important motor of all—

Your manager?

Yes, the manager, nearest approach yet to perpetual motion, mentally and physically moving at high speed tempo, ceaselessly functioning for the benefit of your theatre and your bank balance. On the job day and night, seven days a week, breaking his neck to stay out of the red. Keep him going strong and happy—

Give him a vacation with pay!

Elementary sound business practice dictates that you give this manager machine the proper care and attention. Repair his weary body with rest, replace his run down brain cogs with new gears—gears of sunshine, of recreation, of change of scene and environment. And he will return to his work spilling over with the old peppo, and alive with smart box office ideas.

Of far greater significance than the money you have tied up in physical equipment is the investment you make in a good manager. Protect that investment by giving him the rest, the well deserved vacation every conscientious manager should have.

▽ ▽ ▽

"INTESTINAL FORTITUDE"

Lynn Smith manages the Rialto and Crystal theatres in Gonzales, Texas, population 3,859, a small town operation similar no doubt to thousands of like situations throughout the country. Business was going along and Smith was holding his own, when calamity landed on his fair section of the Lone Star State.

The town's three banks closed, local business went sour, but worse, the country trade disappeared and with it the week end admissions upon which the theatres depended. In addition, local dance halls lowered their prices to a thin dime, and Lynn was right up against it.

But did he curl up in the face of all this misfortune and keen competition? He did not. Smith took a hitch in his galluses, spit on his hands and went to work. To such good effect that business is back at par, and adversity has opened a source of revenue that prosperity never would disclose.

We refer you to this exhibitor's story on Page 54, first column of this issue, the simple saga of a showman who wouldn't be licked and therefore couldn't be licked. He is the possessor of that rare quality the English gracefully refer to as "intestinal fortitude," but what we call on this side of the water—plain "guts."

▽ ▽ ▽

WHERE FROM?

Home office reports indicate producers have taken field exploitation out of storage and that this step child of the industry is again proving its worth to the exhibitor. Field exploiters participating in recent local campaigns are said to have helped skyrocket grosses to unexpected figures and it looks as though exploitation forces are to be augmented.

But from what source is this added strength expected? Back in the early twenties, the exploiteer ran rampant through the land scattering lavish showmanship on big town and small. Then producers tightened the purse strings and most of the field forces were let out leaving the manager to carry on.

He still carries on—cut salaries, restricted budgets, unappreciative and non-showmen superiors notwithstanding. To the manager goes the lion's share of credit for the campaigns that have kept so many theatres open during the darkest days.

Now that producers have proven to themselves the actual box office benefits of extra exploitation, exhibitors must allow their managers more latitude in putting over their pictures and never again must adequate exploitation be ignored.

Managers who are not allowed to express their showmanship and who are not rewarded for their ability will perhaps be the source from whence producers will seek able men, and smart exhibitors will take steps now so that gifted managers will not be tempted to seek these more remunerative fields.

▽ ▽ ▽

ON TO CHICAGO

The Managers' World's Fair Contest seems to have started many tongues wagging and feet moving if the comments we hear and the phone calls, letters, wires and even cablegrams received are any criterion. Assurances come from Round Tablers and other stepping managers that this contest is their meat. Which pleases us mightily, for not only will seven deserving theatre men be awarded ace vacation trips to the Century of Progress Exposition, but the film companies encouraged by the great interest, may continue their participation in other stimulating contests to stiffen manager morale and build up sagging box offices.

A. Mike Vogel

Nationwide Enthusiasm Mounting as Round Table July Exploitation Contest Whizzes Into Second Week

Managers' Requests for Further Campaign and Picture Details Indicate White Heat Competition for Film Companies' Awards of One Week All-Expense Round Trips to Chicago World's Fair; Showmen Voice Approval of Plan To Stiffen Theatre Morale And Stimulate Profitable Summer Business.

By A-MIKE VOGEL

Gettin' warm, folks, and we don't mean the weather. We mean the phone is buzzin' and mail gets heavier from managers who want more dope on the World's Fair awards.

The boys and girls are sure asking questions about the contest and requesting information about July releases that seem to infer your Round Table Club has started a campaign for managerial recognition that is going places.

And we are not at all surprised. Who wouldn't be pepped up over these ace prizes. Imagine, five days in Chicago, two days for travel, everything free, everything first class with a lot of other amusements besides the Fair to keep the winners happy.

So we cheerfully expect to be snowed under with the deluge of July campaigns that the folks in the field have told us to watch out for. Come on, gang, we like snow.

And now for the contest's questions. The box to the right sets forth each query, the answer to which is directly below. If there is something you'd like to know that is not covered in the box, let's have it. All requests for picture information have been relayed to the various companies, who will reply directly or through their branch offices.

For your convenience, we are again running the rules of the contest on next page, second column. Please file for reference as rules will not be run again. Study these simple rules and follow their instructions.

Now let's see what the boys in the field have to say, besides asking questions.

Howard (Doc Penetro) Waugh, Warner Theatre, Memphis, Tenn., pipes as follows: "Sure I'm in. Have some corking stuff lined up to startle the natives, and maybe the judges. The contest idea is timely and should have support of every manager in the field."

Tom D. Soriero, Fox divisional manager. Tucson, Arizona:

"My heartiest congratulations on sponsoring this endeavor to reward managers for July campaigns. Pledge

Questions and Answers

Q. . . . How about newspaper ads and contests in a neighborhood without these facilities?
A. . . . If you have no newspaper, this will be eliminated in judging. You are not penalized for what you cannot help.

Q. . . . Can you give any idea how campaigns will be judged?
A. . . . On a point basis. So many for each item, but this amount is not necessarily arbitrary.

Q. . . . Is campaign eligible on a three-day date, June 29-30, July 1?
A. . . . Yes, just as long as picture plays within month of July.

Q. . . . Suppose a Chicago manager wins? Does he get prize?
A. . . . He sure does. Prize-winning Chicagoans will be properly rewarded.

Q. . . . Are winners allowed to bring wives?
A. . . . Yes, but wives' expenses are not borne by film companies.

Q. . . . If winner drives to Chicago, how will fare be arranged?
A. . . . An amount equal to railroad fare and lower berth (if sleeper jump) will be given.

168 HOURS FILLED WITH PLEASURE AWAIT SEVEN AT EXPOSITION CITY

support of entire division to make this sensational success."

A voice from Massachusetts—Charlie (Casanova) Bassin, Oriental Theatre, Mattapan:

"Many thanks for the opportunity to participate in this great contest. Not only is it an incentive for the manager, but also a fine thing for business in general. Will try my best to win."

And from way up in Canada. Pete Egan, Palace, Calgary, speaking.

"Let's go, everybody, and prove that there is gold in the July dates. Warmly endorse Round Table contest to stimulate business and reward live showmen at the same time. Hope I'm in at the finish. Regards."

You'll hear from some of the other brothers in the succeeding issues, and we repeat, we shall be glad to have a line or two from you telling us all what you think of the contest.

We have asked the film company advertising executives to say a few words to the gathering, and this week we hear from two well known members of the craft.

S. Charles Einfeld, Warner ad chief, believes that the Round Table contest for the best exploited July picture campaigns will stimulate grosses at a time when the business is needed most.

Apart from the prizes, Einfeld believes the contest will put at rest for all time the ancient bugaboo that there is no business to be had during the summer months. He states that Warner Bros. have already proved to the contrary with "Gold Diggers of 1933" that good pictures, properly sold, will do as well in the summer as the rest of the year.

"Showmanship today," says Einfeld, "calls for the aggressiveness and initiative of the old time showman, plus a realization that each new picture requires a different brand of treatment.

"Exploitation today, advertising and publicity, must be able to shock people out of their lethargy toward pictures. The entire campaign must present such a strong selling argument as to make the appeal well nigh irresistible.

"If exhibitors themselves," he continued, "will only take advantage of the well-rounded ticket selling campaigns Warner Bros. strive so hard to give them for each picture, their task will be much easier. During the month of July exhibitors playing Warner Bros.-First National pictures will have six of the strongest pictures on our current great program to sell.

'The Mayor of Hell,' starring James Cagney, is a terrific exploitation possibility. 'Baby Face,' starring Barbara Stanwyck, is another big bet, so is 'The Narrow Corner,' with Douglas Fairbanks, Jr., and Ralph Bellamy; imagine what can be done with the title, 'She Had To Say Yes,' with Loretta Young and Lyle Talbot; 'Good-bye Again,' with Joan Blondell and Warren William, and 'Mary Stevens, M.D.,' starring Kay Francis and Lyle Talbot and Glenda Farrell, are two more pictures that not only have big star values to sell, but titles and themes that lend themselves to sock exploitation."

Si Seadler, Metro-Goldwyn-Mayer ad head, also lends a big hand with the following message:

"Leo the Lion roars approval of your July showmanship contest. He's an all year 'round exploitation enthusiast but he agrees with you that extra effort during the summer helps overcome seasonal resistance. Leo urges showmen to call on him for any help they may need in framing campaigns for your contest. Among recent and coming M-G-M pictures which will be booked during July are: Ann Harding, Robert Montgomery in 'When Ladies Meet'; John Barrymore, Diana Wynyard in 'Reunion in Vienna'; 'Midnight Mary,' with Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel; Jean Harlow and Clark Gable in 'Hold Your Man'; 'Storm at Daybreak' with Kay Francis, Nils Asther, Walter Huston, Phillips Holmes; Lionel Barrymore, Miriam Hopkins in 'Stranger's Return'; Helen Hayes, Robert Montgomery in 'Another Language.'"

So keep the pot a-boilin' and let's have those campaigns. Remember, you can send one in on every picture you play in July, and whether you are the skipper of a de luxe, small towner, or neighborhood theatre, you get the same consideration in the final awards.

The best of good fortune!

File—

Contest opens July 1

* * *

Closes midnight July 31

* * *

Winners announced August 12

* * *

Prizes: Seven one week all-expense trips to Chicago World's Fair

* * *

Given by Fox, Metro-Goldwyn-Mayer, Monogram, Paramount, Radio, United Artists and Warner

* * *

One prize by each company for best exploitation campaign on any one picture of that company's product played in July

* * *

Every manager, man and woman in United States and Canada eligible.

* * *

Non-members of Club included.

* * *

Forward entries immediately after completion of each campaign

* * *

Photos, tear sheets, heralds and so forth must accompany campaign

* * *

Manager's name and theatre must appear on all campaign material

* * *

Judges: Gabe Yorke (Fox), Si Seadler (Metro-Goldwyn-Mayer), Mike Simmons (Monogram), Robt. M. Gillham (Paramount), Robt. F. Sisk (Radio), Monroe Greenthal (United Artists), S. Charles Einfeld (Warner Bros.), and A-Mike Vogel, Chairman of Round Table Club

* * *

All entries must be forwarded to: Round Table—Producers World's Fair Managers' Contest, Motion Picture Herald, 1790 Broadway, New York City

SHOWMEN'S LOBBY LAFFS!

SMILE
WAAL, YA GOT HER LEFT EYEBROW TOO HIGH, AN' HER LIPS ARE TOO THICK, HER HAIR'S TOO DARK! —— SO YOU'RE GONNA SEND IT TO THE HERALD EH? THEY WONT PRINT IT- ETC- ETC-
Jean HARLOW
"HOLD YOUR MAN"
KIBITZER
NOTE:- NEVER ASK A FELLOW FOR A CRITICISM - YOU'LL SURELY GET ONE!!
DONALD EDWIN ANDORFER

Don Andorfer, artist at the Strand in Whitewater, Wis., is this week's contributor. We'll fool your Kibitzer, Don, we're using the cartoon. Artistically and sartorially speaking, Don's there. Isn't he, boys?

HOME TALENT PARTY AND FAMILY NIGHT WINNERS FOR SMITH

Smacked in the face with three bank closings that ruined his week end country business, Lynn Smith, manager Crystal and Rialto, Gonzales, Texas, came back with an idea that not only boosted his Saturday and Sunday "take" but increased business during the week.

In the face of the keenest kind of Saturday night competition, a ten cent dance, Lynn conceived and put across a 25c. Family Night, the feature of which is a home talent show in addition to the picture.

Giving each entertainer four tickets to any future show, Smith finds that he can pick his talent from many volunteers from the country districts as well as in Gonzales. So splendid has been the response that more community interest has been aroused than anything that Lynn has yet put over.

Families who never heard a talking picture have become regular weekly patrons, attendance in Gonzales is enjoying a healthy revival, and best of all, Smith has not reduced his admission prices.

HARRY GOLDBERG GOT OUT NOVEL THROWAWAY FOR JERSEY THEATRE

Harry Goldberg, formerly advertising manager of the New Jersey district for Warner Bros. and now stationed in Philadelphia for the same company, got out a very unusual throwaway on Warner Bros.' "Keyhole" at the Branford in Newark.

The throwaway was in the form of a small four-page booklet. On the cover was an illustraition of a keyhole with a photo of Kay Francis and George Brent shown kissing. The copy read: "Look Through the Keyhole. . . . See the Daring New Moral Code of the Modern Woman." The center spread had photos of Monroe Owsley, George Brent, Henry Kolker, the three men in the picture, and copy reading: "Does the Modern Woman Need Three Husbands to Know All the Thrills of Love?" On the last page was a photo of Kay Francis, theatre imprint and the following copy: "Why Does the Modern Woman Change Husbands So Often? . . . The Answer Can Be Seen on the Other Side of the 'Keyhole.'"

These throwaways were distributed all over the city of Newark and handed out in the lobby of the theatre as an advance notice on the picture.

RAILROADS, STORES WORK WITH McMANUS ON "TODAY WE LIVE"

Getting a railroad to spend real money advertising "Today We Live" just happens to be only one of the many smash stunts rounded by John McManus, manager of Loe's Midland, Kansas City, Mo.

The "choo-choo" idea was worked with the local passenger agents who arranged excursion rates on all railroads within a radius of 75 miles of K. C. and also stood half the cost of 15,000 heralds advertising the stunt.

Dept. store tie-up for window display and prominent theatre mention in store ads was put over, forty-five drug stores plugged a Crawford cosmetic and beauty aid samples were given away at the theatre, as were 1,500 roses on opening day.

Sounds like plenty of campaign, but Mac wasn't satisfied so he sold the leading local jewelers on running ads showing how Joan would look in glasses, which ads of course were mostly Joan and the theatre credits.

Good stuff, Mac. The railroad gag is a honey and we hope that other Club members can work it in their territories. Keep a-comin'!

L. A. FLYING MANAGER PILOTS PLANE 'CROSS COUNTRY ON VISIT

When those Fox West Coast showmen want an air tie-up, they see Hal D. Neides, City Manager, Los Angeles Division, licensed pilot and navigator. Hal is touring the country in a big Stimson Detroiter, and dropped into Club Headquarters recently to say hello.

His latest stunt is a California beauty and talent hunt, in which the winners will work in a Radio feature, and also make personal appearances with the completed production. Hal has promoted a big Greyhound Pullman coach and an electric traveling kitchen which takes care of the transportation and eats problem.

Glad to see you, Hal, and now that they're flying from the Coast in a few hours, we'll look for you to be dropping in over the week end soon.

GEORGE SHARP PUTS OVER MICKEY MOUSE CONVENTION IN CALIF.

George Sharp, manager of the Fox Wilson Theatre in Fresno, Cal., exploits entertainment with more entertainment and gets results. He arranged to have the second Annual Convention of Mickey Mouse Clubs of Southern California held in his town, and made the Convention a gala event by tieing it up with his theatre.

Almost 400 kiddies from surrounding towns and counties were delegates to the Mickey Mouse Convention. A band of 110 children in Mickey Mouse costumes greeted the arriving delegates and headed a parade of marchers and elaborately decorated floats that was honored with a motor-cycle police escort.

The march was through Fresno's lead- the streets and terminated at the theatre, which was used by the youthful delegates and their accompanying parents as headquarters.

Prominent merchants of Fresno and the neighboring towns participated in the parade, and the Chamber of Commerce and the Fresno Police Department gave enthusiastic co-operation.

O.K., George, pretty nice work, let's hear more of you.

GREAT WORK, ANDY!

Our good friend Andy Anderson at the Strand Theatre in Philadelphia put over a good one recently when he played "42nd Street." He pasted a 24 sheet to the floor of the lobby and says it got plenty of attention. Andy doesn't say how he got the paper off the floor, but he doubtless displayed the same ingenuity that prompted him to put it there in the first place.

GUEST EDITORIALS

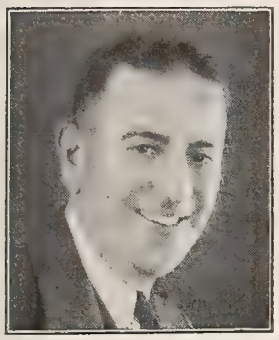
WHAT DO THEY WANT?

by WILLIAM A. BROWN

Manager, Marboro Theatre, Brooklyn, N. Y.

I am going to try and express the thoughts of the average Patron seeking a happy relief from their daily toils and care.

Let us take it for granted that on leaving their homes they know in advance what is showing at your Theatre. The Means of this knowledge has been brought to them through your Screen Coming Attractions, Programs, Newspaper Outdoor Ads and Telephone inquiries.



Now, what are you doing to sell them their all-time wants? That you have the very best and latest show values in your Neighborhood, the satisfaction and comfort of a cozy home, Sound that has clearness and volume to satisfy the palate of everyone's individual hearing, and the last, but to my mind the most important is "SERVICE."

Again satisfying the whims and temperaments of all classes of Patrons. He or She should be sold the minute that they reach the front of your outer lobby. I am quite positive that we have underestimated this point of entrance regardless of what section of the city your Theatre may be located. Neatness and Cheerfulness will charm the Most Savage Temper.

Gaudiness and Overcrowding your Front and Lobby, more times than others bewilders them to the point of not knowing what your coming attractions are or what you are Now Showing.

▽ ▽ ▽

From this point on "SERVICE" predominates. On Patron reaching Box Office same should be clean and well lit. Cashier should look Cheerful and Thank each Patron on purchase of ticket, sending them away in a happy frame of mind to the Doorman, who also carries the same Greeting.

We are now reaching our last two selling points of "SERVICE." First the usher at the head of the aisle should also Greet the Patron with a "Good Evening" or "Good Afternoon" as the case may be, and then inquire as to where they wish to sit, and if possible take them there. Once seated our last sale of Good Will and "SERVICE" is before them, namely, The Picture on the Screen, Sound, Projection; on one or all three depends whether we shall have those Satisfied Patrons back at each change of Shows.

▽ ▽ ▽

All Neighborhood Theatres must drive on some point.

They show all pictures, whether 1st, 2nd or 3rd Run. To keep them from going elsewhere we must sell them the idea that WE have the BEST in SOUND, PROJECTION, SCREEN ATTRACTIONS. VENTILATION GOOD AT DIFFERENT PERIODS OF THE YEAR. QUIET AND ORDERLY AT ALL TIMES. ALSO SAVING THEM THE TROUBLE OF TRAVELING EITHER BY BUS OR SUBWAY. All these for THEIR COMFORT AND HAPPINESS.

Nothing can stop your VALIANT March of Progress in ANSWERING—*WHAT DO PATRONS WANT?*

LIVE AND LET LIVE

by E. E. BAIR

Manager, State Theatres,East Liverpool, Ohio

If you are an executive, a manager, a superintendent it is quite likely that some subordinate comes under your direct tutelage or supervision. That subordinate was no doubt chosen after a very careful selection of a host of applicants. You prided yourself upon your selection of the right man for the job. You coached him to do the things the way you wanted them done — you made a round peg fit into a square hole.

Possibly in off moment ego you gave yourself credit for everything that employee did correctly—things that were of his own origination—things that he should have credit for. Is there a deep-rooted reluctancy in your heart to give him that credit? Do you feel that genuine satisfaction of accomplishment when you relate to your friends and superiors that YOU did the work and the job well done when in reality they themselves know that YOU did not actually do it? However, they know that you are nonchalantly taking the credit yourself.

Remember, "way back when you first started." You had various superiors—you liked one much better than another. There was a reason. The one that you liked—the one that you would do anything for did not "haggle" you. You made mistakes, and he corrected you in a manner that made you have more respect and admiration for him. He was a regular fellow. He made you appreciate your responsibility; on the other hand, he did not hold himself aloof; he was not a bitter sweet picture of self-imbued ego that all the employees appreciated most when he was absent.

▽ ▽ ▽

You are fed up with that bold front without any backing—that evasiveness so often practiced in this picture business of ours. IT'S ALL WRONG.

That spirit will influence a patron to go two blocks farther down to the other theatre—he will pass up your door if that friendly spirit is lacking in those employees you hired.

If an employee does not follow your instructions to the "T" it is oftentimes well to remember that a man to be good enough to hold an important post ought to be good enough to know when not to follow orders—or when to vary them—as well as to know how to carry them out accurately and literally. Sometimes conditions which existed at the time the orders were given change sharply. That employee left on his own resources, who does not know when to adjust his orders to meet the changed conditions is not giving the proper kind of service.

That executive that will sharply criticize that employee when in his own heart knows full well that the employee acted intelligently even though he did not exactly follow orders—is not giving himself or organization the service it might deserve.

Good organizations are built upon a certain definite principle. A Golden Rule principle. It can't lose. Live and Let Live, if you want solid and sound progress. Otherwise it's an explosion.

QUICK SERVICE IDEAS THAT WORKED

BEN BLACKMON, JR., now at the Paramount, Syracuse, said farewell to Tampa, Fla., where he skippered the Victory Theatre by promoting a four-column full half page free ad in the Tampa Times on "Gabriel Over the Whitehouse." Ben used the always reliable classified gag of having the paper run a box of questions regarding advertisers, the answers to which are to be found in the various ads on the page. . . .

LOUIE CHARNINSKY, that enterprising showman who is now at the Queen Theatre in Austin, Texas, whence he came from the Booth Theatre in Independence, Kan., recently put on an excellent front when he played "Circus Queen Murder." Louie erected a real "main entrance" to the "big top," which included everything possible to get the front to look like a real circus. . . .

RICHARD ENGLAND, manager of the Virginian Theatre, Charleston, W. Va., got his picture in the Charleston Gazette recently and has none other than Conrad Nagle to thank for the publicity. The paper's artist runs pictures of folks who look alike and, judging by the tear sheet mailed us, there's no denying the striking resemblance between Dick and Conrad Nagel. . . .

WILLIAM K. VAN ZANT, one of the owners of the Wash. Park Theatre, Denver, is putting over a popularity contest in which he is giving away a National Jr. Racer as the capital prize. You can bet the kiddies are working hard to get the votes. The idea is meeting with success and is proving an excellent box-office stimulator. There are many theatres in Denver giving prize nights; giving away groceries, radios, automobiles and other prizes in order to combat the summer slump here due to the heavy competition from the amusement parks. . . .

JAY GOULD, veteran manager of the Crystal Theatre, Glenco, Minn., believes in giving away something new in the way of prizes. So, with 3.2 beer being popular in his little city, he gave a case away to the holder of the lucky ticket. Jay says the idea met with approval and really helped to stimulate business. He plans on doing this again from time to time, but not overworking the idea too much. . . .

RICHARD M. THOMASON, of the Crystal, Ellis, Kansas, sure makes a few dollars go a long way to put over his shows. He has built a permanent 3 x 10 foot signboard over his marquee, with current attraction on one side and coming attraction on the other, board lighted by 100-watt lamps. Bob also sends along a lot of other good stuff, such as "Gift Night" and free concerts by high school band. Glad to have your stuff, Bob, and don't be a stranger to these pages. . . .

"42ND STREET SPEED"

No small reason for the success of "42nd Street's" run at the Warner Milwaukee resolves itself into the exploitation campaign engineered by Ben Katz, ad director for circuit in Wisconsin, and Jack R. Keegan, Warner manager

Photos above show two phases of selling. One, a booth in downtown shopping center, wherein two young ladies solicited testimonials of thanks to Warners for making film. Two, an immense jig-saw puzzle, worked in the window of a down shop.

SID DANNENBERG, Warner exploiter in the Cleveland territory, as part of his campaign on "Gold Diggers of 1933," which opened at the Lake, Cleveland, to $200 better than "42nd Street," arranged for one of the most attractive window displays seen in this city in a long time. The feature of the display which was placed in a music store window, was one of the neon outlined violins used in the picture. The display also featured the music sheets of the hit songs of "Gold Diggers," in addition to an announcement of the opening of the picture at the Lake. The display attracted an unusual amount of attention from passers-by, all of whom stopped to inspect the neon violin. . . .

HARRY BOARDMAN, manager of the State Theatre, in Burlington, Vt., made a most excellent tie-up with a local marine company when he played "Speed Demon." In front of the theatre the marine company put on an outboard motor demonstration, during the run of the picture, which drew interested crowds, matinee and night. The novel demonstration was made with the aid of a barrel of water. . . .

It took the management of the Rialto at Atlanta to put over a big parade in which there were 15 cars used, supplied through a tieup with Austin Car Company, Ford and Mack Truck companies to exploit "So This Is Africa." The Parade, according to Manager W. T. Murray of the Rialto, lasted over three hours down through the business streets of that city. . . .

MISS ANN PFENNINGER, Cleveland, Ohio, sculptress, originated a new idea in exploitation in that city. When M-G-M's lion visited there recently she made silhouettes of the famous animal and has now opened a store in one of the busiest streets, where she has on display, statuettes of Leo. . . .

MAC KRIM, that high flyer at the Lasky, Detroit, must have a special interest in convicts if the last two campaigns he sends in are any criterion. On "Fugitive" he had five men in stripes tied inside of a lobby jail and had them singing and playing cards. For "Laughter in Hell" Mac switched to wax figures (he must have worn out the live stooges), placing them in the lobby to represent a scene from the picture. We bet you sing "Prisoners' Song" in your sleep, Mac. . . .

ED M. HART, the Plainfield (N. J.) whirlwind, sends along a couple of fast ones that had the town quite excited, so he says. At the Strand, he put on a stage wedding that spilled 'em in the aisles on the hottest night of the year. At the Oxford, the blindfolded driver stunt was put on with an act from the show, the front page announcements of which brought out a crowd that overflowed the sidewalk. . . .

GEORGE MOOSER, skipper of the Columbia, San Francisco, invited local Russians who saw service during the Czar's reign to see "Rasputin" when he played it. He used a traveling 24 sheet as one of the hot shot gags. Space in foreign and college press was promoted for passes; two radio stations put on special contests, one of which was for prizes for the most words made up of the title. Newsboys' theatre parties, newsstand tieups, distribution of library bookmarks, and critics' previews were other good box office used in this practical, balanced campaign. . . .

JERSEY GO-GETTERS

by AL ZIMBALIST

THE biggest thing that ever happened out here since the arrival of "42nd Street" was the "Hollywood Premiere" of "Gold Diggers of 1933," which has every section of Jersey talking and coming to the Branford Theatre, where it is enjoying an indefinite run. It's doing much more business than that record breaker, "42nd Street" . . . which many of you had the pleasure of playing. All credit for the elaborate premiere should be handed to Jules Curley, Bob Paskow, Walter Leach and the writer . . . who worked assiduously on every angle . . . even bringing all the biggies from City Hall to the theatre.

▽

Cooperation

Never expect that which you would not give. If you ask a merchant for cooperation . . . be willing to share the load with him. . . . When you go out for a stunt or an exploitation gag . . . be sure that your idea will benefit all the parties concerned . . . because if it does not—then you are washed up in that spot and can't repeat. Give and take—you'll be better off. We know whereof we speak!

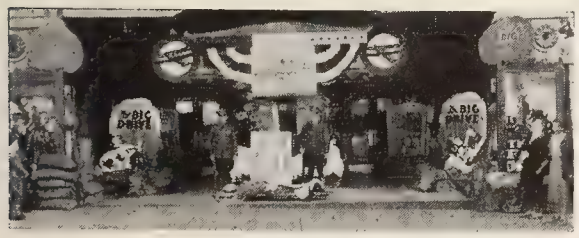
▽

Jersey Jibes

Tony William shifted Harry Meyerberg from U. S. Hoboken to Lincoln, Union City, and Danny Lee from Union City to the Hoboken house. Creditors please note!!!! Dick Hill, assistant zone manager for Warner's here is celebrating the first year of baby's birthday . . . but no cigars. . . . Andy Goldberg and Jerry Rose broke house records last Tuesday with the semi-finals of his "Sunshine Girl Contest," which is being staged by the Warner Theatres throughout Jersey. . . . Other theatres are doing fine, too. . . . Bill Phillips of Loew's in Newark is using his money budget for outdoor advertising mostly. He figures now that summer's here . . . that's the best way to catch their attention . . . the writer, however, still believes that newspaper advertising is more powerful. . . .

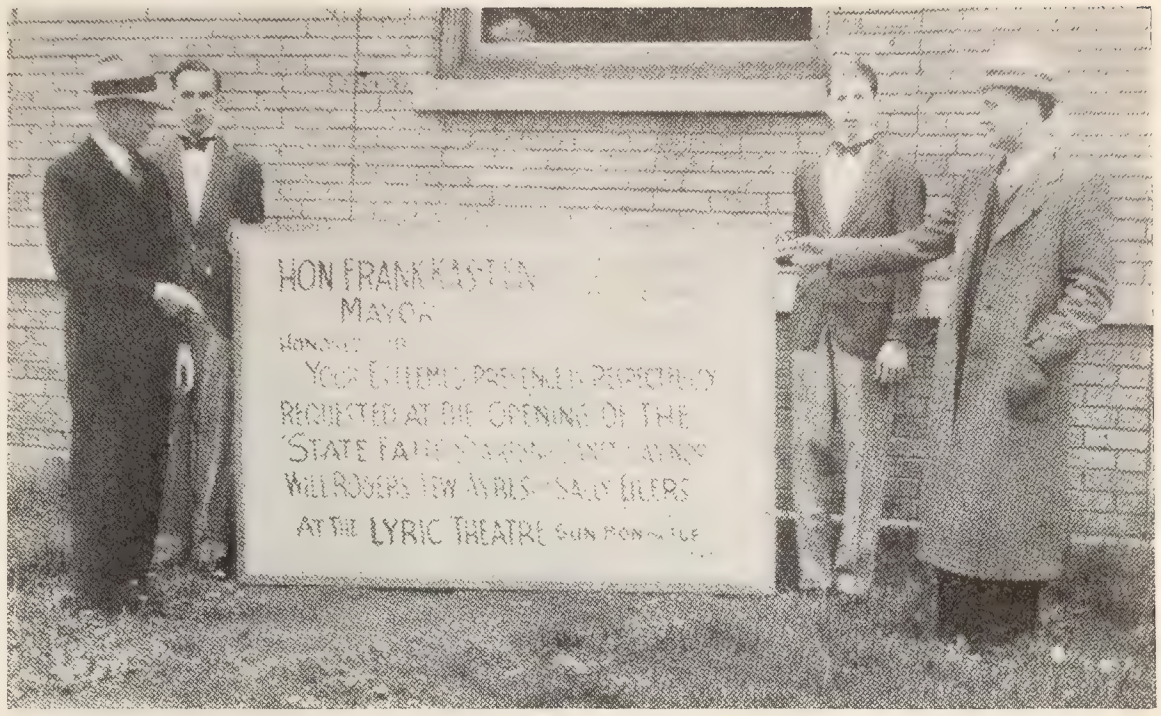
Mike Weshner of the U. S. Hoboken, broke house records with a stage wedding and a weak bill . . proving that you guys better give this angle a thought. . . . Refrigerators are bringing in business at Frank Costa's Warner house in Ridgewood . . . the Jersey Zone is making faces at first place in the National Drive now in progress. . . . Listen in here for another eyeful. I'll be seein' ya.

BIG DRIVE SUCCESS



Whether it's displayed in Timbuctoo or on Broadway, showmanship still remains showmanship. Leo Young, of the Isis Theatre, Lynchburg, Va., proves this constantly by the many great front displays he creates for his pictures. Look this one over for "Big Drive" and see if you can't use an angle or two on some future film.

WILLIAM HARDING UP ON HIS TOES!



The above stunt is emphasized not for its originality, but to point out again that a good idea, old or new, is worth whatever it adds to the gross. William Harding (right), City Manager Publix Theatres, Blue Island, Ill., writes that with the giant invitation he was able to get his Mayor's help in selling "State Fair" and to break the front page with the story and picture, both stunts helping to bring 'em in. Harding also says that the Round Table gives him many good ideas. Thanks, Bill, and keep on sending in your share.

SMITH SPECIAL AD, NEWS CO-OPERATION HELPED SELL SHOW

Continuing their spectacular show-selling, O. K. Mason, president of the Central States Theatre Company, and M. B. Smith, manager of the Royal Theatre, prove that even 'way out in the wheat belt it takes mighty fine showmanship to bring ever-elusive John Q. Public into the box-office; therefore Mr. Smith is eternally doping out new angles, the least of which was not his Merchants' "Trade Day" ad.

Here he secured space from every merchant in town. Each tradesman had a special to offer, and he let the public know about it, by advertising in the double truck ad, created by Smith, for the local newspaper. In addition to increased business, Smith obtained a corking place right in the center of the page. The newspaper was immeasurably gratified over Smith's stunt, and so, free of cost, it ran off three thousand heralds and distributed them.

That is the sort of co-operation that every showman strives for. It gives one a pleasurable glow of satisfaction to see newspaper editors, those sages of the world, helping showmen all over the country, giving them a boost here, a movie column there.

In Smith's case, the co-operation is clearly seen. Weekly, the newspaper allows him to write a chatter column, it publishes a review of the strongest picture of the week, written by a student in the high school journalism class, and does everything else it can to help. That is the type of friendship that aids not only the Fourth Estate and one of the world's largest industries, but helps build towns into cities. Keep it up, M. B. You know all your Round Tabler friends are glad to hear from you. You're sure turning out great stuff.

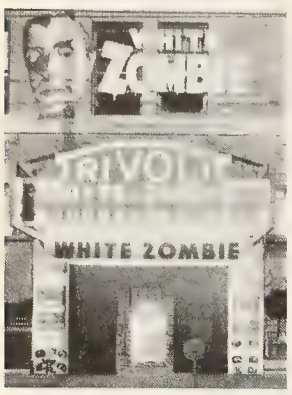
ADAPTATION!

Walter Morris, manager of the Warner Theatre, Staunton, Va., passes along this ad adaptation of the "I Am a Fugitive" title. And Walter didn't write either the ad or the copy. It was done by a live-wire newspaper advertising crew in Charlotte, N. C., and Walter sends it to the Club so that other showmen can look it over and get a line on what can be done with just a little thought.

"I AM A FUGITIVE
FROM AN 'OBSERVER WANT AD'
★ ★ ★ ★
Every Bloodsoaked Word Is False—But a Mighty Truth Runs Through This Soul-Stirring Epic of One Who Dared to Run Away!
"I hide in cellarways by day. I travel only at night, slinking among the deeper shadows. My name? I dare not whisper it. Even now my description is in every Charlotte home. Observer Want Ads are after me. I can't hold out much longer.
"I was happy once . . . good home, kind master, plenty of bones to chew and cats to chase. But a Russian wolfhound named Sonia led me astray. I brought disgrace upon my family. I can't go back and face the master.
"I am a fugitive from an Observer 'Lost' ad. But my hours of freedom are numbered. The net is drawing tighter. Soon I'll have to beg for food. That will be the end. An Observer 'Lost' ad always gets its dog."
PHONE 7121

EDDIE HOUGH BUSY WITH HIS NEW JOB IN GREENVILLE, S. C.

Formerly in charge of the Ritz Theatre, Columbia, S. C., and since the death of Manager H. C. Brown appointed skipper of the Rivoli, Greenville, S. C., Edwin C. Hough has been keeping things humming from the time his transfer went into effect.



For instance, here's one of those Big Pass stunts you can try out on your own local newspaper critic, providing, of course, that you're on friendly terms with the gentleman. The caption, under a deep, two-column photo that appeared in the news section of this particular newspaper explained that it was the largest theatre pass ever issued to a Greenville person; that the recipient was the sports editor; that the occasion was "Madison Square Garden," and that the donor was Eddie Hough, of the Rivoli. The sports editor was shown holding the gigantic pass.

The other photos show what Hough has been able to accomplish with his standardized fronts. The small one on "White Zombie" shows the effect of four flood lights, borrowed from the local airport and trained on the entire front from a point across the street. While the marquee border lights were turned off the message letters stood out in white and green. Letters spelling name of theatre were dark, natural blue. Top and sides of the lobby entrance were shrouded in black cloth drapery.

The shot of the front on "Congorilla" again illustrates the standard front, combined with an action display atop the marquee. The live bally standing on the sidewalk created an unusual attention. All in all, business was great.

Eddie cashed in nicely on a publicity gag not long ago when the local time service company gave up the ghost. Following an announcement in the newspaper, they now call the theatre for correct time and Eddie sees that the five hundred people who daily make phone calls are tipped off on what's playing. And it works nicely.

We're glad to hear that Hough is getting along so well with his new assignment and know that he and others miss their former associate, Brown. Eddie is now working under the Publix-Kincey banner and we'll be telling you more about his activities in forthcoming issues.

MEMBERSHIP CERTIFICATES!

Don't become impatient if your framed Membership Certificate is slow in reaching you. It takes between two and three weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.

Second—They must be signed.

Third—Then they are sent to be framed.

Fourth—Packed, labeled and shipped.

Fifth—Time necessary in transit.

—Thank you!

Live Bally

"BITTER TEA" WAS SWEET PICTURE FOR SHOWMAN O. MILLER

Perhaps one of the strongest selling points on his campaign for "Bitter Tea of Gen. Yen" was the lobby display created by O. H. Miller, manager of the Alama Theatre, Pine Bluff, Arkansas.

Two weeks before play date, Miller built a white lattice and trellis archway forming a small room 14 by 14. Lattice in the background was elaborately decorated with artificial wisteria, with Chinese letters, in gold and black, carrying the title of the picture. Chimes, lanterns and Buddahs burning incense carried out the Chinese Motif.

A week before playdate, two usherettes in Chinese maiden costumes handed out heralds and miniature Chinese parasols. The rest of the campaign, too, was completely covered, such as teaser ads in the newspapers; plenty of outside advertising, and a special tie-up in the paper offering free tickets to persons making most sentences out of the picture title. It was a well planned and executed campaign and Miller deserved the box-office business he did.

Oversized Pass

PREVIEW OPENING GUN DARRELL FIRED TO SELL "BE MINE"

A preview, held several days in advance of the opening, and to which society leaders, city officials, newspaper critics, orchestra leaders, heads of music schools and societies and radio officials, were invited, was the opening gun in a splendid campaign waged by Charles H. Darrell, manager of the World Theatre, Minneapolis, for "Be Mine Tonight."

This preview gave Darrell an opening wedge that made the rest of his campaign easy to accomplish, and started that invaluable aid, word of mouth advertising.

Two advance rave reviews, secured through the preview, were blown-up and used in special front panels. Contact was made with music schools and music departments of high schools and colleges, announcing special rates for large student groups on stated matinees.

A tie-up with the Minneapolis Star secured considerable extra publicity through a Ferrara Identification Contest offering prizes of passes to persons identifying a young man representing the character from the picture. Arrangements were made with two of the city's largest radio stations to include the song hit, "Tell Me Tonight," in several of the programs, with a mention of the picture and the theatre.

Practically all of the city's prominent music stores devoted their windows to displays of the sheet music from the picture, using stills, lobby photos, display lines, etc. The stencil offered in the presswork was used to place the title on all principal downtown street corners. The service mat of a miniature reproduction of the song hit was used for a special throw-away for distribution through music stores, hotels and at the theatre. Duke Hickey, Universal exploiteer, assisted on the campaign.

DAN FINN STAGED A HOLLYWOOD OPENING FOR "GOLD DIGGERS"

Public interest in "Gold Diggers of 1933" was whipped to a high pitch by Dan Finn's most aggressive exploitation campaign. Finn, who is the Warner Theatre Zone Manager in New England, papered the territory for a radius of 20 miles around New Haven with 1,500 pieces of paper. He used 12 beautiful girls wearing gold costumes with "Gold Diggers" sashes make a house-to-house canvas with handbills, which were also distributed to pedestrians. The advance lobby at the Roger Sherman was the most elaborate the town has seen. A giant set piece, eight life-sized colored standees of the stars and the "Gold Diggers" girls; 30 special 27x64's in color of the stars and girls, mounted on gold backgrounds, hundreds of stills made up in special lobby frames, all decorated the lobby and helped establish the bigness of "Gold Diggers." A beautiful float, with 12 gorgeous girls in costume, made up part of the street ballyhoo. This float, which played the song hits in the picture, also carried an exploitation record.

Finn did everything expected of a real showman by taking advantage of the fact that the picture opened during Yale Commencement Week. The opening was the first Hollywood opening New Haven had ever seen, with the event advertised as the "Eastern Premiere." The house was closed Thursday noon and decorated for the gala opening which took place at night.

• personalities

WILLIAM DWORSKI
has been named manager of Warner's Madison in Mansfield' Ohio. Bill was previously at the Majestic until it closed for the summer.

▽

LOU BARD
has taken back the Colorado Theatre in Pasadena from Fox West Coast.

▽

RAYMOND B. JONES
formerly manager of the Paramount in Syracuse has been transferred to the Ambassador Theatre in St. Louis, Mo.

▽

JOHN MANUEL
is the new manager of the Alhambra Theatre in Canton, Ohio. He succeeds F. E. Wadge, who came east.

▽

ZACK HARRIS
now has the Glassell Theatre in Los Angeles, Cal. He's taken the house over from Al Hansen.

▽

ROY DRACHMAN
is the new manager of the Fox Theatre in Tucson, Ariz.

▽

C. W. CHAMPNEY
is now holding down the fort at the Redding Theatre in Redding, Cal. C. W. used to be at the State in Oroville.

▽

A. MURPHY
succeeds JACK CALLAGHAN as manager of the Bronx Theatre, Bronx, N. Y. House was formerly known as the Bronx Opera House.

▽

FRANK R. NEWMAN
is back at his old haunts, managing the Fox Grand Lake in Oakland, Cal., while GEORGE ROESCH, formerly at that house, goes to the Oakland Paramount as publicity director.

▽

ED SULLIVAN
who was in Vallejo, turns up at the Orpheum in San Francisco, and FRANK BURHANS manages the Paramount in Oakland.

▽

JACK RYAN
is the new manager at the Virginia in Vallejo, Cal.

▽

HARRY HUFFMAN
has leased the Broadway in Denver, Colo. He will book legit and stage shows.

▽

TOM ROBINSON
who used to be out at the Playhouse Theatre, in Great Neck, L. I., now makes his headquarters at the Astoria Grand, in Astoria, L. I. Let's hear from you, Tom.

▽

EDWARD A. SMITH
former managing director of the Paramount Theatre in Los Angeles, has been appointed managing director of the Metropolitan Theatre, Boston, succeeding Hy Fine.

▽

W. SHATTUCK
who has for years operated theatres in the Mother Lode and old-time mining districts, has reopened the Folsom Theatre at Folsom, Calif.

▽

STEVE CHORACK
has reopened the Shastona Theatre at Mount Shasta City, Calif., a town nestled at the foot of the famous mountain of that name.

▽

T. BELESSIS
has taken over the management of the Richmond Theatre, Richmond, Calif.

EDWARD RICHARDSON
has succeeded Larry Thompson as assistant manager of Loew's Akron Theatre, Akron, O. Mr. Thompson has been transferred to a Loew house in Indianapolis.

▽

E. P. MOTT
has taken over the management of the Opera House at Wooster, O., in partnership with Dr. J. J. Kinney.

▽

W. L. FITZGERALD
has reopened the Chatham Theatre, Chatham, Mass., for the summer.

▽

MATT APARTON
has joined the sales force of the Sheffield Exchange at Seattle, Wash. He was formerly with Universal and later with Educational World Wide.

▽

W. A. WHITE
is planning the erection of a modern theatre at Holyoke, Colo.

▽

A. L. DAVIS
is now operating the Arvada Theatre in Arvada, Colo.

▽

MRS. GERTRUDE BOBESON
manager of the Mines Theatre, Idaho Springs, Colo., recently installed new sound equipment and other improvements.

▽

ROY MORGAN
is remodeling and installing new equipment in his Lyceum Theatre, Thief River Falls, Minn.

▽

ROBERT HARVEY
formerly handling trailers at the RKO home office, is managing the Coliseum Theatre, N. Y. C., neighborhood theatre.

▽

T. A. TALLEY
reopens the Criterion Theatre in Los Angeles, Cal., having taken it back from West Coast.

CLUB EMBLEM PIN ! !

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .. ..

Address .....

City ..... ***State*** .....

FRED JACK
Warner-First National Southern District manager, has taken over the Warner Empire Theatre in Dallas, Texas. Jack continues as district manager running the theatre as a side line.

▽

CLARENCE L. LAWS
manager of the United Artists Theatre, Berkeley, Calif., and champion of the Berkeley Golf Club, won further honors on the golf course when he teamed with Mrs. L. J. Tescher in an exhibition match. In pushing over the victory Mrs. Tescher broke the course record for women.

▽

E. ROBERT ROBERTSON
has opened a moving picture theatre at Weaverville, Calif., a community in the Northern California mountains.

▽

JEROME B. HARRISON
former manager of the Fenway in Boston now manages the Strand in Holyoke, Mass.

▽

T. A. WHELAN AND JOE BUELA
are the new owners and managers of the Palace Theatre, Lovington, N. M.

▽

TONY ARCHER AND JOE DEKKER
have leased the Granada, Oriental and Egyptian Theatres at Denver.

▽

GUY ABBOTT
has taken over the managerial reins of the Elite Theatre, Arlington, S. D., and has renamed it the Arlington.

▽

E. G. GAMMON
has acquired the Lotus Theatre, Red Lake Falls, Minn., from Robert Herman and has renamed it the Roxy.

▽

MILTON SMITH
formerly of Newark, is the new manager of the Ambridge Theatre at Ambridge, Pa.

▽

PAUL "ROXY" McKAY
popular manager of the Avolon Theatre, Montgomery, W. Va., is back on the job after undergoing an operation for appendicitis.

▽

JACK COOPER
has leased the Seneca Theatre at Marlington, W Va.

▽

ART JENKINS
has remodeled and reopened the City Theate, in David City, Ia.

▽

H. DECKER
has left the Manos Theatre, Greensburg, Pa., and gone to the Harris in Donora, Pa. He replaces MIKE SHONTZ, who has resigned.

▽

JAMES McNAMARA
is the new manager of the Capitol Theatre in Pittsfield, Mass., succeeding NORMAN PAREGER, who is at the Palace.

▽

MILTON SCHOSBERG
may now be found at the Capitol, Athol, Mass. How're things going, Milt? Let's hear from you when you get the chance.

▽

E. J. S. SULLIVAN
holds the managerial reins at the Orpheum in Oakland, Cal., while FRANK BURHANS, formerly at that house, is now at the Paramount.

▽

JOHN S. BOGOMIL
has replaced F. J. BOGOMIL as manager of the Rialto Theatre in Thorpe, Wis.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 81—Roosevelt family unite at sea—Spanish Prince weds for love—Uncle Sam accepts Macon—Army horsemen practice at Fort Sill, Okla.—Hull asks nations of world to cut tariffs—Manchukuo kids take exercise seriously—Pope heads Holy Year fete.

FOX MOVIETONE NEWS—No. 82—Business leaders aid recovery—Theatre head appeals to public—New York joins wet states—Hitler stirs vast crowd—Schoolboys sail to World's Fair—German canoeists brave rapids.

HEARST METROTONE NEWS—No. 280—New York ratifies repeal—Swiss yodelers get together—Last pictures of lost world flier—Britishers take to bike racing—Daredevils thrill summer crowds—Industrial leaders meet at Capital—Ski demons perform despite heat.

HEARST METROTONE NEWS—No. 281—Primo Carnera new heavyweight champion—Italians pave Rome streets with flowers in ancient fete—Stalin reviews Soviet troops in Moscow—Ancient motor sport provides thrills in France—Italian fleet off for World's Fair—Mermaids practice at Jones Beach, N. Y.—Roosevelt's vacation ends.

PARAMOUNT NEWS—No. 95—Japanese baseball season closes—Senate starts Otto H. Kahn inquiry—Artists exhibit paintings on Michigan Boulevard, Chicago, Ill.—Alfonso's son weds commoner—New York, West Virginia and California go wet—Hail Arabian monarch—Daughters tell of dad fighting in 1776 at Gibson, Ga.

PARAMOUNT NEWS—No. 96—Prince of Wales visits town in Scotland—New train goes 110 miles per hour in Chicago—Thomas Morris sentenced to jail—Celebrate revolution anniversary with parade in Moscow—Hold W.C.T.U. convention in Milwaukee—Italian fliers prepare for flight to World's Fair.

PATHE NEWS—No. 96—Macon flies to Lakehurst hangar—Roosevelt 13 years ago—Davis back from London parley—Hull speaks at Economic Conference Eastman appointed rail czar—Start eight-mile bridge in California—Turner tests plane at Burbank, Cal.—Fire sweeps Lowell, Mass.—News flashes.

PATHE NEWS—No. 97—Billion cash for farmers in grain rise—Business leaders act on recovery—Mattern missing—King George greets King of Iraq—Drought causes loss of crops in Midwest—Plane carries three gliders at Glendale, Cal.—World's Fair fun thrills children—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 158—Mattern's mother awaits his return—Recruits push forestry drive at Carson, Wash.—Hollywood dogs get beauty treatment—German warship dismantled as junk—Hold fete at unique altar in Austria—Plane tows gliders in test at Glendale, Cal.—New York goes wet—New speed boat rides on fins at Essington, Pa.—Haul snow 20 miles for skiers at Estes Park, Col.

UNIVERSAL NEWSPAPER NEWSREEL—No. 159—Hold National Air Races at Los Angeles—President ends vacation—Italian planes start for World's Fair—Cyclone hits Elgin, Ill.—New styles seen at Grand Prix in France—Marble championship held at Ocean City, N. J.—Rodeo thrills crowds at Camas, Wash.—Miners in gold hunt at Sierra City, Cal.

Delaware Association Widens Scope, Changes Name of Unit

The Independent Motion Picture Theatre Owners Association of Delaware widened its scope of activity at a monthly meeting at Harrington, Del., last week. At the same time the name of the organization was changed to Independent Motion Picture Theatre Owners of Delaware and Eastern Shore of Maryland, the change following the admission to membership of the Dentonian theatre, Denton, Md., and the Federal theatre, Federalsburg, Md. President A. Joseph DeFiroe presided.

A code of ethics was included in the by-laws of the organization to work between the exchange, producer, exhibitor and distributor, in line with other organizations. The by-laws will be brought up for approval at the next meeting.

Boston Dramatic Critic Dead

Nicholas "Nick" Young, dramatic critic of the *Boston American* for 23 years, died at his home in Newton, Mass., last week, at the age of 60. He was born in Massachusetts, was business manager of the Duluth, Minn., *News-Tribune* advertising manager of the *Springfield* (Mass.) *Union,* and city editor of the *Boston Traveler* before joining the *American.* He leaves a widow, son and daughter.

Express Rate Cuts Now in Effect

Fifty per cent express rate cuts on return film shipments are now in effect, in accordance with the Railway Express Agency announcement made May 8 by George S. Lee, vice-president. Negotiations for the reduction had been made over a long period by special representatives of the Motion Picture Producers and Distributors of America and the MPTOA.

Savings to exhibitors as a result of this action will approximate $450,000 annually, or about 26.6 cents on each of the 12,000,000 film shipments made each year through the Railway Express Agency, which holds a virtual monopoly in railway express transportation throughout the country.

Most express shipments of motion picture film heretofore have been charged both ways to exhibitors, likewise parcel post. However, costs of motor dory deliveries are applicable only one way, and this competition was a factor in decision of the Railway Agency to adopt the reduction.

Tri-State MPTO Meeting on Tax

The MPTO of Mississippi, Arkansas and Tennessee, will meet at Jackson, Miss., on July 18 to effect a plan for bringing about repeal of the 10 per cent Mississippi admission tax. The governor of the state and important legislative officials are said to be in complete sympathy with the exhibitors and will lend their support when the plan of the theatre owners for tax repeal is placed before the state legislature at a special session called for August.

Ken Goldstone Sees Challenge from Britain

That British pictures will present a serious challenge to American product next season was the opinion expressed at Kansas City by Ken Goldsmith, president of Goldsmith Productions, on his way back to the Coast from a visit to London.

"They're gaining a remarkable knowledge of our production methods in England," Mr. Goldsmith said, "and their technical progress will be very noticeable in next year's releases." He added that business leaders in London are more optimistic than those in America.

Mr. Goldsmith was in London to extend his contract with Pathe Pictures for foreign distribution of the six feature dramas which he is to make for next season. Distribution in all American key cities has been set through independent exchanges, he said.

Detroit Closing Plan Dropped

The plan for closing Detroit theatres three days each week was canceled last week by Allied at a special meeting. Theatres already pledged were released. The plan collapsed when some theatres refused to comply because Publix would not agree to close its key houses part time.

ON BROADWAY

Week of July 1

HOLLYWOOD
Parades of Yesterday.....Vitaphone
Wake Up the Gypsy in Me.Vitaphone

MAYFAIR
Hotel Mystery.....Invincible
Pirates of the Deep.....Fox-Educational
Torchy's Loud Spooker....Fox-Educational

PARAMOUNT
Straight Shooter.....Paramount

RIALTO
Sing, Sisters, Sing.....Paramount
The Barber.....Paramount
Hollywood On Parade—No. 13.....Paramount

RIVOLI
Arabian Tights.....MGM
Mickey's Gala Premiere....United Artists

RKO MUSIC HALL
The Banker's Daughter.....Fox-Educational
In the Good Old Winter Time.....Columbia
Say It Isn't So.....Columbia

ROXY
Noah's Ark.....United Artists
Tired Feet.....Fox-Educational

STRAND
Bosko's Knightmare.....Vitaphone
Rambling Around Radio Row—No. 5.....Vitaphone

Elliott Company Entering Theatre Field with Photos

The Elliott Service Corporation, New York organization which supplies a news photo advertising service to banks, industrial companies and merchants, plans the extension of the same service to theatres over the country, under the direction of Sidney Abel, formerly sales manager for the Photophone division of RCA.

The division handling the photographic service is known as Elliott Associated News. The special service designed for the outside of the theatre lobby has been prepared in the form of a 22x26-inch display. The company changes the news photo subjects weekly at a monthly cost to the exhibitor, according to the plan announced. It is designed to attract the attention of pedestrians to the theatre lobby.

Bucharest Roxy Honored On Newspaper Anniversary

The colorful history of the Roxy and Capitol theatres of Bucharest, Rumania, operated by Stefan L. Scherer and August Cont. Gusty, is traced in the fiftieth anniversary issue of the newspaper *Universul,* a comprehensive edition of many pages on June 5, and in color. A picture shows King Carol at the Capitol at a premiere.

Messrs. Scherer and Gusty provided the Rumanian capital with its first motion picture theatre.

Contests Trans-Lux Election

Ray L. Hall, owner of 100 shares of Trans-Lux Daylight Screen Corporation stock, has filed a petition in chancery court, Wilmington, Del., asking the court to determine the validity of the election of three directors on May 12 last.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69.	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67.	Dec. 3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
One Year Later — Mary Brian-Russell Hopton
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Studio Secrets — Olga Autrey-George Douglass — July 22,'33
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July	7,'33		
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65.	July 1,'33
Women Won't Tell	Sarah Paden-Gloria Shea	Nov.	15	67	

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33	68.	June 17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89.	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33	62.	July 1,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	71	
Hell's Cargo (See "Below the Sea")					
Man Against Woman	Jack Holt-Lillian Miles	Nov.	15	68.	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov.	25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29,'33	64.	July 1,'33
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	69	

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Car No. 17 — Tim McCoy-Evalyn Knapp
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Alan Dinehart
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle — Loretta Young-Spencer Tracy
Ninth Guest
Party's Over, The
Twentieth Century
Wrecker, The — Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Reife Haroldo	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Goona Goona		Sept.	1	65.	Aug. 27
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,'33	75.	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76.	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65.	Jan. 14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81.	Nov. 5

Coming Feature Attractions

Goodbye Again — W. William-Joan Blondell — July 22,'33 — 65. June 17,'33
I Loved a Woman — Edward G. Robinson-Kay Francis-Genevieve Tobin
She Had to Say Yes — Loretta Young-Lyle Talbot — July 15,'33 — 62. June 17,'33

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33		
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov.	27	88.	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb. 4,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75.	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71.	May 27,'33
Hot Peper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75.	June 24,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33	68.	July 1,'33
Life In the Raw	George O'Brien-Claire Trevor	July	7,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78.	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	20	75.	Nov. 26
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69.	June 17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May 6,'33
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Berkeley Square — Leslie Howard-Heather Angel
Charlie Chan's Greatest Case — Warner Oland-Heather Angel
Devil's In Love, The — Victor Jory-Loretta Young — July 21,'33
F. P. I — Conrad Veidt-Jill Esmond-Leslie Fenton — July 28,'33 — 90. May 20,'33
Last Trail, The — George O'Brien-Claire Trevor
Life's Worth Living — Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan
Mad Game, The — Spencer Tracy
Man Who Dared, The — Preston Foster-Zita Johann — July 14,'33
My Lips Betray — Lillian Harvey-John Boles
Paddy, the Next-Best-Thing — Janet Gaynor-Warner Baxter
Pilgrimage — Marian Nixon-Norman Foster — 95
Power and the Glory, The — Colleen Moore-Spencer Tracy
Shanghai Madness — Spencer Tracy-Fay Wray — Aug. 4,'33
Three Against Death — Marion Burns-Kane Richmond
Worst Woman In Paris? — Carole Lombard - John Boles - Adolphe Menjou

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June	30,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov.	21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72.	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Morene	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70.	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67.	Jan. 28,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80.	Apr. 22,'33
Coming Feature Attractions					
Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh				
Sing, Sinner, Sing	Paul Lukas-Leila Hyams				
Woman in the Chair, The	Zita Johann-John Miljan				

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65.	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Midnight Warning	William Boyd-Claudia Dell	Nov.	15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75.	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88.	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92.	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66.	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87.	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105.	Apr. 15,'33
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33	89	
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83.	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70.	Apr. 8,'33
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	76.	June 17,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72.	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80.	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90.	May 2,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85.	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100.	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78.	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79.	Jan. 7,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115.	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78.	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85.	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78.	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101.	Mar. 25,'33
Coming Feature Attractions					
Another Language	Helen Hayes-Robt. Montgomery	July	28,'33		
Big Liar, The (Tent.)	Jimmy Durante-Stuart Erwin-Jack Pearl				
Bride of the Bayou	Lionel Barrymore-Madge Evans				
Dancing Lady	Joan Crawford-Franchot Tone				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110.	June 10,'33
Eskimo	Native Cast				
Hollywood Party, The	(All Star Musical)				
Marsh of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Marie Dressler-Wm. Collier, Sr.-Barney Fagan				
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery				
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33	78.	July 1,'33
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33	74	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan				
Turn Back the Clock	Lee Tracy-Mae Clarke				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70.	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63.	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80.	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68.	Apr. 8,'33
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70.	June 3,'33
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compson	Jan.	31,'33	68.	Apr. 15,'33
Coming Feature Attractions					
Avenger, The	Ralph Forbes-Adrienne Ames				
Devil's Mate	Preston Foster-Peggy Shannon				
Fugitive, The	Rex Bell-Cecelia Parker	July	15,'33		
Galloping Romeos	Bob Steele-Doris Hill	Aug.	5,'33		
Rainbow Ranch	Rex Bell	July	25,'33		
Rangers' Code	Bob Steele	Aug.	15,'33		
Sensation Hunters	Arline Judge-Preston Foster				
Skyways	K. Crawford-Ray Walker				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87.	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,'33	76	Dec. 31
College Humor	Bing Crosby-Jack Oakie	June	23,'33	80.	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75.	Mar. 4,'33

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Devil is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 16
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7,'33	65.	June 24,'33
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72.	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70.	Feb. 18,'33
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72.	June 17,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76.	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70.	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75.	May 6,'33
International House	Peggy Hopkins Joyce	June	2,'33	65.	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76.	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74.	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72.	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70.	Jan. 28,'33
M	Peter Lorre			66.	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55.	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		70	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75.	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66.	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 19
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83.	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72.	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70.	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65.	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76.	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73.	Feb. 4,'33
Coming Feature Attractions					
Big Executive	Ricardo Cortez-Elizabeth Young				
Duck Soup	Four Marx Bros.				
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21,'33	70	
I'm No Angel	Mae West-Cary Grant				
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33		
Man of the Forest	Randolph Scott-Verna Hillie	July	14,'33		
Midnight Club	Clive Brook-George Raft-Helen Vinson	July	28,'33		
One Sunday Afternoon	Gary Cooper-Fay Wray				
Song of Songs	Marlene Dietrich-Brian Aherne			92.	July 1,'33
This Day and Age	Charles Bickford-Judith Allen				
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland				
Way to Love, The	Maurice Chevalier-Sylvia Sidney				
White Woman	Dorothea Wieck-Chas. Laughton				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16,'33	70.	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72.	Mar. 18,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55.	Apr. 8,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63.	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	60.	July 1,'33
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68.	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76.	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77.	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75.	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100.	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68.	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23,'33	75.	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58.	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72.	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Erle Linden	Jan.	20,'33	62.	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9,'33	70.	June 3,'33
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68.	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57.	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74.	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80.	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64.	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78.	Feb. 11,'33
Coming Feature Attractions					
Bed of Roses	Constance Bennett-Joel McCrea				
Bird of Prey	Richard Dix-Elizabeth Allen-Eric Linden				
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson				
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore				
Doctor, The (Tent.)	Lionel Barrymore-Joel McCrea-Dorothy Jordan				
Double Harness	Ann Harding-William Powell			74	
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Glory Command, The	Bruce Cabot-Betty Furness				
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff				
In the Fog (Tent.)	Robt. Armstrong-Helen Mack				
Jamboree	Robt. Armstrong-Helen Mack				
Little Women	K. Hepburn - Joan Bennett-Frances Dee-Paul Lukas-Eric Linden				
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.				
Rafter Romance	Ginger Rogers-Norman Foster				

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71.	Jan. 21,'33
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19,'33	63.	July 1,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan.	1,'33...54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	'33...84.	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85.	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr.	14,'33...67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June	10,'33...60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb.	15,'33...55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar.	9,'33	
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1.....67.	Nov. 19
Men and Jobs		Amkino	Jan.	1,'33...70.	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan.	21,'33...80.	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr.	27,'33...97.	May 6,'33
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar.	31,'33...54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May	25,'33...88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr.	13,'33...71.	Apr. 29,'33
Soviets on Parade		Kinematrade	Mar.	31,'33...60	
Sucker Money	Mischa Auer	Hollywood	Apr.	5,'33...70.	Apr. 15,'33
Taming the Jungle		Invincible	June	3,'33...59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June	16,'33...60.	June 24,'33
Virgins of Bali		Principal	Dec.	8... ..46.	Dec. 17
Wives Beware!	Adolphe Menjou	Regent Picts.			

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	'33.. ..60	Apr. 15,'33
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	'33.... .70	

Coming Feature Attractions

Important Witness, The	Noel Francis-Donald Dilloway	July	15,'33

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec.	24 .....80.	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb.	3,'33.....82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May	17,'33.....75.	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov.	17.....90.	Nov. 5
Magic Night	Jack Buchanan	Nov.	5.....76.	Nov. 12
Perfect Understanding	Gloria Swanson	Mar.	11,'33....84.	Mar. 4,'33
Samarang	Native Cast	June	23,'33....62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr.	16,'33....90.	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan	May,	'33....69.	Mar. 18,'33

Coming Feature Attractions

Bowery, The	Wallace Beery - George Raft-Jackie Cooper		
Emperor Jones, The	Paul Robeson		
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez		
Masquerader, The	Ronald Colman-Elissa Landi	Aug.	18,'33....75. Feb. 25,'33
Nana	Anna Sten-Warren William		
Roman Scandals	Eddie Cantor-Ruth Etting		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar.	23,'33....78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar.	3,'33....75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar.	23,'33....69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar.	16,'33....67.	Jan. 28,'33
Fighting President, The		Apr.	14,'33....50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec.	22.....57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June	1,'33.....Apr.	5,'30
King of the Arena	Ken Maynard	June	1,'33	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May	4,'33....67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan.	12,'33....68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr.	20,'33....55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec.	22.....78.	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan.	26,'33....74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr.	13,'33....72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb.	16,'33....89.	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June	15,'33....75.	July 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb.	16,'33....87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar.	16,'33	
Terror Trail, The	Tom Mix	Feb.	2,'33....57.	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan.	5,'33....75.	Feb. 11,'33

Coming Feature Attractions

Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13,'33
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20,'33
Her First Mate	Summerville-Pitts	Aug.	3,'33
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan		
Moonlight and Pretzels	Mary Brian-Leo Carrillo	July	27,'33
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume-Billie Burke		
Park Avenue Ladies	June Knight-Neil Hamilton-Mary Carlisle-George E. Stone		
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20,'33
S. O. S. Iceberg	Rod La Roque-Gibson Gowland		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	1,'33....74.	Apr. 1,'33
Ex-Lady	Bette Davis	Apr.	8,'33....62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar.	11,'33....89.	Mar. 18,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33....90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar.	25,'33....69.	Apr. 8,'33
Ladies They Talk About	Barbara Stanwyck	Feb.	4,'33....64.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33....70.	June 24,'33
Mayor of Hell, The	James Cagney	June	24,'33....80.	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8,'33	
Parachute Jumper	Douglas Fairbanks, Jr.	Jan.	28,'33....72.	Dec. 31
Picture Snatcher	James Cagney	Apr.	29,'33....75.	Apr. 1,'33
Private Detective 62	William Powell	June	10,'33	
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33....63.	June 10,'33
Somewhere in Sonora	John Wayne	May	20,'33	
Telegraph Trail, The	John Wayne	Mar.	18,'33....55	
Untamed Africa		Apr.	8,'33	
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb.	18,'33....72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")	May	6,'33....67.	Apr. 8,'33

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell		
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas		
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Stanley Smith-Guy Kibbee		
Man from Monterey, The	John Wayne-Ruth Hall	July	15,'33
Mary Stevens, M.D.	Kay Francis	July	22,'33
Voltaire	George Arliss-Doris Kenyon		70. June 24,'33
Wild Boys of the Road	All Star		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams (Reviewed under the title "Auction in Souls")	Apr.	23,'33....75.	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan.	8,'33....75.	Dec. 24
Drum Taps	Ken Maynard	Jan.	29,'33....61	
Hypnotized	Moran and Mack	Dec.	25.....70.	Dec. 24
Lone Avenger, The	Ken Maynard	May	14,'33....61	
Phantom Thunderbolt	Ken Maynard	Mar.	5,'33....62	
Racetrack	Leo Carrillo-Kay Hammond	Feb.	25,'33....78.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33....72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec.	25.....62	
Trailing the Killer	(Special)	Dec.	4.....68.	Oct. 15

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Redien-Curt Lucas	Protex	Feb.	4,'33...70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Cadet, The	Franz Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan.	16,'33...93.	Feb. 18,'33
Darling of Vienna, The	Willy Forst-Else Elster	European Films			
David Golder	Harry Baur	Protex		80.	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb.	15,'33...91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May	31,'33. .78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec.	7.....83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb.	25,'33...80.	Mar. 18,'33
Golden Goal, The	Richard Tauber	Bavaria Films	June	17,'33...85	
Hertha's Awakening	Toni Van Eyck	Protex	Mar.	10,'33...82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov.	15.....86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr.	22,'33	
M	Peter Lorre	Paramount	Mar.	31,'33...96.	Apr. 8,'33
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May	15,'33...85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov.	29.....76.	Dec. 31
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar.	24,'33...66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb.	17,'33...65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar.	28,'33...78.	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr.	8,'33...90.	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov.	23.....99.	Dec. 19

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72.	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85.	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96.	Apr. 29,'33
Hawleys of the High Street	Leslie Fuller	British Int'l		68	
Here's George	George Clarke	P.D.C.-British		64.	Nov. 5
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80.	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89.	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84.	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82.	Oct. 15
Love in Morocco	Rex Ingram (Reviewed under the title "Baroud")	Gaumont-British	Mar.	18,'33...67.	Oct. 15
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar.	11,'33...70.	Mar 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May	26,'33...77.	June 10,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82.	Dec. 16
Sleeping Car	Ivor Novello	Gaumont-British		83	
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18,'33	1 rl.
Bunnies and Bonnets	Mar. 29,'33	1 rl.
Crystal Gazabo	Nov. 7	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7,'33	1 rl.
Minstrel Show, The	Nov. 21	1 rl.
Prosperity Blues	Oct. 8	1 rl.
Russian Dressing	May 1,'33	
Snow Time	Nov. 30	1 rl.
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20	21½
Poor Fish, The	Apr. 27,'33	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl.
Laughing with Medbury Among Dancing Nations	Dec. 23	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	1 rl.
Beer Parade, The	Mar. 4,'33	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9	1 rl.
Great Bird Mystery	Oct. 20	1 rl.
Match Kid, The	May 9,'33	1 rl.
Sassy Cats	Jan. 25,'33	1 rl.
Scrappy's Party	Feb. 13,'33	1 rl.
Technoracket	May 20,'33	1 rl.
Wolf at the Door, The	Dec. 29	1 rl.
World's Affair, The	June 5,'33	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21
College Gigolos	Jan. 3,'33	18½
Mind Doesn't Matter	Nov. 21	19½
Partners Two	Jan. 19,'33	22
Safe in Jail	Feb. 11,'33	2 rls.
Say It Isn't So (Richey Craig, Jr.)	June 29,'33	2 rls.
The Curse of a Broken Heart	Feb. 4,'33	18
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	1 rl.
Champions	May 5,'33	1 rl.
Horse Sense	Dec. 29	1 rl.
In the Good Old Winter Time	June 17,'33	1 rl.
Rough Sport	Dec. 29	1 rl.
Throwing the Bull	Jan. 14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22
Artist's Muddles	Jan. 29,'33	20
Boy, Oh Boy!	Dec. 25	21
Dora's Dunking Doughnuts	July 9,'33	
Feeling Rosy	Apr. 30,'33	21
Loose Relations	June 11,'33	20
Sunkissed Sweeties	Oct. 30	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11
Kid' In' Hollywood	May 14,'33	11
Kid's Last Fight, The	Apr. 23,'33	11
Pie-Covered Wagon	Oct. 30	10
Polly Tix in Washington	June 4,'33	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9
Beneath Our Feet	June 25,'33	
Desert Demons	Nov. 27	9
Killers	Oct. 30	10
Sea, The	May 7,'33	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33	7
Our Bird Citizens	Oct. 9	8
Our Noble Ancestors	Dec. 4	9
Pirates of the Deep	May 7,'33	9
Stable Manners	Nov. 6	7
Wild Company	Jan. 1,'33	10
Wild Life at Home	June 18,'33	1 rl.
Woodland Pals	Jan. 29,'33	1 rl.
BROADWAY GOSSIP		
No. 2	Dec. 11	9
No. 3	Feb. 5,'33	11
No. 4	Mar. 5,'33	11
No. 5	Apr. 30,'33	11
No. 6	June 18,'33	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9
Taming the Wildcat	Jan. 15,'33	8
The Iceless Arctic	Nov. 6	11
Two Hundred Fathoms Deep	Mar. 19,'33	8
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8
Highlights of the Past	Apr. 9,'33	8
Old-Fashioned Newsreel, An	July 2,'33	
Puffs and Bustles	Mar. 12,'33	7
When Dad Was a Boy	Jan. 22,'33	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19
Always Kickin'	Oct. 9	20
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18
Evil Eye Conquers, The	Jan. 8,'33	14
In the Clutches of Death	Nov. 13	14
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11
Animal Fair, The	Jan. 15,'33	10
Any Way to Get There	July 16,'33	
Down on the Farm	Dec. 18	10
Little Thrills	Oct. 23	9
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	10
Skipping About the Universe	Feb. 12,'33	10
Traffic	Nov. 6	10
Women of Many Lands	Mar. 12,'33	9
Wonder City, The	Nov. 20	9
MERMAID COMEDIES		
Big Flash, The (Harry Langdon)	Nov. 6	22
Hitch Hiker, The (Harry Langdon)	Feb. 12,'33	21
Knight Duty (Harry Langdon)	May 7,'33	22
Hooks and Jabs	July 30,'33	
Tired Feet (Harry Langdon)	Jan. 1,'33	22
Tied for Life	July 2,'33	
Vest with a Tale, The (Tom Howard)	Dec. 4	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20
As the Crows Fly	Feb. 5,'33	18
Blue Blackbirds	July 16,'33	
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22
Walpurgis Night	Oct. 30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33	10
Cornell	Dec. 18	9
Georgia Tech	May 7,'33	9
McGill	May 28,'33	9
Michigan	Dec. 4	8
Yale	Oct. 9	10
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6
Cinderella	May 28,'33	6
College Spirit	Oct. 16	6
Down on the Levee	Mar. 5,'33	6
Fannie in the Lion's Den	July 23,'33	6
Farmer Al Falfa's Birthday Party	Oct. 2	6
Forty Thieves, The	Nov. 13	6
Hansel Und Gretel	Feb. 5,'33	6
Hollywood Diet	Dec. 11	6
Hook and Ladder No. 1	Oct. 30	7
Ireland or Bust	Dec. 25	6
Jealous Lover	Jan. 8,'33	6
King Zilch	June 11,'33	6
Oh! Susanna	Apr. 2,'33	6
Oil Can Mystery, The	July 9,'33	
Pirate Ship	Apr. 30,'33	6
Robin Hood	Jan. 22,'33	6
Romeo and Juliet	Apr. 16,'33	6
Tale of a Shirt, The	Feb. 19,'33	6
Toyland	Nov. 27	6
Tropical Fish	May 14,'33	6
Who Killed Cock Robin?	Mar. 19,'33	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33	
Drug on the Market, A	Jan. 22,'33	11
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2	20
Torchy's Kitty Coup	Jan. 22,'33	21
Torchy's Loud Spooker	June 25,'33	
Torchy Rolls His Own	Nov. 20	21
Torchy Turn Turtle	Apr. 23,'33	21
Trying Out Torchy	July 23,'33	
VANITY COMEDIES		
Hollywood Run-Around (Monty Collins)	Dec. 18	20
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23	21
Keyhole Katie (Gale Seabrook-John T. Murray)	Jan. 15,'33	20
Techno-crazy (Monty Collins-Billy Bevan)	Apr. 23,'33	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2	9
9 Zanzibar	Oct. 9	9
10 Belles of Bali	Oct. 16	8
11 Sailing a Square-Rigger	Oct. 23	10
12 Venetian Holiday	Oct. 30	10
13 Havana Ho!	Nov. 6	9
14 Paths in Palestine	Nov. 13	8
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9
17 From Kashmir to the Khyber	Dec. 4	9
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10
25 Gorges of the Giants	Jan. 29,'33	9
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Apr. 15,'33	
31 Paris on Parade	Mar. 5,'33	
32 Isles of the East Indies	Mar. 12,'33	
33 The Iceberg Patrol	Mar. 19,'33	
34 A Gondola Journey	Mar. 26,'33	
35 Broadway by Day	Apr. 2,'33	
36 Sampans and Shadows	Apr. 9,'33	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20
Fallen Arches	Feb. 4,'33	19
Mr. Bride	Dec. 24	19
Now We'll Tell One	Nov. 19	19
Tarzan in the Wrong		20
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18
Menu		
Over the Counter		18
Wild People	Feb. 4,'33	18
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9
Iceland	Jan. 14,'33	10
Leningrad	Dec. 17	9
New Zealand		9
Norway	Feb. 4,'33	9
Over the Seas to Borneo		9
Rio the Magnificent		9
World Dances, The		9
FLIP, THE FROG		
Bullooey		8
Chinaman's Chance		
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8
Lunchroom, The		
Nursemaid, The	Nov. 26	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal		21
Their First Mistake		21
Towed in a Hole	Dec. 31	21
Twice Two	Feb. 25,'33	21
ODDITIES		
Duck Hunter's Paradise	Dec. 31	10
Toy Parade, The	Dec. 3	7
Whispering Bill	Dec. 31	10
OUR GANG		
A Lad an' a Lamp	Dec. 17	17
Birthday Blues	Nov. 12	20
Fish Hooky	Jan. 28,'33	19
Forgotten Babies	Mar. 11,'33	17
Kid from Borneo, The	Apr. 15,'33	19
Mush and Milk	May 27,'33	
PITTS-TODD		
Asleep in the Feet	Jan. 21,'33	19
Bargain of the Century		20
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10	17
SPECIAL		
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12
Bone Crushers	Feb. 8,'33	8
Chalk Up	Dec. 10	10
Football Footwork		12
Motorcycle Mania	Jan. 28,'33	9
Swing High	Dec. 10	10
Throttle Pushers		9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20
Call Her Sausage		
Farewell to Legs		
Rummy, The		18
Taxi Barons		
Taxi for Two	Dec. 3	18
Thundering Taxis	June 24,'33	16
Wreckety Wrecks	Feb. 18,'33	19
TED HEALY SHORTS		
Nursery Rhymes		

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18	1 rl.
No. 5	Dec. 16	1 rl.
No. 6	Jan. 13,'33	1 rl.
No. 7	Feb. 10,'33	1 rl.
No. 8	Mar. 10,'33	11
No. 9	Apr. 7,'33	10
No. 10	May 5,'33	1 rl
No. 11	June 2,'33	1 rl.
No. 12	June 30,'33	10
No. 13	July 28,'33	10
ONE REEL ACTS		
Be Like Me (Ethel Merman)	Feb. 18,'33	10
Detective Tom Howard of the Suicide Squad (Tom Howard)	June 9,'33	1 rl.
Hawaiian Fantasy (Vincent Lopez)	Jan. 20,'33	8
Jazz a La Cuba (Don Aspiazu)	July 7,'33	1 rl.
Let's Dance (Burns and Allen)	Mar. 17,'33	10
Moonlight Fantasy (Vincent Lopez)	Apr. 14,'33	1 rl.
Rookie, The (Tom Howard)	Feb. 24,'33	10
Walking the Baby (Burns and Allen)	May 12,'33	1 rl.
Your Hat (Burns and Allen)	Nov. 25	11
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 rl.
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 rl.
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 rl.
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 rl.
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroi Vanities	Feb. 24,'33	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl.
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33	1 rl.
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33	10
SCREEN SONGS		
Ain't She Sweet (Lillian Roth)	Feb. 3,'33	7
Aloha Oe (Royal Samoans)	Mar. 17,'33	7
"Bolleak" (Watson Sisters)	June 9,'33	1 rl.
Dinah (Mills Bros.)	Jan. 13,'33	1 rl.
Down by the Old Mill Stream (Funny Boners)	July 21,'33	1 rl.
Peaunt Vendor, The (Armida)	Apr. 28,'33	7
Popular Melodies (Arthur Jarrett)	Apr. 7,'33	7
Reaching for the Moon	Feb. 24,'33	7
Sing a Song (James Melton)	Dec. 2	
Sing, Sisters, Sing (Three X Sisters)	June 3,'33	1 rl.
Song Shopping (Ethel Merman)		1 rl.
Time on My Hands (Ethel Merman)	Dec. 23	7
When It's Sleepy Time Down South (Boswell Sisters)	Nov. 11	1 rl.
SCREEN SOUVENIRS		
No. 5	Nov. 25	1 rl.
No. 6	Dec. 23	1 rl.
No. 7	Jan. 20,'33	1 rl.
No. 8	Feb. 17,'33	10
No. 9	Mar. 17,'33	10
No. 10	Apr. 14,'33	1 rl.
No. 11	May 12,'33	1 rl.
No. 12	June 9,'33	1 rl.
No. 13	July 7,'33	1 rl.
PARAMOUNT SOUND NEWS Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl.
Balance	June 23,'33	1 rl.
Call Your Shot	July 21,'33	1 rl.
Canine Thrills	Feb. 3,'33	10
Catch 'Em Young	Dec. 9	11
Hot and Cold Thrills	Mar. 31,'33	10
Jabs and Jolts	May 26,'33	1 rl.
Over the Jumps	Jan. 6,'33	11
Straight Shooters	July 21,'33	1 rl.
Stuff on the Ball	Nov. 11	11
Wonder Girl, The (Babe Didrickson)	Mar. 3,'33	10
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33	1 rl.
Betty Boop's Birthday Party	Apr. 21,'33	7
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl.
Betty Boop for President	Nov. 4	7
Betty Boop's Ker-Choo	Jan. 6,'33	7
Betty Boop's May Party	May 12,'33	1 rl.
Betty Boop's Museum	Dec. 16	1 rl.
Betty Boop's Penthouse	Mar. 10,'33	7
Is My Palm Read	Feb. 17,'33	1 rl.
Mother Goose Land	June 23,'33	1 rl.
Popeye, the Sailor	July 7,'33	7
Snow-White	Mar. 31,'33	7
TWO REEL COMEDIES		
Barber, The (W. C. Fields)	July 28,'33	21
Big Fibber, The (Sennett Star)	July 14,'33	20
Blue of the Night (Bing Crosby)	Jan. 6,'33	20
Bring 'Em Back Sober (Sennett Star)	Nov. 18	18
Caliente Love (Sennett Star)	Mar. 10,'33	20
Cook's Day Off, The (Sennett Star)		
Daddy Knows Best (Walter Catlett)	June 16,'33	2 rls.
Dentist, The (Sennett Star)	Dec. 9	20
Don't Play Bridge With Your Wife (Sennett Star)	Jan. 13,'33	18
Doubling in the Quickies (Sennett Star)	Dec. 16	19
Dream Stuff (Sennett Star)	May 12,'33	2 rls.
Druggist, The (Sennett Star)	Apr. 21,'33	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Easy On the Eyes	Feb. 17,'33	22
Sennett Star		
False Impressions	Nov. 4	21
Sennett Star		
Fatal Glass of Beer	Mar. 3,'33	19
W. C. Fields		
His Perfect Day		
Sennett Star		
Hollywood Double, A	Nov. 25	2 rls.
Sennett Star		
Honeymoon Bridge		
Sennett Star		
Husband's Reunion	July 7,'33	19
Sennett Star		
Human Fish	Dec. 30	22
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23,'33	2 rls.
Sennett Star		
Lion and the House, The	Dec. 23	18
Sennett Star		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21,'33	2 rls.
Sennett Star		
Plumber and the Lady, The	Mar. 31,'33	2 rls.
Sennett Star		
Prosperity Pays	Nov. 4	
Tom Howard		
Roadhouse Queen	May 26,'33	2 rls.
Sennett Star		
See You Tonight	June 2,'33	2 rls.
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24,'33	19
Bing Crosby		
Singing Boxer, The	Jan. 27,'33	20
Sweet Cookie	Apr. 14,'33	20
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10,'33	20
Sennett Star		
Uncle Jake	May 5,'33	2 rls.
Sennett Star		
Wrestlers, The	Jan. 20,'33	22
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19,'33	20
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17
Gay Nighties, The	June 23,'33	
Hocus Focus	Mar. 3,'33	20
Iceman's Ball, The	Aug. 13,'33	20
Jitters, The Butler	Dec. 30	20½
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33	20½
Loops, My Dear	Jan. 6,'33	17
Shakespeare With Tin Ears	June 30,'33	18½
Thrown Out of Joint	May 12,'33	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician	Nov. 25	17
Roscoe Ates-Hugh Herbert		
No. 2—Private Wives	Jan. 27,'33	21
Skeets Gallagher		
W. Catlett		
No. 3—Hip, Zip, Hooray	Mar. 31,'33	18½
Nat Carr		
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33	20½
Moonshiner's Daughter, The	May 19,'33	20
Through Thin and Thicket	Jan. 20,'33	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art In the Raw	Feb. 24,'33	19
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Tooners	Nov. 11	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
AMKINO	
Killing to Live	17
ATLANTIC FILM	
Playgrounds In the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Coocoo Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.

Title	Rel. Date	Mins.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
IDEAL		
Evolution		28
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS		
Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Melodies on Parade		
Night of Romance		7
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	8
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	8
12. Ye Olden Days	Mar. 24,'33	7
13. The Mail Pilot	June 5,'33	7
14. Mickey's Mechanical Man	June 9,'33	6
15. Mickey's Gala Premiere	June 30,'33	7
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds in the Spring	Dec. 30	7
9. Father Noah's Ark	Jan. 27,'33	8
10. Three Little Pigs	May 26,'33	8
11. Lullabye Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl.
Carnival Capers	Oct. 10	1 rl.
Confidence	July 17,'33	1 rl.
Going to Blazes	Apr. 10,'33	1 rl.
Ham and Eggs	June 19,'33	1 rl.
New Deal, A	July 17,'33	1 rl.
Ocean Hop (Reissue)	Apr. 24,'33	1 rl.
Plumber, The	Jan. 30,'33	7
Shriek, The	Feb. 27,'33	7
Teacher's Pest	Dec. 19	7
Wild and Wooly	Nov. 21	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5	1 rl.
Crowd Snores, The	Oct. 24	1 rl.
Fine Feathers	July 3,'33	1 rl.
Hot and Cold	May 8,'33	1 rl.
King Klunk	July 31,'33	1 rl.
Lumber Champ, The	Mar. 13,'33	7
Merry Dog, The	Jan. 2,'33	1 rl.
Nature's Workshop	June 5,'33	1 rl.
Terrible Troubador, The	Feb. 13,'33	1 rl.
Underdog, The	Nov. 7	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 rls.

Title	Rel. Date	Min.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	10
Your Technocracy and Mine	Apr. 15,'33	1 rl.
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17	1 rl.
No. 24—Novelty	Nov. 14	1 rl.
No. 25—Novelty	Dec. 12	1 rl.
No. 26—Novelty	Jan. 23,'33	8½
No. 27—Novelty	Mar. 20,'33	8
No. 28—Novelty	Apr. 17,'33	8½
No. 29—Novelty	May 29,'33	1 rl.
No. 30—Novelty	July 10,'33	1 rl.
No. 31—Novelty	Aug. 7,'33	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26	1 rl.
Good Old Days, The	Nov. 21	1 rl.
Greeks Had No Word for Them, The	Oct. 24	1 rl.
Lizzie Stratta	Jan. 23,'33	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31,'33	21
Alias the Professor James Gleason	Mar. 8,'33	21
Boys Will Be Boys Frank Albertson	Nov. 30	2 rls.
Family Troubles Henry Armetta	Jan. 11,'33	21
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 rls.
Gleason's New Deal James Gleason	July 12,'33	2 rls.
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 rls.
His First Case Vince Barnett	June 14,'33	2 rls.
Hunting Trouble Louise Fazenda	Feb. 8,'33	20
Lights Out James Gleason	Dec. 24	2 rls.
Mister Mugg James Gleason	May 10,'33	21
My Operation Vince Barnett-June Clyde	Dec. 28	2 rls.
Officer, Save My Child Slim Summerville	Nov. 2	2 rls.
Pick Me Up Marie Prevost	Apr. 5,'33	19
Rockabye Cowboy James Gleason	Jan. 25,'33	21
Room Mates Frank Albertson	Apr. 19,'33	20
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22,'33	20½

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20
No. 11—How've You Been? "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth Jack Haley		
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17
No. 11—That Goes Double Russ Columbo	July 29,'33	
No. 12—Bygones Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	18
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18
No. 18—World's Champ Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth Ruth Etting	May 6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus Charles Judels		
No. 23—Pie a la Mode	June 19,'33	

Title	Rel. Date	Min.
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
No. 2—Position and Back Swing	June 10,'33	
No. 3—Hip Action	June 24,'33	
No. 4—Down Swing	July 8,'33	
No. 5—Impact	July 15,'33	
No. 6—Fine Points		
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		9
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition	July 8,'33	
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
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Lost Special Frank Albertson	Dec. 5	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33	

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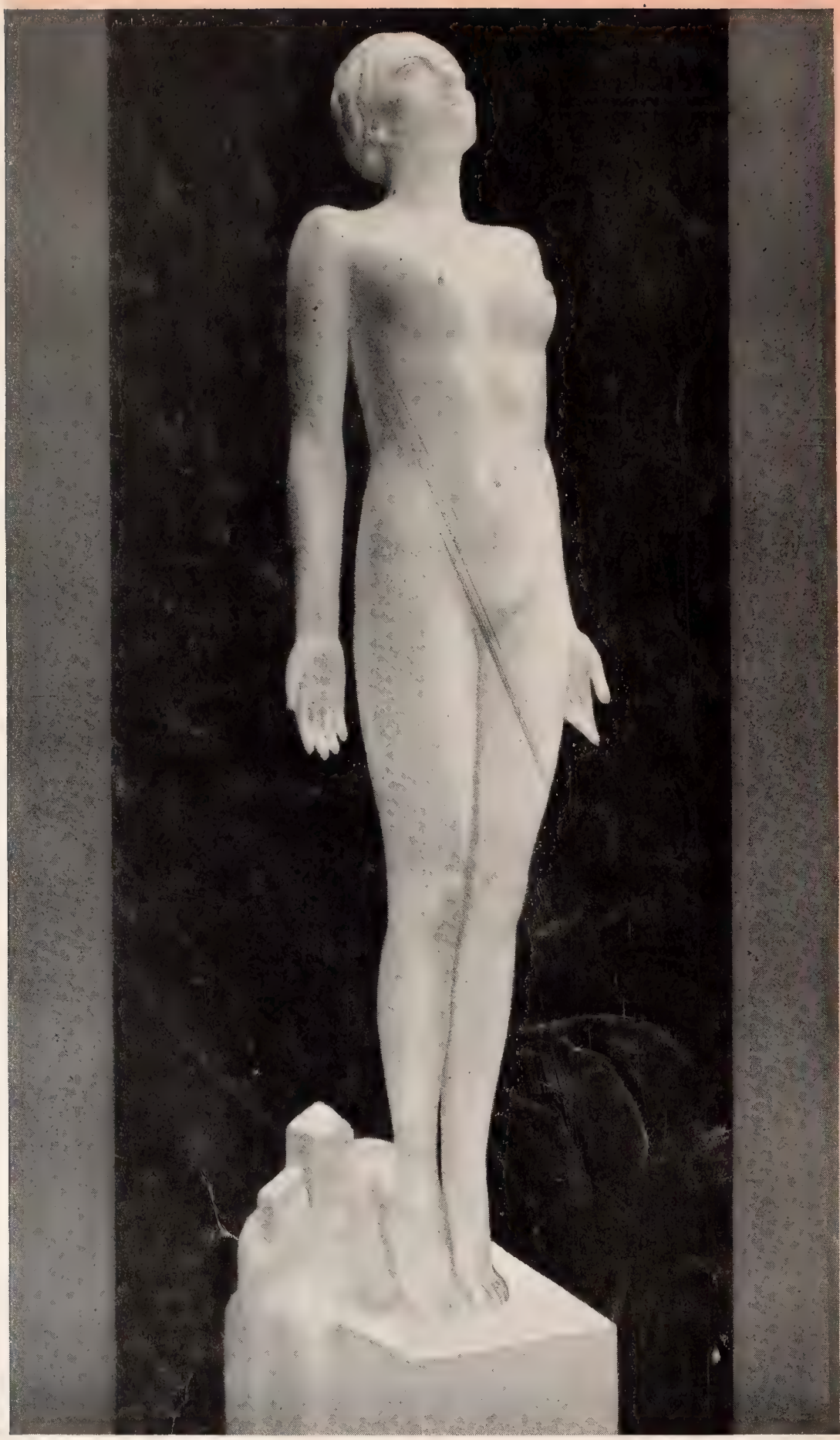

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Press Critics Tell What They Think Of Publicity

IN THIS ISSUE: MGM'S PRODUCT ANNOUNCEMENT

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AMES CAGNEY in "THE FINGER MAN"*

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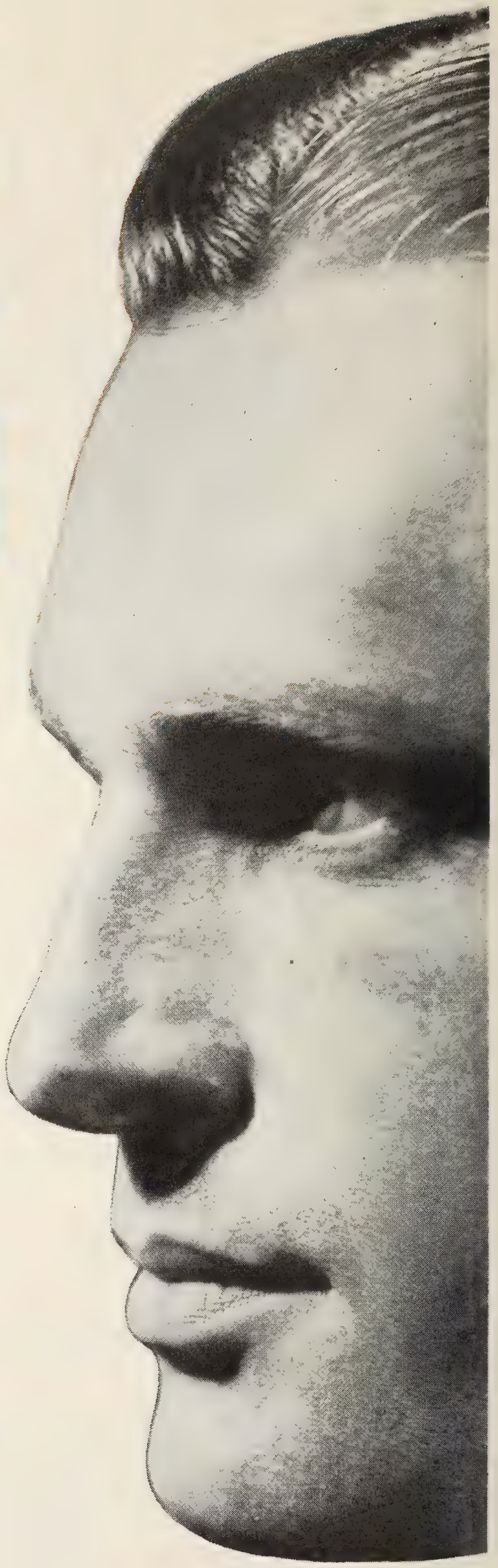

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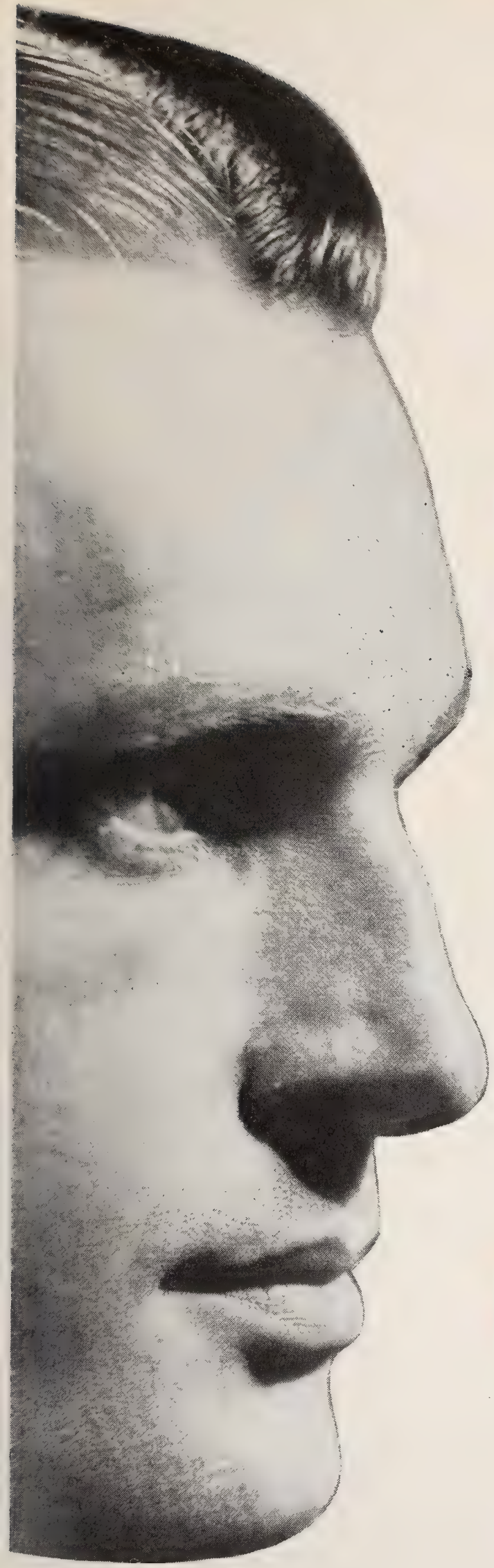
LOOK TWICE.....
It's wise to look backward



BEFORE YOU SIGN

when it's time to look forward

. . . You'll see wha

TO EXPECT FO

1933-'34

. . . and you'll know you can depend on Warne Bros. to surpass their own records. You' know you sign for more than promises whe you sign with Warners. You'll know that an company maintaining a consistent succes record right through the past year sweeps yo into the next year on the shoulders of Leade ship.

While you're looking over the field for 1933-'3 ...look back on 1932-'33 and remember tha

WARNER BRO

were GOOD TO TH

LAST "SHOT"

*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distributors

THIS WEEK - - - -

GOLDWYN'S "OR ELSE"

Determined, implacable in his independence, able producer Samuel Goldwyn this week gave active evidence of his intention of getting what he thinks is the right price for his product, "or else." From the Southland, where Saenger interests hold sway, recently came refusal to pay the percentage figure Mr. Goldwyn was determined his wares should bring. Immediately came the "or else" maneuver, as into the Saenger territory rushed a motorized train, equipped to show motion pictures, loaded with portable apparatus for exhibition in town hall, club room, store, even tent at a moment's notice, came to a halt in the Saenger stronghold, New Orleans. "The Kid from Spain," "Whoopee," will be the Goldwyn weapons of the moment. In towns where theatres acquiesce to the Goldwyn terms, deals will be struck. Where refusal lurks, the train of defiance will sweep into action. Planned shows: Louisiana, Mississippi, Alabama, Florida, with Earl Collins, Dewey Jones commanding the invasion. Many a time have producers threatened such retaliation for recalcitrance; few, if any, have turned threat into action. . . .

NEW PATRON

To town last week went Farmer Edward Valentine Gladstone, from his tract 13 miles from Murphy, N. C.—for the first time in 72 years. It was purely by accident, and Mr. Gladstone took a deep breath, summoned all his courage before stepping into the automobile ("afraid it would jump down the mountainside") which took him there. His wistful: "I'd kinda like to see that town before I die," at the local grist mill, was the cause of it all. In town he went to the pictures—and liked them so well that now he is talking of buying an automobile, actually moving to town—so that he may see them all. His visit over, he rushed home to tell 40-year-old daughter Willie May the whole story, for she has never been further than three miles from the farm. For the motion picture, another conquest. . . .

HYPNOTIC SUGGESTIONS

Earnest, sincere according to its lights is the indefatigable Women's Christian Temperance Union, ever on the alert for defamation of the national character. As always the motion picture forms a fertile field, is ever the objective of the crusading reformer. Last week in Milwaukee national convention assembled, WCTU heard from Miss Maud Aldrich, Gresham, Ore., motion picture department director, a firm indictment of today's motion picture. Exerting a "derogatory influence on the manners and morals of the nation," the film's "hypnotic suggestions have tended to break down the modesty of women; brought the manners and morals of the underworld to the top . . . have worn us down to the thinnest veneer of national decency." Controversial is director Aldrich's contention that prohibition is "the best friend the . . . industry ever had," because money spent in the saloon in "pre" days, is now spent for the recreation of the family. Once more the film "takes the rap." . . .

FILM'S PLACE

Hardly does it seem within the realm of possibility that a family of five, living on $16.14 per week, could attend the motion picture. Yet, as Miss Eva Smill, in her capacity as executive secretary of the Family Service Society of New Orleans, surveys it, that family can actually be cinema patrons to the extent of attendance twice each month. The erudite Miss Smill apportions 85 cents of her hypothetical family's "living" wage of $16.14 for recreation, and permits them two trips each month to a park where no admission is charged. It may well be borne in mind that the likely reference is to Louisiana, not New York. Complimented, however, is the motion picture that it is placed first in the category of entertainment in the daily activity of this, a family, hardly living, rather barely existing. . . .

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BARRISTER'S DREAM

Anthony Hope Hawkins, young barrister-to-be in the London of the nineties, sat many a day with weighty legal tomes before him—but saw straight through them to a mythical kingdom of princes and princesses, hate and intrigue, melodrama and love. Then casting aside books and law, and his last name, Anthony Hope wrote "The Prisoner of Zenda," captured the fancy of two continents—and a fortune for himself—and became the rage of his time. Into the silent picture form were several of his novels of Ruritania and the daring dash of Rupert of Hentzau, keyed to the mind and heart of the lowly and the high-born, cast. And so to fame quickly rose Anthony Hope, vicar's son, later knighted by his king. Last week, in his beloved Walton, Surrey, Sir Anthony Hope, aged 70, passed away after a long illness, and with him passed the memory of an era in the history of the novel, and a once profitable idea in the motion picture. . . .

LUCKY LOEW

Soon to peculiar distinction may Arthur M. Loew, MGM's chief executive of foreign affairs, lay justifiable claim, much in the manner of the Prince of Wales, renowned periodical toppler from horses. Insatiable is Mr. Loew's appetite for airplane flights; undisturbed is he, apparently, by crackups, personal damage. Last year, air-touring the world, he crashed his plane—and headlines—taking off from the Zambesi River's famed Victoria Falls, in Africa. His pilot was killed, he was injured but slightly. From Roosevelt Field, Long Island, Sunday afternoon, Flier Loew took off for a short hop in his amphibian to his Glen Cove estate. Off the ground, Mr. Loew pulled the nose of his ship too high, the motor stalled 30 feet up, nosedived to earth, crashed. Out crawled Lucky Loew, shins scraped, neck cut, otherwise undamaged, improving his right to a doubtful distinction. . . .

$50,000 JOKE

Not wholly inapt was the parallel last week drawn by Hal Roach, pioneer comedy producer, before a business man's association in Kansas City, when he compared the production of a comedy with the telling of a joke. In effect: a joke heard may be extremely funny; retold, is a "flop." Starting production, a comedy appears funny; produced, may be a "flop." The sadly lurking difference, comic-concocter Roach emphasized, lay in the fact that a messed joke is costless, a comedy costs $50,000. Many and many a sad $50,000 joke have Hollywood producers told the public, the accountants. . . .

PRESS CRITICS TELL WHAT THEY THINK OF PUBLICITY

Newspaper Film Editors Say Press Representatives Are Writing Stereotyped Stories and Ignoring Policies

Urge Shorter Biographies, Restricted Output, Sincerity, Elimination of Superlatives, Cooperation with Publications

Press representatives of home office and theatre alike are passing up one opportunity after another to win space in newspapers for product and program, in the opinion of motion picture editors of the daily press.

With the new season opening and the abundance of fresh production material available, publicity men are falling into the worn groove of writing stereotyped stories and ignoring the requirements and policies of the individual newspapers, say the "Danas" of the motion picture pages.

"The press agent is as good as his mentality," wrote Eric M. Knight, of the *Public Ledger* at Philadelphia, adding that "some of them, then, haven't the sense of a two-reel comedy" while "others are keen, able, discerning." To him, "the general run of press agent gets stuff out that is good enough for the general run of movie scribbler on the general run of newspapers," but "if the newspaper is of the type that has what might be called metropolitan standards, 95 per cent of the press agent stuff is useless."

What the Editors Want

A composite picture of the out-of-town motion picture editor's expressed wants, which translate into what will appear in the newspaper at his selection, presents the following hints for the press agent:

Stories should be released simultaneously in all cities, large and small.

Biographies of players should be made shorter and snappier.

Good mats of stars and scenes are welcomed.

Special requests for material should be handled promptly.

Restrict the output of publicity stories.

Give superlative adjectives a well-earned rest.

Sincerity is essential to good advertising and publicity.

Follow through on publicity "breaks."

Stories written to feed the vanity of executives are valueless.

Misrepresentation is unnecessary and always has repercussions, with the editor "holding the bag"—but not more than once.

That the screen editor of the out-of-town newspaper is jealous of his publication's standing and of the independence of his own thought is evidenced in the general word of warning that what New York thinks may decidedly not be what the other city thinks.

"We don't give a good damn what New York critics think; in fact, we feel that we have a calmer and saner attitude than reigns in New York." This from Mr. Knight.

E. H. Gooding of the Buffalo *Evening News* expressed it this way: "Outside New York, forget how many stars *Liberty* or the *Daily News* gave any picture. Quote your local critics instead. They mean something in their town—New York tabloids don't."

Chester B. Bahn, of the *Herald* at Syracuse, N. Y., declared that "in the majority of provincial cities, including those with populations in excess of 200,000, motion picture publicity, as represented by the work of theatre press departments, is little more than a joke," and added: "A provincial editor occasionally can suggest a feature with local angles to the studio press department. A more general adoption of this practice might be beneficial all the way 'round."

An increasing critical-mindedness of the public itself, as noted by the editors, prompts the following "don'ts" from them:

Don't repeat.

Don't "expect a key city newspaper to fall for an asininely wild ballyhoo yarn just because you're out of New York."

Don't "sit back and cry hard times, and expect the newspaper to do all the selling."

Don't "whine when you get a poor notice."

Don't expect the exhibitor to be qualified to write a story capable of meeting city-room requirements.

Don't hand newspapers the sort of material that meets the standards of the more sensational screen fan magazines.

Don't try to sell anything blind to the newspaper. Call in the men whose aid you need.

Following are suggestions by various motion picture editors, presented in each instance to fulfill the double objective of pointing out what is "good copy" for them as well as potentially "good press" for the press representative:

ERIC M. KNIGHT
Philadelphia Public Ledger

"The press agent, like everything else, is as good as his mentality. Some of them, then, haven't the sense of a two-reel comedy. Others are keen, able, discerning. National P. A.'s, such as Lynn Farnol, are as able in providing good material as the movie editor who needs it. . . .

"If the newspaper is catering to subnormia, it's all simple. If the newspaper is of the type that has what might be called metropolitan standards, 95 per cent of the press agent stuff is useless. And the press agent of low mentality finds himself faced with the impossible problem of providing material of a standard he can't comprehend.

"It's all a matter of mass production. The press agent matter hits the norm, and the paper that isn't satisfied with average stuff has to dig up its own.

"Many out-of-town press agents come here convinced that all non-New York newspapermen are small-town hicks. They reason something like this. I live in New York. New York is a big city. I like New York. Therefore, every one else should like it. This bird is still on an out-of-town paper. Therefore he must be one of two things: not good enough to get a job in New York, or so utterly goofy he doesn't understand the glory of that big city. Thus he is either an idiot or an incompetent to be still on this paper. Therefore I can hand him any kind of guff.

"So they bring in the pictures that 'Gangland Dared Hollywood to Make' and that were 'Taken From Secret Archives,' and then they are outraged because the out-of-town critic doesn't accept his role of idiot and swallow the stuff. They say in choking tones: 'Why, the New York critics went for it.' To which our obvious reply is that we don't give a good damn what New York critics think; in fact, we feel we have a calmer and saner attitude than reigns in New York. The next move, generally, is to have some one in New York send us an important wire—saying that Moe Zook is a friend of Jim Zunk, who knows you well, and will you, therefore, give this picture a 'break.' All of which sets you to wondering if this is the method by which so many pieces of hogwash get such yelping sendoffs.

"The whole matter has a million ramifications. Nationally the mail-order publicity sent out hits the norm it wants to.

"But for the press agent traveling with a show or a film that is to be road-showed, there could be a few words of advice.

"Don't start telling the key cities what New York thinks. The key cities may be far more interested in their own thoughts.

Other Places to Live, Too

"Most of the people in the nation are not sold on the idea that New York is the home of truth, light, virtue and genius, as is proven by the fact that most of the people of the nation don't live in New York. There is even a faint possibility that a few people don't live there because they like their own city better as a place of living.

"Don't start to argue with a clipping about what Walter Winchell said. There is quite a chance that the out-of-town critic may think Walter Winchell a heel.

"Find out what sort of a newspaper you're trying to sell a story to. Remember that there are newspapers such as the Boston *Transcript,* the Providence *Daily Journal,* the Kansas City *Star,* the Baltimore *Sun* and the Philadelphia *Ledger* which, through many years of expert journalism and brilliant management, stand in their cities as dignified authorities, as daily publications that are not considered any less in stature than the New York *Times.*

"Don't expect a key-city newspaper to fall for an asininely wild ballyhoo yarn just because you're out of New York. Neither a movie editor nor a city editor gets his job on a paper that may run from 100,000 to 500,000 circulation because he's a gullible idiot.

"All the above does not mean that there are not press agents of skill and acumen traveling with the road-shows. There are. And they need

(Continued on following page)

A TIP FOR THE PUBLICITY MEN

"Most of the people in the nation are not sold on the idea that New York is the home of truth, light, virtue and genius, as is proven by the fact that most of the people of the nation don't live in New York. There is even a faint possibility that a few people don't live there because they like their own city better as a place of living."—ERIC M. KNIGHT, Motion Picture Editor, Public Ledger, Philadelphia, Pa.

SINCERITY IN PRESS RELATIONS URGED

(Continued from preceding page)

no advice from me. But there are the other kind, too. They do need the advice; but they couldn't understand it if they got it."

▽

DAN THOMPSON

Louisville Courier-Journal and Times

"I find that even after years of using short readers of from 10 to 15 lines no press agent ever sends in less than 30 or 40. Then, too, he is too often content to rewrite (and often not that) what he finds in the press book instead of trying to provide snappy, readable material of a near-feature type.

"For the movie press agent of producers we have more to say. Their weekly releases, including notes on newly-bought pictures, future plans and the like, are quite well handled for the purposes of the *Times,* although their idea of what newspapers want on their movie pages is too much akin to the standards set by the more sensational movie magazines. Their press books are often deplorably inadequate, dull and stilted. They are often badly edited, with absurd statements comparable only to the hyperbolic advertisements which adorn the pages of the newspapers and cause the public to think that only high-powered adjectives can be used to sell any picture.

"The one thing which every sincere movie editor must resent is the inclusion of 'reviews' in the press books.

"Another thing press agents should realize right now is that movie fans everywhere are becoming more cynical and more critical. Their reaction to trailers and advertisements which play up a coming attraction as the finest ever made is immediately antagonistic. Sincerity is needed in advertising and publicity, but ingenuity, originality, good style and a humorous treatment may often turn a piece of copy into readable entertainment. In other words, *movie entertainment should be sold in an entertaining way.* Let that idea sink in and publicity will soon be almost what it should be."

▽

CHESTER B. BAHN

Syracuse Herald

"Editors are expected to find material in press books, of which the least said the better in at least 80 per cent of the cases, or to provide their own covering notices.

"It must be apparent that there is a decided loss in space beneficial to the box office. No editor relishes the attempt to cast him in a press agent role that a theatre may save a salary, nor is such a move likely to find favor with the publisher.

"Unfortunately, not all stories emanating from a studio publicity department are legitimate—that is, have a factual basis. On more than one occasion, I have found myself holding the bag.

"I should say that the first move to be made in any campaign to increase the efficiency of the studio publicity departments would be to restrict the output. Movie editors are swamped with too many trivial, frequently repetitious items. One suspects, and with reason, that they are written merely to keep the mimeographers busy and the postage bills at an impressive figure.

Written To Feed Vanity

"A second complaint, and an important one, relates to the distribution of stories that obviously have been written to feed the vanity of some executive. Their news value is insignificant, and yet it is usually these stories that, once discarded, turn up a second time as the gift-of-love from the manager of a local theatre with film company ties.

"Speaking generally, movie publicity, from squibs to features, is stereotyped. The outstanding exceptions are the feature releases from Warner Bros.-First National. These have a fresh, human-interest approach, as a rule, and are written so as to require little editing. Moreover, a request for special service brings an unusually cheerful and prompt response.

"A provincial editor, of course, occasionally can suggest a feature with local angles to the studio press department. I have done so for years. A more general adoption of this practice might be beneficial all the way 'round.

"Some companies attempt this sort of thing, but not exactly successfully. For example, I have had a request in for one story since last December, and am still waiting.

"The most intelligently edited daily news services, in my opinion, are those of Paramount and Fox. Either must be accepted as a model for the industry.

"As for press books, if a choice must be made, those of United Artists impress as the most competently written.

"For a final comment, this: Publicity mat services leave much to be desired, both in quality of art work and engraving as well as subject matter. The former is particularly atrocious, what with retouching and deep etching. Proof? Study the average press book or clip sheet. Or, perhaps better still, note how few publicity mats actually are used."

▽

E. H. GOODING

Buffalo Evening News

"With signs of general business improvement manifest in many directions, there is too much of a tendency to sit back and cry hard times, to expect the newspapers to do all the selling.

"Where are the demon press agents of today—the type like the late Harry Reichenbach, who could *make* things happen that look like news? There is an appalling dearth of material that has general interest.

"The attitude of too many New York publicity departments, that editors of out-of-town papers are credulous fools catering to unobservant morons, makes it difficult to put across many good stories.

"Misrepresentation is unnecessary and always has repercussions. A high-pressure press agent had a picture of four Hollywood cuties in a plane, who had flown from the Coast to New York to deliver prints of a certain film. In his campaign in another town, he sent in the picture to the leading local daily, with the notation that the girls would drop a print of the film at the local airport. When the authenticity of his informaion was checked and found lacking, the picture naturally was doomed. Perhaps he wonders why.

"Another tip to exploitation men—don't try to sell anything blind to any newspaper. If you have a big picture you know has the goods and want newspaper help in putting it over, call in the men whose aid you need and screen it for them.

"Study the needs and rules of each individual sheet. It pays.

"Cross-questioning of one advance man who really knows his business revealed that several phoney newspaper tieup contests he was trying to put over were merely for the press-book, to impress company executives. They had no value to the paper or the picture in question. Thus the time of two men who could have been better employed was wasted.

"Comb the MOTION PICTURE ALMANAC thoroughly when planning a campaign in any town. The biographical section will reveal local connections of many players that you may never have suspected—and they make legitimate and valuable tieups.

"Don't continually use superlatives in advertising each week's picture. If you ballyhoo each one as the 'greatest,' you have nothing left to say when a really great one comes along. It is misleading advertising.

"Paramount's tag line on 'Jennie Gerhardt,' a truly inspired slogan if ever there was one, was more effective than a dozen superlatives—'The kind of picture every woman wants every man to see.'

"Don't waste your time and stir up the local critics' suspicion and displeasure by sending them all the favorable reviews you can find on a picture of which you are doubtful.

"And, above all, don't whine when you get a poor notice. If the picture is a flop, it won't help. If it has audience appeal, forget what he says and advertise and plug it to the limit."

▽

PAUL WALKER (L.U.K.)

Harrisburg Telegraph

"The news (when such it be) is sent to the smaller cities several days after appearing in the New York papers. There's no reason why the items couldn't be released simultaneously in all cities.

"The biographies of actors prepared by some p. a.'s could be shortened, made more snappy.

"The matter of art! Smaller city dailies depend on mats. Good mats of stars and scenes from forthcoming pictures could be used by this writer. Mats in bulk are inexpensive.

"Special requests are overlooked. For instance, Spencer Charters is a Pennsylvania actor. For weeks I've been waiting for a biography and mat of him—from Warners'. None available, they say.*

"Too much repetition. Frequently the same story about a star turns up from two or three sources. Not much originality there.

"Why not some hot news to flavor the usual run of drivel. For instance, the readers of another column this writer turns out are clamoring for stork news. It's news, and the stars don't mind."

▽

RUS L. AMMER

Portland (Ore.) News-Telegram

"It is my opinion that the average motion picture press agent hasn't the least idea as to what interests the readers in any particular city. I believe a good press agent should acquaint himself with the interests of the readers in the various cities.

"Also, the average press material received at my desk is too long to use in any average daily newspaper.

"If this could be overcome by the story coming immediately to the point and avoiding the use of overworked adjectives, I am sure it would pass muster in any leading city."

*It's in the 1933 MOTION PICTURE ALMANAC.

RESTRICT OUTPUT, SAYS CHESTER BAHN

"I should say that the first move to be made in any campaign to increase the efficiency of the studio publicity departments would be to restrict the output. Movie editors are swamped with too many trivial, frequently repetitious items. One suspects, and with reason, that they are written merely to keep the mimeographers busy and the postage bills at an impressive figure."—CHESTER B. BAHN, Editor and Critic, The Herald, Syracuse, N. Y.

ADMISSION PRICE RAISE DISCUSSED AS FILM CODE DRAFTING ADVANCES

Exhibitor Units Act on Tentative Draft; Hays Goes Over Ground with Studio Executives; Independents Meeting

With a decision more than probably imminent to fix a deadline for submission of industrial codes of fair competition to General Hugh S. Johnson, federal administrator of the Industrial Recovery Act, the motion picture industry this week continued discussions for formulation of codes for all branches. Tentative codes of exhibition and distribution have been drawn up by members of the Motion Picture Producers and Distributors of America, and the executive committee of the Motion Picture Theatre Owners of America, and these are being studied by various groups. Distributors in New York, both the larger companies and the independent, this week held conferences; Will H. Hays and Gabriel L. Hess, general counsel for the MPPDA, were in Hollywood discussing a production code with studio executives, and the executive committee of the MPTOA was in Chicago to conclude discussion of and possibly to ratify a code for exhibition.

The National Association of the Motion Picture Industry, headed by P. S. Harrison, also has formulated rules and regulations in code form, governing independent production, exhibition and distribution. NAMPI will hold further discussions on this proposed code July 24-25 in New York.

Business Continues Upward

Throughout the nation this week business generally continued on the upward trend and the surest indication that conditions are getting better in the film industry is the talk, in many sections, of raising admission prices. In Pittsburgh exchangemen are planning to call an exhibitor meeting in an effort to bring about a general admission price increase. The Toledo Amusement Managers Association has appealed to exchange managers to enforce their contracts which call for a 10-cent minimum and have urged them to establish a minimum of 20 cents for first-runs. Business in Cleveland jumped more than 50 per cent last week when steel mills near Steubenville took on several thousand new employees, and admission price raises are being discussed by Cleveland exhibitors. There is talk in Los Angeles of scaling up admissions, in many cases as much as 40 per cent. Several New York theatres are discussing the situation and two first-runs, the RKO Roxy and the original Roxy Theatre, already have raised prices.

In Hollywood, Mr. Hays is devoting his time to calling upon producers individually for discussions of the industry's code in all its phases. When this has been accomplished a round table meeting of all large producers and studio leaders will be held to draw up at least a tentative outline for a production code.

Assailing a "small group of professional organizers who have set out to oppose the plans of the new Administration," Ed Kuykendall, president of the MPTOA, last week declared that these individuals are "trying to obstruct

(*Continued on following page, column* 1)

Roosevelt Appoints Walker Head of New Council for National Recovery

Frank C. Walker was named on Tuesday by President Roosevelt to become executive secretary of a Recovery Council—a "super cabinet" of the federal government—to guide the nation along the road to recovery. Mr. Walker has been general counsel of the M. E. Comerford motion picture interests for eight years.

The creation of a Recovery Council to coordinate the activities of all the agencies of the Administration's "New Deal" was a vastly important departure in American governmental practice. In announcing the organization of the council, Mr. Marvin H. McIntyre, one of the President's secretaries, said:

"In order to coordinate the organization and work of the new governmental agencies" which are combating the nation's economic problems, the regular Tuesday Cabinet meetings with President Roosevelt "will be replaced by a Council meeting.

"To provide for the orderly presentation of business, and to coordinate interagency problems between the various departments and agencies, the President has asked Frank C. Walker to act as executive secretary of this council."

FRANK C. WALKER

Mr. Walker assumed his new duties immediately and the Council met for the first time on Tuesday afternoon in the Executive offices at the White House.

Members of the Council named Tuesday by President Roosevelt consist of the following heads of all of the newly created recovery agencies, and, in addition, the members of the Cabinet; Lewis W. Douglas, director of the Budget; Jesse L. Jones, chairman of the Reconstruction Finance Corporation; Henry Morganthau, Jr., governor of the Federal Farm Credit Administration; George N. Peek, administrator of the Agricultural Adjustment Act; General Hugh S. Johnson, administrator of the Industrial Recovery Act; Joseph B. Eastman, Federal Coordinator of Transportation; Harry Hopkins, Federal Relief Administrator; William F. Stevenson, chairman of the Home Loan Corporation; Dr. Arthur E. Morgan, chairman of the Tennessee Valley Authority; Robert Fechner, director of the Civilian Conservation Corps.

Creation of the Recovery Council is another step toward national recovery. Its activities, therefore, will have a direct and most important bearing on the future economic activities of the motion picture industry and on every other business, assuming, as it does, concentrated executive control with President Roosevelt of all of the governmental armies recruited to campaign for business restoration.

▽ ▽ ▽

Frank C. Walker reaches the pinnacle of an impressive career as "Grand Marshal" of the "New Deal." In his choice, the President has taken one of his most highly trusted personal friends and political associates.

Mr. Walker has been prominent in the motion picture world. Shortly after his seventh anniversary as general counsel of the expansive Comerford theatre interests in New York, Pennsylvania and New England, he was appointed, on Aug. 1, 1932, treasurer of the Democratic National Committee.

During the Roosevelt campaign, he was one of the key strategists. In that position there developed a closer association and friendship with Mr. Roosevelt.

Mr. Walker was born 49 years ago at Plymouth, Pa. His parents moved to Butte, Mont., when he was a boy. Studies at Gonzaga College, Spokane, and at Notre Dame

(*Continued on following page, column* 3)

CODES STUDIED AS BUSINESS GAINS

(*Continued from preceding page, column 1*)

the development of a code." Mr. Kuykendall also said the MPTOA's tentative exhibition code is based on the principle of self-regulation.

"We believe," he said, "that the 'home rule' features are of great advantage to every exhibitor, that local arbitration boards with broad powers can and will remove abuses in connection with unreasonable protection, unfair buying, cut-throat competition, and so on, without actually injuring any exhibitor, large or small."

Jobs and Pay Scales Not Set

It has been said in Washington that the relief of unemployment and the establishment of minimum wage scales are the two chief considerations to any industry code which may be submitted to General Johnson. Thus far the film industry code representatives have not acted upon this phase, but it is expected that when the intricacies of unfair competition and trade practices are ironed out this matter will be dealt with.

While representatives of the Academy of Motion Picture Arts and Sciences have not yet met the Hays group, meetings have been held regularly for ten days, with all creative and technical branches sitting in. The Academy code committee met Friday to decide how and when to present its recommendations to Mr. Hays. On Sunday film editors and assistant directors held a conference and this week art directors, camera maintenance divisions and sound men will meet. The writers' branch of the Academy met Sunday night at the Roosevelt hotel in a special session, the purpose of which was to afford an explanation and discussion of the draft of new by-laws for the Academy.

Producers in Hollywood Thursday approved the Academy's reorganization plan, but before formally placing themselves on record in favor of the new constitution it was decided to ask for a differentiation in classification between company heads and executive employees. A committee, composed of Jesse L. Lasky, Sam Briskin and William Wright, was named to find a new designation for the branch.

Independents Invited

The MPPDA office this week issued invitations to approximately 30 independent operators, mostly distributors and local New York exchanges, to a second meeting Wednesday, at which the minimum wage and employment conditions were discussed.

The Motion Picture Code Conference in Hollywood is studying alleged monopolistic trade practices. The Conference has decided not to submit its own code but to work in close cooperation with the Administration in coordinating interests of all employee groups, organized and unorganized, so that each may have a fair consideration in fixing a minumum wage and maximum hours. Conference officials recently made the statement that under normal conditions there were approximately 3,000 accredited players in Hollywood, of which not more than 10 per cent ever had regular or steady part-time employment. Seventeen thousand extras were registered, but only 800 averaged daily work.

Meanwhile, throughout the country, many meetings on code matters are being held by Allied, MPTOA and other groups. In Milwaukee, last week, drastic penalties in the form of loss of zone clearance were set forth in the uniform zoning and clearance schedule drawn up under the sponsorship of the MPTO of Wisconsin and Upper Michigan, under Fred S. Meyer. This schedule has been adopted by a majority of exhibitors in Milwaukee county. Provisions against double features, selling of coupons, thrift cards, gifts, premiums and giveaways, are included in the schedule. With reference to advertising, the schedule provides that no subsequent run shall advertise any coming attraction until completion of the first run showing in Milwaukee. No mention of admission prices may be made in newspaper advertising copy, is another provision. First-run theatres using vaudeville are required to charge a top admission equal to that of the first-run picture houses. The maximum running time of any one show must be limited to 150 minutes, with units limited to five or three with stage shows.

Wisconsin Indorses Draft

Ratification of the industry code as far as it has been worked out by the executive committee of the MPTOA in New York two weeks ago, was voted last week by the board of directors of the Wisconsin and Upper Michigan groups.

Allied of Iowa and Nebraska met in Des Moines Monday to study recommendations from the national headquarters for inclusion in any code which Allied may see fit to draw up. Independent Theatre Owners of Los Angeles approved the code of the MPTOA. Officers of Allied Theatre Owners of Texas met in Dallast Monday to draft a code of ethics.

Representatives of eastern laboratories met in New York to set in motion machinery for the drafting of a code.

In Kansas City a committee made up of one member from each industry in the state of Missouri will be named by Conrad Mann, president of the Associated Industries of Missouri, to present a united front on any provisions of the Industrial Recovery Act that have a bearing on that territory. Action committing the Kansas-Missouri Theatres Association to a stand on the proposed exhibition code will be taken by the board July 18.

Dun & Bradstreet reports orders are being received from unexpected sources, many of them for amounts unequaled in years, while unemployment is being reduced each week and is accompanied by the encouraging announcements of more companies granting pay increases.

An increase of nearly $4,000,000,000 took place in the value of shares on the New York Stock Exchange during June, the monthly compilation of the Exchange shows. The average value increased from $25.10 to $28.29.

12 Banks Get Extension In Paramount Lien Case

Twelve defendant banks have been given additional time in which to file answers to a plenary action brought by Paramount-Publix trustees. Answers were originally scheduled to be filed in United States district court this week.

The action involves the transaction by which Film Productions Corporation had claims against Paramount-Publix transferred to Paramount Pictures Corporation. The 12 banks had a lien aggregating $13,200,000 against Film Productions Corporation, the trustees' action claiming the transfer of the claim constituted a preference for the banks over other creditors of Paramount-Publix.

Companies Ask New Trial

Arguments were presented before Federal Judge Baltzell in Indianapolis last week by attorneys for Fox, United Artists, Universal, Tiffany, Pathe and RKO, following the recent jury verdict of $120,000 awarded Harry Muller, exhibitor, in his suit against the companies. A new trial is asked by the defense. Decision is pending.

Walker Named to Recovery Board

(*Continued from preceding page*)

fitted him for law and he began practicing at Butte. Notre Dame honored him with a trusteeship, about two years ago.

On his enerance into politics in Montana, Mr. Walker became a friend of the late Senator Thomas J. Walsh. He served as assistant district attorney of Silver Bow County, in which Butte is located, and later as a member of the Montana legislature.

Mr. Walker first met Mr. Roosevelt in 1920. He was chairman of the reception committee in Butte when Mr. Roosevelt stopped there during his campaign for the vice-presidency.

Eight years ago, M. E. Comerford called his nephew from Montana to assume the position of general counsel of his growing theatre interests. Later he was elected a vice-president. Mr. Walker located in New York.

Mr. Walker's close association with the Roosevelt organization started in 1930 in an obscure post on the citizens' campaign committee for Roosevelt's re-election as Governor of New York. Volunteering in behalf of Mr. Roosevelt's nomination for the presidency, he was drafted by Roosevelt to serve as treasurer of the Democratic national committee.

After the election, President Roosevelt offered Mr. Walker the choice of any post in the government, at home or abroad. Mr. Walker declined. The President later sought three or four times to draft him for official service: as Undersecretary of the Treasury; as temporary Comptroller of the Currency; as emergency director of the banking system, and for numerous other posts.

Frank Walker married the former Miss Hallie Boucher, of Butte. They have two children, Thomas J. and Laura Hallie.

Poli Seen Returning; Fox Met. Plan Due Soon

Sylvester Z. Poli, former owner and operator of the Poli circuit, with headquarters in New Haven, Conn., is reported there about to return to active exhibition, with his former circuit as a nucleus of operations. The move awaits action by the court to foreclose on Fox New England Theatres, which would dismiss the receivership. Decision is pending on a foreclosure motion.

Reorganization plans of Fox Metropolitan Playhouses are seen progressing rapidly, with a final plan expected shortly. The six months' receivership term expires on July 18 and a creditors' meeting is scheduled late this week in the United States district court to decide on a continuation of the receivership. Under the reorganization Skouras Brothers and Frisch and Rinzler will continue to operate the group of theatres now in their respective circuits. Numerous unprofitable houses are being weeded out.

THE CAMERA REPORTS

HEIRESS JOINS FILM CHORUS. Marjean Rogers, said to be the daughter of one of Pasadena's families of wealth, who has elected a career on the screen, content, moreover, to begin as a member of the chorus in Warner Brothers' latest musical production, "Footlight Parade," now in work.

ANOTHER NAME. But, if we may remind you of what they say about the rose, just as sweet. She in this fetching portrait was Miriam Jordan, the Fox star. Now it is merely Mimi. Latest portrayal in Fox's filmization of the stage play, "I Loved You Wednesday."

PRETTY IRISH. As the picture, and the name, Edna Callaghan, indicate. She has joined Educational and is featured in "Blue Blackbirds," Moran-Mack comedy.

TO EUROPE. Herbert Griffin, general sales manager of the International Projector Corporation (Simplex), who sailed this week to survey the foreign market.

HAS NEW ROLE. Helen Hayes, star of stage and screen, who, having completed MGM's "Night Flight," has begun "Another Langauge" for the same producer.

IN CONVENTION. Officials and distribution representatives of Monogram as they met in an Eastern convention at the Park Central hotel in New York. Shown at the speaker's table(left to right) are Harry Thomas, franchise holder; Eddie Golden, general sales manager; W. Ray Johnston, president of Monogram;John Harrington, home office executive (standing), and Herman Rifkin, franchise holder.

GIVEN YEAR'S CONTRACT. A summer-of-1933 study of Ginger Rogers that celebrates her new status as an exclusive RKO Radio star. The new year's contract follows her work in "Professional Sweetheart" and "Rafter Romance."

A KISS ABOUT TO HAPPEN. A promising scene from the first Starmark production which has just been completed at Fort Lee, N. J. Shown are the leads, Ernest Truex and Jean Arthur. Title is "Get That Venus," with distribution by Regent Pictures.

U. S. FILM EXPORTS INCREASE IN SMALL EUROPEAN COUNTRIES

Factors Cited Include Loosening of Money Export, Quota and Tax Restrictions and Reduced Production in Germany

Several Countries Once Showing Chiefly German Product Turn to American; Morris Cites Improved Talker Technique

The market for distribution of American motion pictures in many small European countries is widening. A definite increase in exports of American film has been noted over a period of two and a half months. Varied reasons for the sudden change are advanced by executives of New York home office foreign distribution departments.

Not least among these reasons is the general loosening of prohibitions on money exports from countries like Jugoslavia and Czechoslovakia, with consequent relaxation on quota laws and taxation; a falling-off of production activities in Germany, for a long time the chief purveyor of cinematic entertainment for Holland, the Balkan states, particularly Rumania, and the Scandinavian countries, and political and public sentiment against Adolph Hitler's policies.

The "new" Germany has barred Jewish actors, directors and other creative studio workers from participation in production of motion pictures in Germany, promulgating a film law which stipulates that hereafter only 100 per cent Aryan pictures are to be classified as German productions. Foreign-born Germans are exempted if they have lived in the country for 10 years, but otherwise the law provides that a German film is "one made in Germany by a German company employing only persons of German origin." Joseph Goebbels, minister of propaganda, is authorized to permit the engagements of foreigners "only in cases of cultural or artistic necessity."

Hungarians Decry Action

In Hungary, critics and newspapers alike decry the German attitude and at the same time voice a welcome to American pictures. The people of Hungary have been surfeited with large numbers of "slow, dull and stodgy German pictures and we are glad of an opportunity to make room once more for good American films," said one critic.

Several other countries, which heretofore have imported chiefly German pictures, are now turning to the American producer for their film fare. Among these are Holland, the Balkans and the Scandinavian countries.

Norton Ritchey, vice-president and treasurer of Ritchey Export Corp., handling Monogram distribution abroad, last week reported an increase in business comparable to the boom period when the sound film was still a novelty. Since June, 1932, a 36 per cent increase has been made.

"Of course," Mr. Ritchey said, "we can never again hope to reach a peak anywhere nearly approximating that of the silent film, which was truly international, but during the past few weeks business has stepped forward in leaps and bounds. Many countries where we, a comparatively young company, have never done business, have put up barriers against German films and we are actually doing business there."

Esthonia, Latvia, Lithuania, Jugoslavia, and a small section of Turkey have all begun to show signs of increased importation of American pictures, according to the United Artists foreign department, which is under supervision of Arthur W. Kelly. Egypt, too, is said to be getting away from the German film, but in the majority of these countries the improvement is chiefly the result of advancing monetary power and a loosening of tariff and quota restrictions.

Further indication of the ever-growing interest in the American motion picture is seen in the offer of subsidies by the Czechoslovakian government to American producers of pictures in that country. The large companies have not exported film to Czechoslovakia for more than a year, due to the exorbitant quota and heavy tax duty.

Joe Seidelman, of the Columbia foreign department, said this week that the increase in distribution activities now being noted abroad is due more to the falling off in production of German films than from any political feelings against German policy.

"There is a very marked stepping up of American distribution in Europe," said Mr. Siedelman.

Fox Film Corporation is looking forward to one of its biggest years in foreign business, according to Maurice Ahearn, assistant to Clayton Sheehan.

"In England particularly we expect to do enormous business," he said.

Fewer Showings in England

Wirespread sentiment against Germany's anti-Semitic policies has caused a sharp reduction in the showing of German productions in England. At Manchester, one of the largest industrial centers of the Empire, with a population of nearly two million, one-third of which is of Jewish origin, three first-run theatres, which hitherto had specialized on showing German pictures on certain days, were served with official notices from the city administration to discontinue this practice.

Universal's foreign department, under the guidance of N. L. Manheim, reported last week that very little change in the foreign market had been noticed.

Mr. Manheim also advanced the theory that the Hitler edict against Jews applies only to production and that distribution will not be affected, particularly as to Jewish-American representatives of distributors in Germany. One other company, however, already has taken steps to transfer its Jewish representatives to other countries.

In Berlin the decline in the number of first-run films, of all countries, shown in February and March continued through April with 21, 17 and 14, respectively, for these three months. This decline is still more noticeable for April as compared with the corresponding month of last year, when 21 first-run pictures were shown, a drop of 33 per cent. The number of first-runs in May was 12, of which eight were German-made, and four foreign, three of these American and one Italian.

This German share was 66 per cent as against 80 per cent in the preceding month, a further indication of the growing shortage of domestic product on the German market, especially when it is considered that the eight German films included one silent film and one synchronized version of an old Ufa picture, "Siegfried's Tod," produced more than eight years ago.

Of all the large countries, Germany has always imposed the most rigid restrictions on imports of motion pictures. Even in the days of the silent films, the Germans, as a whole, preferred to see domestic productions. American films have always been far too fast for them and the French product too delicate, according to one executive.

Morris Cites Improved Technique

Sam Morris, chief of Warners' foreign distribution, said this week that, in his opinion, whatever progress has been made is the result of an increasing appreciation of the technique of American films in countries which, since 1929, have been able to understand only home-made talking pictures and, recently, pictures dubbed in the native tongue.

"This is not merely a question of international sentiments and policies," Mr. Morris said. "It goes much deeper than that. When we sent sound pictures across the water the American film industry lost a great many potential patrons. The silent film was international, the talking film is not, and it was not until very recently that the dubbing process began to reach anything like perfection. The future, because of this dubbing, and because of the growing realization in this country that talk is not the fundamentally necessary part of a moving picture, will be correspondingly brighter for the American film abroad."

A considerable amount of agitation against importation of American motion pictures is under way in France. Louis Natan, of Pathe-Natan, one of the largest theatre circuits in Europe, two weeks ago presented recommendations to the government for either a complete embargo on American films or government subsidy of the domestic industry. Because the United States has reached its quota, the French government decided July 1 that no more American pictures can enter that country for the next three months. Film stock from Great Britain, Belgium and Germany will, however, be permitted to enter in reduced numbers.

If the Natan embargo plan goes through, distributors here are generally of the opinion that it eventually will harm the French industry, particularly the exhibition end. American distribution executives are confident that American pictures, with star names, are still in greater demand in France than pictures of any other country, even including their own. The offices of the Motion Picture Producers and Distributors of America have, however, received no official pronouncements on the proposals.

'THE PICTURES MIGHT BUILD IT UP'

Says De Casseres of "The Mask and the Face"; Five Additional Play Possibilities Are Studied

by BENJAMIN DE CASSERES

THE MASK AND THE FACE

The Theatre Guild's last play of the season was a bizarre comedy, "The Mask and the Face," translated by Somerset Maugham from the Italian of Luigi Chiarelli.

The story sounds better than it acts. But here again the pictures might build it up into some farcical thrills. It is cock-eyed stuff. The theme is "Fidelity is not a virtue—it is stupid." But is it? That's the story.

Paola Grazia declares to a lot of post-war wiseheimers that if he caught his wife, Savina, with another fellow, he'd kill her.

Something happens to put Paola to the test. That very night Savina and another fellow are making whoopee. The Romeo makes a getaway. Paola tries to choke Savina, but he weakens. He gives her the air and declares that he sank the hussy in Lake Como.

The evidence against him is weak and he gets only six months. On the day he gets out Savina comes back heavily veiled (they always come back with black veils in Italian plays).

They get together again and have an old-time night when a body *is* dragged out of Como that looks like Savina. She is given a funeral while the married lovers clinch.

Picture value (Mack Sennett Prod.), 90 per cent.

HILDA CASSIDY

This story of the East Side, written by Henry and Sylvia Lieferant, calls for all the up-to-date sets in Hollywood: Sing-Sing, bootlegging joints, close-up of Irish sweepstakes tickets, cigar-store poolroom annex, a mistress' apartment—everything but a ship on fire in the old Paramount tank.

So you see "Hilda Cassidy" has some good old-stock picture material in it.

The atmosphere is respectable German East Side. Hilda's parents have broken with her because she married Tom. Tom has a Mamie Kimmel, whom he will not give up. Tom also snitches some of Hilda's savings, for he lost a hundred bucks on the ponies in the backroom of a cigar store.

By this time you, of course, know Hilda is about to bring a baby into the world. Tom keeps a-lying about the money and Mamie. (Atmosphere being sordid, better put Mamie for picture purposes in a near-swell dump.)

Ten years flit. The child is going to be confirmed. Tom is now selling stomach-boil hooch to the soldiers during the war. Mamie is still his side-issue. The latter wants more of Tom's time, and in a climacteric scene, which Hilda witnesses, Tom goes mistress 100 per cent.

Ten more years flit (1928). Tom coming out of Sing Sing for poisoning America. Big daughter now making the getaway with a swell racketeer to Europe. Tom is against it. Hilda, who has taken the count and has become a bit bored and cynical, is all for it. Whatthehell!

And Hilda wins. Honesty's the bunk. (Dat's jus' wot I think!)

Picture value, 70 per cent.

MAN BITES DOG

This is an hilarious farce, a brutal spoof at the tabloids, and might click on the screen if played fast and for brainless amusement purposes only. It's "Five-Star Final" inside out.

Doc. Sanger, managing editor (old war-horse Leo Donnelly), has got to put over his rag. It's in the red.

We see a rowdy city-room with the usual cynical and aged wisecracks from the copy-readers and dusty-Dick reporters. The publisher phones in that unless they get something big they can all fold up.

Well, the pipe-dream of all city-editors comes true: a murder takes place right in the city-room! They keep it under the Hinkel till Doc. can get out a special edition.

Now, the drunk who was shot at by the goil-in-red isn't dead at all. But the tab. is on the street and Doc. is near nuts.

Finally the girl, whom Doc. has got drunk, really does the job and Sanger's job is saved.

That's the kernel and nerts of the story. It's wild hokum and was a flat failure, although I got a lot of laughs out of it.

Picture value, 50 per cent.

UNTO THE THIRD

This solid comedy stuff centers around one big part, Lucien Case, Sr., played immaculately by Seth Arnold. This central character is recognizable as old John D., but there the Rockefeller matter ends.

Lucien is solid New England, hard-as-rocks, Big Business type. He runs his family on steam-roller lines.

His son, middle-aged, is yes-man to the old fellow. But there is a granddaughter, Muriel, who is hard-headed on her own account—she's of the no-no school.

The old man and his son count on Muriel marrying a fellow who was practically born in a bank. This alliance will sew up all the State's utilities for the Case dynasty.

But Muriel has gone hard for a son of the Governor, who (of course) is Honest to the Core and is the Foe of—well, you get it (he's the oldest picture character you know—the Interests of the People wheeze).

Muriel wins the kitty. The old man becomes human; and all ends as you and the Ebellians would wish.

Good old-fashioned picture here for the sane, home-loving zones.

Picture value, 60 per cent.

LITTLE OL' BOY

This might be called "The Last Mile" for boys. Albert Bein wrote "Little Ol' Boy," and it is a serious attempt to do something which seems ought to be done about reformatory schools.

I think we ought to have a good propaganda picture once in a while if it tells a hard-hitting story—like "Maedchen in Uniform." "Little Ol' Boy" has some strong business in it; but as a picture possibility, it would be a gamble. It is one of those things that no one knows anything about.

Nearly the whole thing, so far as the script is concerned, takes place in the bare room of a Mid-Western reform school.

Here we have thrashings, feuds, the squealer, the revolt of the boys, the knocking down of the guards, gun-play and the expiring kid.

It is effective drama and has some amusing characters as well as tragic faces.

The play left me up in the air as to picture possibilities. Personally, if I had the mazuma, I'd like to do it. It might break me, or I might clean up a million on it. So—

Picture value, unknown.

MARILYN'S AFFAIRS

This is a crazy shake of a play, but I've seen worse than this go swell-and-high in the pictures.

Marilyn and her girl pal, while swilling from a flask in a taxi, make a bet. Marilyn lays odds that she can make a man propose to her before another day yawns.

Marilyn—one of the bored debutante type—begins to flirt with Cortez, the taxi driver.

In a shoe-shine parlor they all bump into a cop who is looking for a taxi bandit.

All, including Tony, the shine-'em-up, go to Marilyn's Park avenue punk-house, and there she finds out what they want.

Tony wants to be a Caruso, Callahan, the cop, wants to be a detective, and the bandit taxi driver (for he's the fellow Callahan is looking for) wants nothing but Marilyn.

Now, *you* guess what happened in the third act, because I left after the second act for Murphy's speak-easy, next door.

Picture value, one Confederate dime.

Head of Foreign Firm Here

Josef Hlinomaz, ranking executive of the Futurum Film Company, Czechoslovakia, is in New York, planning to study American production methods during his stay in the country. Mr. Hlinomaz also plans a visit to Chicago.

Loew's Declares Dividend

Loew's, Inc., has declared a regular quarterly dividend of $1.62½ on its preferred stock, payable August 15 to stockholders of record on July 31.

EXHIBITOR REPORTS SHOW BRITISH FILMS HAVE ROW TO HOE IN U. S.

Briton Finds from "What the Picture Did for Me" Comment That Enthusiasm on Broadway Showing Has Him Confused

Blames Prejudice of Exhibitors for Coolness Toward Outstanding British Product, but Urges Elimination of Accent

by BERNARD CHARMAN
of the HERALD'S *London Staff*

As a journalist moving in British film circles, I have lately been keenly interested in the "What the Picture Did for Me" department of the HERALD. It's given me a fairer idea of the reaction to English-made product in the far-flung areas of your United States than all the blurb with which we constantly are fed over here about the manner in which our films are crashing the American market; moreover, it has given me furiously to think.

Because a few English pictures have lately had an average success on Broadway—though grossing for the most part figures far below the capacities of the several houses they have played—it has been taken for granted by too many of our film folk that they have at last got beyond your national prejudice and pried the field wide open. Alas! (and the interjection should be read with the sincerely sorrowful inflection that my own patriotic instincts compel) the opinions of a representative body of American showmen point in a very different direction. Pictures like "Rome Express," "After the Ball" and "Magic Night," regarded in the United Kingdom as stuff of good quality with strong box-office elements (and rightly so, at that), earn epithets in Florida, Illinois or Michigan like "worst of the worst," "worst picture in six months" or "biggest flop at the box office in months."

Must Be Considered

On the merit of the pictures in question as pictures, I honestly feel that these criticisms are "the bunk," but so long as they are the views of American moviegoers, as expressed through the mouths of theatre operators, they've got to be taken into consideration. It is a pretty big obstacle that the British producer has got to get by before he can shoot off any more hilarity about breaking the U. S. market.

The American exhibitor and his customers are not blameless by a long way. My considered verdict is (though I know you won't like it) that they are still prejudiced against all foreign product—and make no differentiation for British pictures, although they speak the same English language that the American is still glad to call his mother-tongue. Your patrons immediately get uneasy when they see in the credit titles that a picture is British, they make up their minds not to like it, look only for its faults, work themselves up to a state of high dudgeon—and walk out. Under these conditions our produce is not getting an even break.

But that's not the point. The thing that matters is, that if output of studios in the United Kingdom is to win its place in your market, British producers and distributors have got to be up and doing something about it. Some of them have allowed themselves to be hopelessly misled by the miracle of getting a showing on Broadway at all, not realizing that while, with the cosmopolitan population of New York, a good English picture stands as fair a chance as a good American one, the taste of the provincial American is completely insular. (It is only fair to say that the Hollywood producers allow themselves to be blinded by the same fallacy, thinking that the approval of a smart city audience is the passport to universal success.)

Though there is no clear indication yet on this side that British producers realize the difficulties before them, it is obvious that much has to be done.

> *To get films into your market with a chance of success, motion picture makers in the United Kingdom must solve the problem of the English accent which is anathema to the average small towner of the Middlewest, must insure that their players are known outside England instead of remaining nonentities as at present, must, by advertising or similar means, create confidence in their product, and must, generally, undertake a much greater market research in the areas it is hoped to sell.*

While it would be an unfortunate line of policy for British producers to endeavor to win these markets by a slavish imitation of American methods—that would be contributing just nothing to the solution of the problem—it would appear that in stories and backgrounds at least a more international outlook is necessary. One American showman put it bluntly when he said that his patrons were just not interested in what went on in England or on the Continent, but required subjects with backgrounds and characters they could recognize.

(That again shows proof of distinct bias. If the normal English fan, after being fed on American drama over many years, can find entertainment in elements so alien to his life as gangsters, your prison system, quick-fire marriage and divorce, baseball, and so on, it is only logical to suppose that his American prototype might, if sufficiently impartial, be entertained with characteristics of the United Kingdom to which he is not accustomed).*

Long Way To Go

In a London newspaper the other day it was naively suggested that the reason Fox was turning out subjects like "Cavalcade" and "Berkeley Square," with backgrounds that are entirely English, was because they knew they had the American market in their pocket and counted this way on producing a better return from the British Empire—which, when all the bits are pieced together, is a pretty big place. In theory that argument sounds very well, but the man who wrote it obviously has not read what American exhibitors have placed on record in respect of "Cavalcade." The back files of the HERALD would prove illuminating to him. The gratuitous insults that this fine picture have received from showmen whom Fox is supposed to have sewn up show just how the reporting exhibitors feel about its English atmosphere.

This, therefore, is why it is very apparent that Great Britain has a long way to go before the United States is wide open to her films, and why a great deal of spade-work and preparation of the soil needs to be undertaken. That is why, instead of patting ourselves on the back over a purely illusory success, we have got to be up and doing.

Unless, of course, the British producer is not particularly anxious, with the vast Empire markets before him, to waste his time on America. You hadn't thought of that? Nor had I!

**Mr. Charman, in his contention that the American motion picture patron might properly be expected to be as much interested in and receptive of pictures with a British locale as the British audiences are of American atmosphere, action and color, does not take into consideration the very large difference in the world attitudes of the two publics.*

The Englishman looks upon the world as his own bowl of cherries. There's the old saw about the sun never setting on the British flag, literally true. Everything that happens anywhere is likely to be looked upon by the English as his business. The Englishman has been out wandering and colonizing and exploiting the world, India, Africa, China, Canada, Australia, New Zealand, and sundry and assorted islands, while the American has been exploring and exploiting his own vast land. Kitchener, Clive, Rhodes are names that imply more mileage and reach farther around the world than Custer, Brigham Young and James J. Hill.

The average motion picture going American does his imaginative traveling all at home. He is not and never will be the world-minded person that the Englishman is in his tight little isle. It's the tightness that makes the Englishman so. Every time he leaves home for a few hours he is in foreign parts.

—TERRY RAMSAYE.

Circuit Leases Terminated

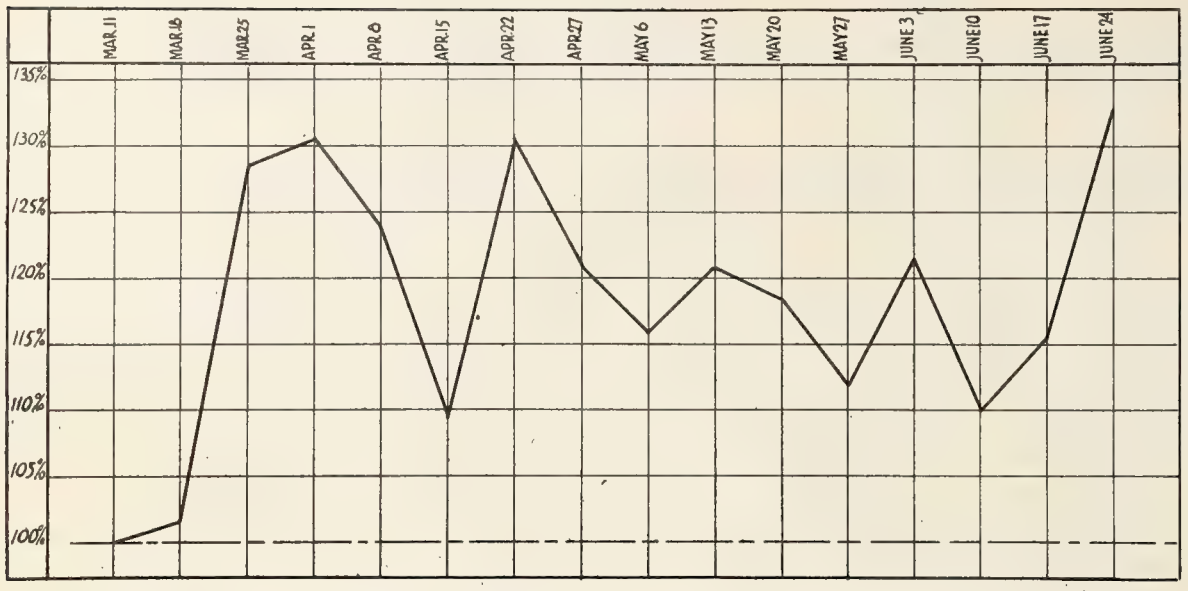
The referee in bankruptcy has terminated all leases of the Mountain States Theatre Corporation, Publix subsidiary, with headquarters in Denver. The action followed inability of the company and property owners involved to agree on a proper rental for the period of the receivership.

New Missouri Tax Ruling

Motion picture companies may be affected by a ruling of the secretary of state of Missouri, at Jefferson City, to the effect that foreign corporations will be compelled to pay state fees based on the actual value of their assets in Missouri.

Denies Combine Reports

John H. Harris, of the Harris Amusement Companies, with headquarters in Pittsburgh, has denied published reports to the effect that the company and Mr. Harris are organizing a booking combine for the territory.



The above chart, based on Motion Picture Herald's listings of box office data, presents a survey of the total business done in twelve key cities since the "New Deal." The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco. The total gross for these twelve cities for the week ending March 11, 1933, is taken as 100% and is used as a basis in plotting the graph as shown.

Urban, Famous as Artist of Stage And Screen, Dead

Joseph Urban, world famous artist, architect and scenic designer for stage and screen, for which he was most widely known in this country, died at the Hotel St. Regis, New York, on Monday, of a heart attack. He had undergone a serious operation in May, and was thought on the way to complete recovery when he was stricken. He was 61 years old.

Mr. Urban's last important work, which he supervised from his bed at the St. Regis, successfully completed, but never saw, was that as director of color and consultant of lighting for the World's Fair in Chicago. He also designed the panorama in the Fair's New York State exhibit.

The long and brilliant career of Mr. Urban, which found him importantly engaged, and attracting world attention in most of the capitals of Europe as well as in the United States, was studded with honors heaped upon him by the crowned heads and governments of the continent. He was most importantly known here for his rich stage designs, having done much work for the late Florenz Ziegfeld and Ziegfeld Follies, and designed the Ziegfeld theatre in New York, meant to house the "Glorifier's" shows, but today a motion picture theatre.

For the motion picture, Mr. Urban, who maintained a large studio at his estate in Yonkers, N. Y., contributed much in the way of scenic and set designs. At one time for several years he was art director for Cosmopolitan Productions and also did considerable art work for Fox.

Born in Vienna, in 1872, Mr. Urban was an indefatigable worker, shifting his tremendous energies from one phase of his artistic creating to another, from the time he won his first honors in his native city as a young man. He was already famous, as much for his illustrations of books as anything else, when he came to the United States in 1901, commissioned by the Austrian government to build and decorate several pavilions for the St. Louis Exposition. Returning to Vienna and added fame, Mr. Urban finally came again to America, in 1911, to stay, becoming a citizen in 1917. His film connection, work as art director of the Boston Opera House and as an illustrator preceded his long and happy relationship with the great impresario, Mr. Ziegfeld. From that time dated his most important work in the theatre in the United States.

He is survived by his wife, the former Mary Porter Beegle, who was with him when he died. Two sisters in Vienna also survive, as does a daughter by a previous marriage, Gretl Urban, an artist living in Paris. A second daughter, Mrs. Elly Marks, died in Boston last April.

Strike at Columbia Stops Production

Sound technicians at the Columbia studios in Hollywood went on strike last week end following refusal of the company to apply a general raise in the wage scale of this branch of studio labor. The walkout, which had been threatened several times during the past few weeks, left production at Columbia at a standstill and it was decided this week to suspend all such activity until an amicable agreement is effected.

On Tuesday the studio and the sound men were still deadlocked, despite a meeting of the union Monday night. In addition to a general raise in salary, the technicians are asking for contracts. The company refuses to comply with this demand.

Jack Cohn, vice-president in charge of distribution in New York, said Wednesday that the company will make a strenuous fight to abolish union labor from its studios.

"We never have serious trouble with non-union members of the production branch," he said, "and we are planning to put a stop to this sort of thing once and for all."

Approximately 400 technicians, representing four crafts of the IATSE, are awaiting a return to work

Dr. Arnold Dead; Developed Vacuum Tube, Acoustics

Dr. Harold DeForest Arnold, director of research of the Bell Telephone Laboratories, Inc., New York, whose scientific genius went far toward making the talking motion picture possible, died on Monday of a heart attack at his home in Summit, N. J. He was 49 years old.

Perhaps the greatest single accomplishment in the comparatively short, but extremely brilliant career of Dr. Arnold was the perfection of the modern three electrode high vacuum thermionic tube, adapted to commercial use in long distance wire and radio communication. The original tube was an invention of Dr. Lee DeForest.

Dr. Arnold was born in Woodstock, Conn., September 3, 1883, and was educated at Wesleyan University, continuing his studies as a fellow in physics at the University of Chicago. A year as professor of physics at Mount Allison University, Canada, was followed by a return to Chicago for graduate work under Dr. Robert A. Millikan, then professor there. In 1911 Dr. Frank B. Jewett, president of the Bell Laboratories, called upon Dr. Millikan for a research man familiar with electronics who could make possible telephonic communication from coast to coast, then impossible. Dr. Arnold, sent by Dr. Millikan to New York, was then but 27 years old. He solved his problem. Then came the development and perfection of Dr. DeForest's "audion" or vacuum tube.

Meanwhile Dr. Arnold worked on the radio tube as known today, without which the talking picture would have been impossible. Also, in the course of his Bell research work, he developed new methods of recording sound, making possible improved phonograph records and motion pictures with sound.

Dr. Arnold was credited with the virtual creation of the completely modern science of acoustics, so important to the motion picture theatre of today. He was a founder and executive councilor of the Acoustical Society of America.

Goebel and Seven Guilty of Fraud

The lengthy trial in New York federal court of Otto E. Goebel and seven officials and salesmen of the National Diversified Corporation, which went into bankruptcy in 1930, was concluded late last week when all defendants were found guilty before Judge John M. Woolsey of using the mails to defraud. The jury recommended mercy for one defendant, Miss Elizabeth M. Plautt.

The company had started a "clean pictures" movement in 1926 and had sold stock in the corporation to the amount of nearly $3,000,000 to Catholics throughout the country, it was charged. Beside Goebel and Miss Plautt, the defendants were Jerome D. Klein, James F. Cassidy, Franklyn Johnson, Robert J. Patterson, John Elder and Bernard J. Flynn.

PARADE of STARS

REUNION

at CULVER CITY, CALIFORNIA

The celebration is on! It's the Tenth Birthday of Metro-Goldwyn-Mayer! What a party 1933-34 is going to be...everybody will be back at the world's most renowned studio for M-G-M's Tenth Championship Year!

Welcome, Greta Garbo...glad to hear you've had a grand vacation. You're looking perfectly beautiful, and are your fans hungry for a new picture! Nobody ever received so much publicity during an absence from the screen!

And what a pleasure to see beloved Marie Dressler back on the lot! She's just completed "Tugboat Annie" co-starring with Wallace Beery... and will soon start on another.

By the time this message gets into print, the most celebrated screen Mr. and Mrs. will be packing their trunks en route to Culver City, U. S. A. Certainly we mean Norma Shearer and Irving Thalberg who will immediately resume their activities on the M-G-M lot.

What a Reunion Party! They're all welcomed back by delighted associates. And what a Welcoming Committee—*headed by Louis B. Mayer*—David O. Selznick, Eddie Mannix, Harry Rapf, Hunt Stromberg, Bernie Hyman, Al Lewin, John Considine, Jr., Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Sidney Franklin, Howard Hawks, Lou Edelman, Frank Davis, showman producers without equal! And the Star Committee of Welcome ... Marion Davies, Wallace Beery, Joan Crawford, Clark Gable, John and Lionel Barrymore, Jean Harlow, Robert Montgomery, Helen Hayes, Jimmy Durante, Ramon Novarro, Laurel & Hardy, Lee Tracy, Ed Wynn, Jack Pearl and all the others.

Happy days ahead, indeed! M-G-M's not only got its Million Dollar Family all together again ... but powerful additions in every phase of producing, acting, writing, direction!

Cast your box-office orbs on my Parade of Stars. That's Music for your Marquee! Greater Metro-Goldwyn-Mayer in 1933-34! Tenth Championship Year! You're invited to a party!

(*signed*) **LEO of M-G-M**

On the occasion of its 10th Birthday, the happy family of M-G-M presents

46 Pictures in 1933-34

6 Specials

NIGHT FLIGHT

CLARK GABLE, JOHN & LIONEL BARRYMORE, HELEN HAYES, ROBERT MONTGOMERY, MYRNA LOY in the cast. "Night Flight" is based on the French prize novel which has its locale in South America. A giant production under the direction of Clarence Brown.

HOLLYWOOD PARTY

MARIE DRESSLER, JOAN CRAWFORD, JEAN HARLOW, JIMMY DURANTE, LUPE VELEZ, JACK PEARL, CHARLES BUTTERWORTH, NILS ASTHER, LEE TRACY, JEAN HERSHOLT, ALBERTINA RASCH DANCERS, WALT DISNEY "SILLY SYMPHONY" and many more Big Names . . . that's just part of "Hollywood Party," a grand musical screen story developed by Edmund Goulding and Howard Dietz into what will be a revolutionary screen attraction. Dialogue by Herbert Fields. Music by Rodgers & Hart. Additional music by Brown & Freed. Director, Edmund Goulding.

MARIE DRESSLER

Her own special starring production! Beloved Marie Dressler, idol of the screen, in a story brimming with the laughter and tears she knows so well how to bring forth. Title to be announced.

TWO THIEVES

CLARK GABLE, ROBERT MONTGOMERY in the leading roles. Probably the most ambitious dramatic spectacle since "Ben Hur." An intensely exciting romance set in the period of Pontius Pilate. A few highlights: Pillage of Herod's Tomb; Chariot pursuit through city and country; Romance of ex-slave and Roman beauty; Plot to overthrow Pilate; Abducting girls from harem of Ben Rashid, etc. Picture is based on Manuel Komroff's best-seller novel.

(Continued)

(*Specials, Continued*)

TARZAN and his MATE

JOHNNY WEISSMULLER, MAUREEN O'SULLIVAN in a giant sequel to their earlier "Tarzan, the Ape Man." A new story, with amazing features built for thrill and romance, has been written by Edgar Rice Burroughs.

SOVIET

WALLACE BEERY, JEAN HARLOW, CLARK GABLE and a large cast enact in "Soviet" a picture which will be unique in the new season. It is the first important American picture to use as its background the dramatic implications of Russia in its current phases. Typical of M-G-M showmanship ingenuity in seeking new locales for romantic picturization. Frank Capra, director.

30 Star Pictures

3 **JEAN HARLOW**
1 **LIONEL BARRYMORE**
1 **CLARK GABLE**
1 **MARION DAVIES**
1 **WALLACE BEERY**
4 **COSMOPOLITAN**
2 **GRETA GARBO**
2 **JOAN CRAWFORD**
1 **ROBT. MONTGOMERY**
2 **HELEN HAYES**
2 **JIMMY DURANTE**
with STUART ERWIN
1 **JOHN BARRYMORE**
3 **LEE TRACY**
1 **ED WYNN**
1 **JACK PEARL**
1 **RAMON NOVARRO**
1 **NORMA SHEARER**
2 **LAUREL-HARDY**

3 Co-Star Pictures

CRAWFORD-GABLE **HARLOW-GABLE** **BEERY-GABLE**

7 Marquee Pictures

The industry has come to know that the M-G-M MARQUEE symbol in the past several seasons has meant pictures of quality. Many outstanding hits carried this distinguishing mark, among them "Hell Below," "Tarzan the Ape Man," "Red Headed Woman," etc.

★

WE LIST just a few of the many story properties, stage plays, originals and novels, from which picture material will be drawn during the new season: "BIOGRAPHY," Theatre Guild stage hit; "ROAD TO ROME," Robert E. Sherwood's stage success; and these other stage hits, "THE BARRETTS OF WIMPOLE STREET," "THE LATE CHRISTOPHER BEAN," "THE CAT AND THE FIDDLE." "THE GOOD EARTH" and "THE FOUNTAIN" are two international best-sellers. "GRAND CANARY" the new book success by A. J. Cronin; Edith Wharton's "THE OLD MAID;" Somerset Maugham's "THE PAINTED VEIL;" the Pulitzer Prize novel, "LAUGHING BOY;" Vina Delmar's new serial "PRETTY SADIE McKEE;" "THE EDUCATION OF A PRINCESS;" Stephan Zweig's "MARIE ANTOINETTE," and others.

Champions of M-G-M's 10th CHAMPIONSHIP YEAR

STARS AND PLAYERS

JOHN BARRYMORE
LIONEL BARRYMORE
WALLACE BEERY
JACKIE COOPER
JOAN CRAWFORD
MARION DAVIES
MARIE DRESSLER
JIMMY DURANTE
CLARK GABLE
GRETA GARBO
WILLIAM HAINES
JEAN HARLOW
HELEN HAYES
ROBERT MONTGOMERY
RAMON NOVARRO
JACK PEARL
NORMA SHEARER
ED WYNN
Elizabeth Allan
Tad Alexander
Nils Asther
Alice Brady
Charles Butterworth
Mary Carlisle
Mae Clarke
Nelson Eddy
Stuart Erwin
Madge Evans
Muriel Evans
C. Henry Gordon
Lawrence Grant
Louise Closser Hale
Russell Hardie
Jean Hersholt
Phillips Holmes
Jean Howard
Benita Hume
Walter Huston
Otto Kruger
Myrna Loy
Ben Lyon
Margaret McConnell
Una Merkel
John Miljan
Colleen Moore
Frank Morgan
Karen Morley
Maureen O'Sullivan
Jean Parker
May Robson
Ruth Selwyn
Martha Sleeper
Lewis Stone
Franchot Tone
Lee Tracy
Johnny Weissmuller
Diana Wynyard
Robert Young
Lupe Velez

DIRECTORS

Richard Boleslavsky
Charles Brabin
Clarence Brown
Tod Browning
Jack Conway
George Cukor
George Fitzmaurice
Victor Fleming
Edmund Goulding
Howard Hawks
Robert Z. Leonard
Russell Mack
Charles Riesner
Edward Sedgwick
Edgar Selwyn
W. S. Van Dyke
William Wellman
Sam Wood

AUTHORS

Frank R. Adams
John L. Balderston
Beatrice Banyard
Philip Barber
Cormack Bartlett
Vicki Baum
Richard Boleslavsky
Malcolm Stuart Boylan
W. R. Burnett
Edgar Rice Burroughs
Frank Butler
Erskine Caldwell
Ruth Cummings
Jack Cunningham
Delmar Daves
John Emerson
Gene Fowler
Paul Hervey Fox
Becky Gardiner
Oliver H. P. Garrett
Harvey Gates
Benjamin Glazer
Frances Goodrich
Howard Green
René Gueta
Albert Hackett
Elmer Harris
Moss Hart
H. M. Harwood
Ben Hecht
John Housemann
F. Hugh Herbert
Robert E. Hopkins
Boris Ingster
Laurence E. Johnson
Gordon Kahn
Harry Kahn
George Landy
Vincent Lawrence
John Lawson
Anita Loos
Josephine Lovett
John Howard Lynch
Willard Mack
John Lee Mahin
John McDermott
James K. McGuinness
Wm. Slavens McNutt
John Meehan
Helen Meinardi
Bess Meredyth
Lucile Newmark
Leonard Praskins
Norman Reilly Raine
W. L. River
Wells Root
Bradford Ropes
Madeleine Ruthven
Robert Sherwood
Paul G. Smith
Ralph Spence
Samuel & Bella Spewack
Donald Ogden Stewart
Edward Dean Sullivan
Matt Taylor
Courtney Terrett
Sylvia Thalberg
Wanda Tuchock
Ernest Vajda
John Van Druten
Bayard Veiller
Lieut. Comm. Wead
Claudine West
Basil Woon

YOU ARE INVITED TO A PARTY at which will be present more Big Stars, more Great Directors and Authors, more Celebrated Producers than have ever come together before at any studio, at any time.

METRO-GOLDWYN-MAYER

The Major Company

"GOSH! HOW JUNIOR HAS GROWN!"

"Okay, Pop! Here's the story in a nut-shell . . . FEATURE STRENGTH in SHORT SUBJECTS . . . The line-up for 1933-34 talks for itself . . . STAR VALUES . . . I'm giving them names for the marquees . . . PRODUCTION VALUES . . . nobody in the industry can touch our de luxe qualities. We've purposely kept the quantity down, so that we're sure to keep the quality up! We've built a program of short subjects with one idea . . . to help sell the entire show."

"No introduction necessary here. Never-the-less for the benefit of those who came in late, I give you HAL ROACH, the master-mind of mimicry, king of comedy (pardon me while I toss him a crown). Star-finder, star-maker! He has under contract the greatest assortment of big-time stars in the short feature comedy field. He has his own studios, his own writers, his own directors—he visits more theatres to get first-hand audience reaction than any producer in captivity. He believes in action on the screen! He knows what it's all about! 42 two-reel comedies from Hal Roach — a pleasure!"

42

from

HAL ROACH

6 STAN LAUREL
OLIVER HARDY

two reel comedy SPECIALS

"They are FEATURE ATTRACTIONS in any length! Did you ever notice how the folks begin to laugh when their names are flashed on the screen, before the picture even begins! That's popularity. Six short comedies from these boys in '33-'34 is good news for the box-office. And you know how their full-length comedies help build them for shorts! Keep a poster cut-out of these boys handy...build them up in your ads . . . no one wants to miss a Laurel-Hardy comedy!"

8 CHARLEY CHASE

TWO REEL COMEDIES

"Pardon my upside-down position —my enthusiasm gets the best of me. But no matter how you look at this fellow, Chase—he's there! Exhibitors asked us to put him in more comedies like 'High C's' and 'Arabian Tights'. Okay, folks, that's just the type of he-man, action comedy he's going to give you. Plus music, too! That's the stuff, Charley, give 'em the works in '33-'34."

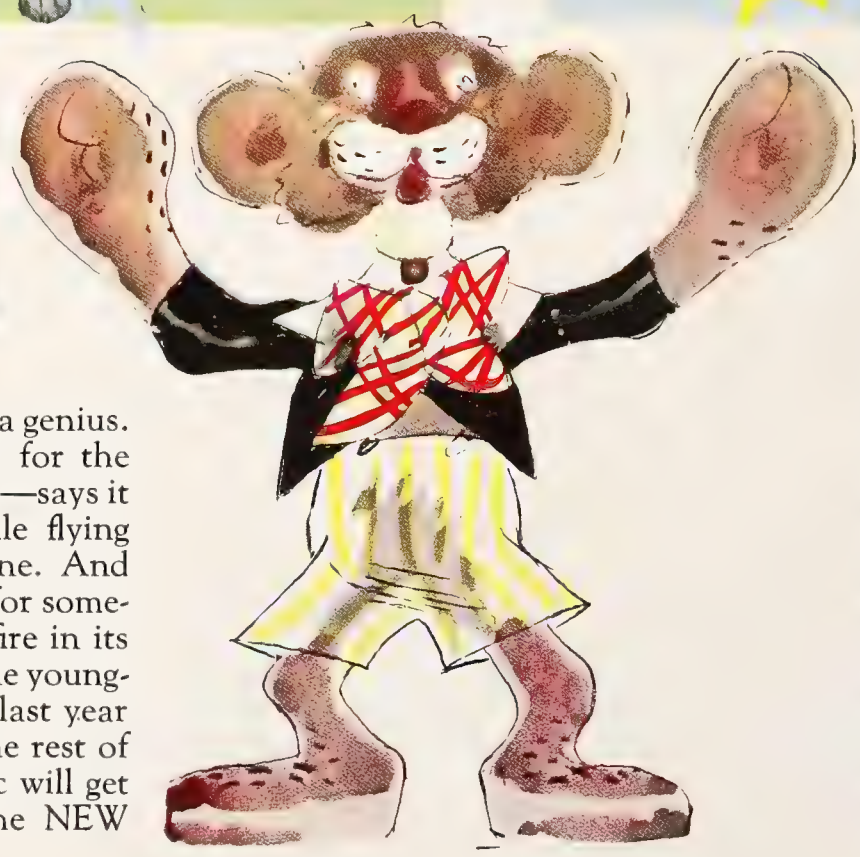
8 THELMA TODD

with **PATSY KELLY**

TWO REEL COMEDIES

"Hal Roach scoured the show world for a comedienne to team up with beautiful Thelma Todd—Patsy Kelly is the girl! Watch her carefully. She's a scream! The name Todd-Kelly is going to mean fast, furious fun to audiences. Patsy Kelly comes direct from New York's biggest musical comedy successes, Vanities, Flying Colors, etc. What a team these two leaping ladies are going to make!"

M-G-M FEATURE STRENGTH SHORTS



6 OUR GANG

TWO REEL COMEDIES

"This Hal Roach fellow is a genius. He has a marvelous idea for the NEW SERIES of Our Gang—says it came as an inspiration while flying cross-country in an aeroplane. And what an idea it is! Look for something entirely new — sure-fire in its audience appeal. Spanky, the youngster that made such a hit last year will be right up front — the rest of Our Gang, too. The public will get a brand new kick out of the NEW 'OUR GANG'."

8 HAL ROACH ALL STAR

TWO REEL COMEDIES

"Imagine touring the world for an idea! Hal Roach did it! Toured all Europe looking for big-time talent—found it in England in Douglas Wakefield and Billy Nelson. Then Hal (everybody calls him Hal) raids Broadway and signs up Don Barclay, sensational comedy favorite of revue spectacles. Supported by a flock of other talent, action will stick out all over this series. It was Hal Roach All Star series such as this that developed stars like Harold Lloyd, Bebe Daniels, Laurel and Hardy and others. History repeats!"

HAL ROACH

6 MUSICAL COMEDIES

TWO REELS EACH

"Answering the current demand of your box-office for lavish musical entertainments — s i x magnificent, spectacular musical revues featuring musical comedy stars, chorus beauties from the Broadway stage. Songs, dances, music—rippling with rhythm and laughter. If you liked M-G-M musical revues of last year (and who didn't), you'll go for these in a big way. Billy Gilbert, Billy Bletcher, Lillian Moore, Lillyan Andrus and many, many, many more."

"Here's the home of the comedies that have been the best for 20 years! Enough studio space to make the biggest feature pictures—and devoted entirely to the production of Hal Roach Comedies. Unlimited in its resources — complete as to its technical equipment and man power—no wonder Hal Roach Comedies have built right into them that De Luxe production quality that makes them the best in the business."

HAL ROACH STUDIOS • CULVER CITY • CALIFORNIA

M-G-M FEATURE STRENGTH SHORTS

AN AMAZING IDEA—

that will be a positive sensation!

8

Metro-Goldwyn-Mayer

CRIME DOESN'T PAY

Produced with the cooperation of the

UNITED STATES BUREAU OF INVESTIGATION, DEPARTMENT OF JUSTICE

2 REELS EACH

"Are you gasping? I warned you to be prepared for ideas that were NEW, SENSATIONAL! Right here is the biggest idea of the year in shorts. Imagine —each release of this series is based on material from the secret files of the Department of Justice in Washington, D.C. Actual, authentic stories of the most unusual, notorious crimes that the Department has had to contend with over a period of years. In the pictures the crimes are reenacted exactly as they happened but of most importance is the picturization of government officers tracking down the criminals and bringing them to inescapable justice. Produced at Metro-Goldwyn-Mayer's own great studios with casts of feature players to enact each exciting role. Thrilling! Actionful! An amazing insight into the ingenious detection methods of government agents. Startling dramas from real life. "Crime Doesn't Pay" will pay you BIG! I'm all a-tingle!"

M-G-M FEATURE STRENGTH SHORTS

13 WILLIE WHOPPER

single reel
CARTOON COMEDIES

Here's Great News of Something New!

A Whale of an Idea That Will Panic the Public!

"Folks, I'm just about the proudest little lion in the world. On this page more great news — —"

"Never mind that, Leo, my lad. I always tell the folks myself. Howdy, showmen, one and all! I'm WILLIE WHOPPER, the one and only 1933-34 style cartoon character. I've got more on the ball than you've ever seen in animation before. Between thrills and laughs you'll probably choke! My adventures alone would make enough cartoon comedies to keep you the rest of your days—and then you'll ask for more. On the way over here to make this speech I captured a whale twelve city blocks long—barehanded—what a battle but I've got him! What? You don't believe me? Wait until you see my first picture and I'll prove it to you. Then you'll realize how far cartoon comedies have progressed since away back last year. Let's go!"

12 M-G-M ODDITIES

One reel each

"Here's how ten minutes on your program can lift the entire show with lightning-quick change of pace. Oddities pack a real program wallop! The greatest variety of novelty material ever put into one series. Strange places, queer things, adventure, sport, wild-cat hunting by aeroplane, wild animals and birds that you wouldn't meet outside of the D. T's. With the whole world to choose from, M-G-M exceeds even its own reputation for Oddities in '33-'34."

12 FITZPATRICK TRAVELTALKS

One reel De Luxe

"The De Luxe series that is equally at home on the program of a two dollar Broadway premiere or in the tiniest hamlet. Trade paper surveys prove that travel pictures have increased in popularity by leaps and bounds. Fitzpatrick has just returned from an exploration expedition to many strange countries that have never been on the screen before. I'll be seeing you in Rarotonga, Apia, Suva, Papua, Kalabahai, Delagoa Bay and all points East, West, North and South. Exhibitors and public alike agree that Fitzpatrick Traveltalks are the finest of them all!"

THE GREATEST WORLD-WIDE COVERAGE OF ANY NEWS-REEL SERVICE!

HEARST METROTONE NEWS

with which is incorporated

THE GLOBE TROTTER

The world's best known news personality

TWICE EACH WEEK

"Here is an absolute fact! Hearst Metrotone News presents the greatest international news coverage of any news film service. And right on its toes when it comes to local subjects! Combined with Hearst Metrotone News is 'The Globe Trotter' whose eye-witness descriptions of important events add to the entertainment and interest of every patron. He's on the air, too,— and advertised in newspapers of the nation's most important cities. A triple tie-up reaching millions that no other newsreel enjoys. The newsreel that seeks new worlds to conquer."

M-G-M FEATURE STRENGTH SHORTS

M-G-M

SHORTS

1933-34

▼

Two Reels

HAL ROACH - M-G-M COMEDIES

6 LAUREL-HARDY

8 CHARLEY CHASE

8 THELMA TODD
PATSY KELLY

8 HAL ROACH ALL STARS
(Douglas Wakefield, Billy Nelson, Don Barclay)

6 OUR GANG
(Spanky, Stymie, Echo, Tommy, Pete-the-dog)

6 HAL ROACH MUSICAL COMEDIES
(Billy Gilbert, Billy Bletcher, Lillian Moore, Lillyan Andrus)

8 M-G-M CRIME DOESN'T PAY

▼

One Reel Subjects

12 M-G-M ODDITIES
(Dialogue by Pete Smith)

12 FITZPATRICK TRAVELTALKS

6 "MADCAP MOVIES"

13 WILLIE WHOPPER CARTOON COMEDIES

104 HEARST METROTONE NEWS

▼

EXTRA!
Just added by exhibitor demand—*2 Reels Each*
6 M-G-M MUSICAL REVUES

REMEMBER—

there is no substitute for the

STAR POWER

of

METRO-GOLDWYN-MAYER

Short Features

in any picture line-up of any motion picture company in this entire industry!

A tale with a happy ending—
Leo Junior

M-G-M FEATURE STRENGTH SHORTS

"Papa, what's INFLATION?"

(your box-office will give you the answer!)

What happens to YOUR POCKETBOOK during
INFLATION
What is it all about ? What does it mean to YOU ?
TEN MINUTES of entertaining pictures explaining the most discussed subject of the day !
Explanatory Remarks by
PETE SMITH

THIS ONE-SHEET IS READY! Also press sheet with practical promotion ideas.

The showmen of M-G-M have produced a timely subject,"INFLATION." It tells in ten minutes, by entertaining pictures and snappy Pete Smith dialogue, all about the most discussed topic of the day!

BOOK IT NOW!

Cash in while Inflation talk is in the nation's headlines!

M-G-M

LEGAL BATTERY DIGS IN TO BLAST RADIO STATIONS, SAYS PUBLICATION

Would Reduce Stations From 600 to 100 and Place Under State Ownership, Barring Advertising, Says Metronome

That mysterious forces appear to be in action to undermine the radio, to loosen its competitive grip as an entertainment purveyor and cut off some $25,000,000 in revenue which it receives annually from national advertisers, is the thought advanced in the latest issue of *Metronome,* music trade journal. "Powerful influences are at work to curb radio by forcing a reduction of the number of broadcasting stations from 600 to 100," according to *Metronome,* which adds that the remaining stations would be placed under state ownership and all advertising would be eliminated from the air.

The radio has long been a strong competitor to all forms of amusement and to newspapers and magazines, publishers of which have charged that the broadcasters take unfair advantage of their position to divert millions of dollars from the advertising columns of the nation's press, to the coffers of the radio stations.

"For some time, the legal battery of these forces has been assembling statistics and facts which will be used in an attempt to prove by law that radio stations have no right to exist under their present forms of management and operation," said the *Metronome* article, and to try to show that radio stations "are harmful and destructive influences in many ways and that they are responsible for the havoc wrought, unfairly, on theatres, newspapers and magazines, among others."

Calls Legal Bombardment Near

"Every available avenue of attack will be used in the legal bombardment which is aimed at the air castles and may be touched off at any moment," continued the music trade publication. "One battery will be fed by the so-called National Industrial Recovery Act, now operative, the purpose of which is to 'encourage national industrial recovery and to foster fair competition.'"

"Radio's effect upon the music industry has been disastrous," it was pointed out. "It is held directly responsible for the fact that during the past eight years 20 piano roll and 17 phonograph record companies have been forced out of business, and total sales are now only one per cent of their 1925 volume. Sheet music sales have been reduced by 95 per cent. Dozens of publishers have been forced to the wall and hundreds of thousands of authors, composers, salesmen, instrument makers, and musicians find themselves without an opportunity to earn their livelihoods."

One direct form of radio competition to motion picture box-offices has been the broadcasting of musical comedy programs by stars of stage and screen, a procedure which, according to theatre owners, keeps prospective customers at home.

Coincidentally with the publication of *Metronome's* blast at radio broadcasting, the Bureau of Advertising of the American Newspaper Publishers' Association made public the results of a study of newspaper, magazine and radio broadcasting expenditures for advertising in 1932. The investigation showed that newspapers received about 59 per cent of the aggregate appropriations of 432 national advertisers, and were the preferred medium in 19 out of 30 leading groups. It was shown that this representative group of advertisers spent $116,200,000 in newspaper space, compared with $52,301,139 in magazines and $25,321,984 in broadcast, a total of $193,823,123. Of 342 newspaper advertisers, 150 also used magazines, while 111 also used radio.

Said *Metronome:*

"The indictment of radio will charge that the first broadcasting station was established for the purpose of presenting to the public programs (totally free of advertising) of such excellence that people might be induced to purchase radio receiving sets in order to receive these programs.

"Since then [the indictment will claim] the broadcasting industry, permitted to develop without control, has now developed into a species of advertising agency, motivated solely for profit. So long as the medium through which these radio telephonic communications are sent (obviously the property of the public) is permitted to be used for the private profit of people who are engaged primarily in the business of disseminating advertising, the public will suffer an injury far beyond any benefit that may result.

Declares System Destructive

"The continuous and uninterrupted flow of entertainment into the home, and particularly during the evening hours, has been and must continue to be destructive.

"Radio is competing unfairly with newspapers, magazines and the legitimate and vaudeville theatre, and the newspaper, the magazine and the theatre are certainly important in our system of society.

"The free press must be protected against unfair competition if our democratic institutions are to be preserved. The magazines and the theatres have been the channels through which educational material and cultural development have reached the masses of our people who otherwise would have been deprived of such benefits.

"The competition is not on a fair basis because the newspaper, magazine and theatre must all function through and with respect to private property without governmental protection and without governmental subsidy.

"Radio broadcasters, however, are permitted to use, without charge, the public property; namely, the medium through which their communications reach the public. They are protected against unrestricted competition because the Government controls the number of stations that are permitted to operate and the location of these stations."

Advertising on the air should be prohibited, *Metronome* held.

Protests Advertising on Air

"Advertising should be excluded from the air. Stations should be operated exclusively as a part of the educational system of the States and of the nation, permitting the use of these stations, however, for the dissemination of public information of great importance to the people when, and only when, the information cannot be disseminated with equal efficiency through the newspapers.

"If advertising is excluded from the air, the incentive to deluge the people in their homes with cheap entertainment will disappear. The elimination of advertising from the air should, in fact, stimulate an economic Renaissance."

Exhibitors Answer Cohn on 'Innocence'

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, in a communication to Jack Cohn, vice-president of Columbia, answers Mr. Cohn's charges regarding the organization's opposition to Columbia's "What Price Innocence." The letter said, in part:

"May we remind you that this organization simply endorsed the action of the Pennsylvania State Censors in condemning 'What Price Innocence' after that picture had been submitted to the Board for approval.

"'What Price Innocence' was viewed both prior to and after its rejection by certain officials of our organization and qualified to speak for that body. These officials felt then and feel now, that the picture, under the guise of a thinly veiled lesson, panders so strongly to the sex emotions, that it is not suitable for general showing to mixed audiences.

"This organization further believes that a picture which the Police Censors of Newark find necessary to ban, which instead of opening at a major first run in New York as the other Columbia Pictures, opens with a sensational advertising campaign at a small five-hundred seat house; that a picture which (to quote the Motion Picture Herald: 'goes to an extent beyond the pale, discoursing of things physiological, psychological and pathological'), is decidedly not an entertainment for children or adolescents.

"We cannot be influenced by 'sponsored testimonials.' We feel that the temporary profits accruing from the showing of so sexy a picture would be more than counteracted by the loss in character and prestige of our business.

"We believe that the time has come to take a firm stand against the conversion of the motion picture theatre into a clinic for the dissection of pathological discussions.

Fox Agrees To Supply Film Despite Low Admissions

The Fox Film Corporation has agreed not to refuse to furnish film to exhibitors of Allied Theatres, Inc., Detroit, who have contracts with Fox because of refusal or failure of the exhibitor to maintain a minimum admission charge of 15 cents.

The Fox decision is the result of a suit brought by Myron Schiffmen, attorney for Allied, on behalf of one of its members. The decision means that Fox will now supply film to 10-cent theatres.

Pioneer Studio Burned

The Atlas Film Studio, located on Carver Road, in Newton, Mass., and once used by Pathe and Pictures in Motion, film producers in the early days of the screen, was destroyed by fire last week. Quantities of scenery were lost. The studio, unused for several years, was owned by Leon E. Dadmun.

Tec-Art Studios Bankrupt

The Tec-Art studios, Hollywood, has been adjudged bankrupt. Debts, according to the schedule filed, total $274,268, while assets are noted at $391,772. Accounts receivable comprise $229,311 of the total assets.

1933-34 FEATURE TOTAL NOW 337; 28 FROM MONOGRAM; U.A. TO MEET

Increase of Product for New Season is Shown in Plans of Seven Large Companies; Double Bill Issue Revived

Nearing adjournment this week was the series of seasonal sales conventions of the large distributors. The last group of branch managers and salesmen shortly will return to their posts in the field to turn the new merchandise for 1933-34 into rental dollars, guided by the "pep" talks of distribution executives from New York, and by the inspirational messages telegraphed by studio operatives in Hollywood. Sales campaigns were launched with more determination than ever before, as all divisions predicted that the industry at large, and their companies in particular, were on the eve of an improved season.

W. Ray Johnston's Monogram Pictures added 28 features to 309 already announced by Columbia, Fox, Metro, Paramount and Universal, thereby raising the 1933-34 total to 337, compared with 320 released by the same companies in the current season.

A series of 13 short subjects from Monogram, and an additional group of six from MGM, brought the total number of one and two-reel subjects announced by these companies, and by Educational, to 764 for the new season. This total compares with 666 shorts released by the same group during 1933-34.

United Artists Meets Monday

United Artists will wind up the current series of sales meetings early next week in Chicago, announcing a minimum of 35 features and about 26 shorts. Warners, which probably will release 60 features next season, and 100 shorts, still had arranged no plans regarding the customary preseasonal sales conference, concentrating now on the windup of this season's product. Thus, an estimated 423 features from the nine largest companies, when added to another hundred, or more, from the independents and at least two dozen from abroad, obviously eliminates any possibility of a shortage of product.

Budgets were not reduced, indeed, and they were enlarged by some companies. Important to the exhibitor was the realization by producing branches that quality will be more essential than ever before; decentralization has removed much of the comparatively easy sales activities. The impending "buyers' market," too, offers a greater incentive.

Admissions a Barometer

Indications pointed further during the week to a strong rise in the industry's business barometer. For the first time since national recovery set in some few months ago, reports reached New York of increased admissions (see page 11), thereby signaling the actual beginning of a return to normalcy for motion pictures. Optimistic opinions of film leaders were being supplanted by the more tangible actions of operators in the field, who were beginning to feel that the time had finally arrived to raise the earning power of their box-offices from the low point of the final days of the depression last winter, when admission scales reached the lowest point in a decade.

The conservative New York *Times* attributed the new "hope and optimism of Hollywood" to a production budget of $73,000,000, for eight large companies, based on an average production cost of $200,000 each for 368 pictures. Since the *Times* estimate, however, final announcements have raised the total for this group to 404 releases, which, automatically, increases the publication's estimated budget to $81,000,000 for 1933-34.

The *Times* did not figure on independents' expenditures. If this division spends on an average of $50,000 for 100 pictures, or a total of $5,000,000, and if 2,000 reels of one and two-reel shorts from all companies cost about $10,000,000, the total budget might reach nearly $100,000,000. However, the 1933 MOTION PICTURE ALMANAC says that all production for 1932-33 cost $135,000,000, and, in view of current announcements pointing toward increases or even similar budgets for the new season, it appears reasonable to assume that the total for 1933-34 will approximate the figure of last season, at least. In any event, definite feature and short subject schedules already announced by seven large companies to date show numerical increases over 1932-33 programs, as follows:

	1932-33			1933-34		
	Features	Two Reels	One Reel	Features	Two Reels	One Reel
Columbia	48	24	80	48	26	104
Fox & Educ.	48	46(a)	124(b)	54	52(a)	116(c)
MGM	48	46	43	48	56	55(d)
Monogram	28	..	..	28	..	13
Para.	60	101	30	65	24	101
Radio	62	42	65	52	54	52
Univ.	26	26	39	42	52	59
Totals	320	285	381	337	264	500

(a) All Educational releases.
(b) 88 Educationals, 36 Fox.
(c) 65 Educationals, 50 Fox.
(d) Metro added 6 one-reelers to schedule.
SERIALS: 1932-33 Radio, 1; Universal, 5; 1933-34, Universal 5.
NEWSREELS: Each distributor, excepting Columbia and Monogram, releases 104 newsreel issues annually.

Double Bills Up Again

While most of the sales policies still are tied up with the projected code of fair competition, certain of the distribution companies came forth during the week with tentative decisions on some phases of future operations.

W. Ray Johnston, president of Monogram, issued a denunciation of those favoring elimination of double bills. On the opposite side was Warner Brothers. A. W. Smith, as spokesman for that company, indicated that singles will be favored by Warners next season. E. W. Hammons, president of Educational, which is affiliated with Fox, said short feature production has been given a new impetus and fresh incentive by the decline of the double feature." Mr. Hammons said he believed "there will be the heaviest demand in years for short subjects starting in September."

MOTION PICTURE HERALD last week indicated that double featuring may be ended with the opening of the new season through clauses in proposed industry codes.

Duals Aid Grosses, Says Johnston

Mr. Johnston told sales and franchise delegates at Monogram's New York convention, last Saturday, that he had "talked to exhibitors from coast to coast and the only ones that are consistently keeping their theatres in the black are the runs that are using dual bills."

"I have talked to dozens of small theatre operators in Chicago, who claim they are definitely being driven out of business due to the exchange policy of refusing to allow pictures to be played on a double bill until a picture is a year old," he said. "Perhaps this is a great policy for the big fellow, but when you talk with the exhibitors who are interested in Monogram Pictures you can tell them for me that I

Minimum of 35 Features and About 26 Short Subjects to Be Announced by United Artists in Chicago Next Week

am for their running theatres any way they see fit for their own personal good and that every Monogram picture is available to them for single or double featuring and on a live-and-let-live policy. There is plenty of room in this business for the little theatre and even room enough for the 4,000 theatres that have been wiped out due to the talkies. If we want to cooperate with President Roosevelt's Recovery Act, why not work out plans to put those 4,000 theatres back into operation to employ another 20,000 to 30,000 people, instead of working on plans to eliminate a few thousand more and leave the business in the hands of a few operators."

Standard Contract Debated

Discussing Warners' tentative plans further, A. W. Smith, who is a member of the sales cabinet, said this week that his company will not offer exhibitors the new standard exhibition contract as an optional form to their own agreement, unless the final form of the industry's code so specifies. Mr. Smith indicated that the standard form of contract, as it now exists, will not be the standard contract embraced by distributors and exhibitors in the final code.

"The present standard contract," said Mr. Smith, "requires an advance listing of pictures which hampers both the producer and the exhibitor, if the clause were to be lived up to. There are also legal objections to the contract in its present form."

However, it has been generally understood that the MPTOA's executive committee will insist that the present standard agreement be incorporated in the final industry code.

Columbia let it be known that it will ask a guarantee against percentage for important 1933-34 releases, and flat rentals for other features.

Newest development in the plan to change the present sales year to conform with the calendar year, was the tentative decision of Warner Brothers to postpone its current sales meeting at least until September as the first step.

Of direct interest to exhibitors of the nation were the following activities during the week in the distribution field, all pertaining to new product and sales policies for 1933-34:

Chesterfield

George R. Batcheller placed in work the third 1933-34 Chesterfield-Invincible release, titled "Notorious but Nice," Richard Thorpe directing, Marian Marsh and Betty Compton featured.

Columbia

Home office executives and studio officials attended a second two-day regional meeting, at Los Angeles. Abe Montague, sales manager, while en route westward, said at Kansas City that the company's sales policy for next season provides for guarantee against percentage for all important releases, and flat rentals for the remainder. The company announced last week 48 features and 130 shorts. George Sydner and Charlie Murray were signed for a two-reel series.

Delmar-Blondell

Harry Delmar and Arthur Blondell formed a partnership to make six one-reel musicals, to

(Continued on following page)

LATEST PRODUCT PLANS FOR SEASON

(*Continued from preceding page*)

be directed by Delmar and produced in New York.

Ferrone

"Double Crosser," "Ghost Ship" and "Helen Hunts a Job" are titles of the first three of eight for the coming season, which Frank D. Ferrone will produce on the Coast.

Goldsmith

Ken Goldsmith will distribute independently six features, titled "Carnival Kid," "Working Wives," "Bargain Day," "Nobody's Children," "Taxi Dancer" and one untitled. Releasing starts in September. Mr. Goldsmith returned last week from London, where he made arrangements for British distribution with Pathe Pictures, Ltd.

Exchanges which have already lined up for the new Goldsmith product include: Hollywood Film, for New York, Philadelphia and Washington territories; Cameo, Boston; Cooperative, California; Selected, Cleveland; Excellent, Detroit; Security, Chicago; Affiliated, South; Associated, Kansas City; Sack, Texas, Oklahoma, Arkansas; Capital, Salt Lake, Denver; Capital, Portland, Seattle.

McCracken

Harold McCracken, explorer and vice-president of Standard Motion Pictures, will produce independently one feature in the West Indies and three in Africa, for 1933-34.

Majestic

Upon the return of Herman Gluckman, president, from Hollywood, where he now is conferring with Phil Goldstone, production head, Majestic's 1933-34 lineup will be made known at a sales convention July 29-31 at the Drake Hotel, Chicago.

Metro-Goldwyn-Mayer

With executives of studio, home office and exchanges returned to their desks from conventions, Metro was fully prepared to launch an extensive sales compaign. Its program of 48 features and 105 one and two-reelers was increased this week by the addition of six single reels dealing with timely subjects, typical of which is "Inflation," first release.

Monogram

W. Ray Johnston, president, and Edward Golden, vice-president, launched the company's 1933-34 season last Saturday in New York at the first of four regional sales meetings, where franchise holders in the East and home office executives from New York heard outlined 20 dramas, eight westerns and 13 single reels, for release during the new season. This compares with 16 dramas and 12 westerns released this season. The complete lineup for 1933-34:

"King Kelly of the USA," musical by George Bertholon; screen play by Howard Higgins and John Craft.

"The Woman in White," by Wilkie Collins.

"Broken Dreams," from Olga Printzlau's "Two Little Arms," to be directed by Robert Vignola.

"Jane Eyre," by Charlotte Bronte, to be directed by Phil Rosen.

"The Moonstone," Wilkie Collins' detective story.

"Sweetheart of Sigma Chi," by Frances Hyland, based on the fraternity song.

"The Avenger," by John Goodwin, featuring Ralph Forbes and Adrienne Ames, directed by Edwin Marin.

"Money Means Everything," adaptation of William Anthony McGuire's "The Cost of Living."

"Mystery Liner," adaptation of Edgar Wallace's *Saturday Evening Post* story, "The Ghost of John Tolling." Adapted by Wellyn Totman.

"Beggars in Ermine," by Esther Lynd Day; adaptation by John Thomas Neville.

"Woman's Man," by Adela Rogers St. John; produced by Phil Rosen, screen play by Frances Hyland.

"Numbers of Monte Carlo," by E. Phillips Oppenheim, directed by Edwin Marin.

"Sixteen Fathoms Deep," by Eustace Adams, to be produced by Ben Verschleiser.

"The Loud Speaker," by Tristram Tupper, dialogue by Ralph Spence.

"Happy Landing," by Stuart Anthony, produced by Paul Malvern.

"Manhattan Love Song," musical suggested by Cornell Woolrich's novel.

"Sensation Hunters," by Whitman Chambers, produced by Charles Vidor; scenario by Paul Schofield and Albert DeMond; featuring Arline Judge and Preston Foster.

"He Couldn't Take It," by Albert Payson Terhune; adaptation by Wellyn Totman.

"City Limits," by Jack Woodward.

"Derby Day," by Tristram Tupper.

Eight outdoor pictures will star John Wayne.

Short subjects, none of which was on this year's schedule, will include 13 one-reel "Port o' Call" travel subjects.

"The Avenger" and "Sensation Hunters" have already been completed; also four of the shorts. "Sweetheart of Sigma Chi" and "Broken Dreams" are on this month's production schedule.

Coincidentally with last Saturday's convention in New York, Monogram announced that the corporation's executive, sales, advertising-publicity, auditing and art departments will move early in August from the Powers Building on Seventh Avenue, to larger quarters on the 20th floor in the RKO Building at Rockefeller Center. The Ritchie Export Corp., Monogram's foreign affiliate, will join the parent organization. President Johnston announced that the move was prompted by a broad increase in the company's activities. He said that personnel will be added to and the company's producing budget for 1933-34 will be increased.

Executives and representatives from New York, Philadelphia, Boston, Albany, Buffalo, Pittsburgh and Washington attended the New York conference, at which addresses on policy and product were made by Mr. Johnston and by Edward Golden, sales manager; Harry Thomas, and various franchise holders.

Principal developments at the convention included an attack by Mr. Johnston against the writers of industry codes in which had been inserted clauses against double bills. Mr. Johnston told the delegates to bring back to their exhibitor clients word that "Monogram has taken a definite stand that it will not take part in any activity for the elimination of the dual bills."

Harry Thomas, who holds the Monogram franchise for New York and Philadelphia, said that subsequent-run houses in metropolitan centers will have an opportunity to obtain first-run bookings on Monogram product in the new season. Supplementing the policy is a plan whereby cooperative newspaper campaigns will be arranged on the new product both by Monogram and First Division. These campaigns will be designed to attract patrons' attention to the first-run bookings as such and to help increase the prestige of the subsequent-run theatres.

The company started the conventions with an increase in its sales force of 24 salesmen. There are now 155 throughout the nation. The increase is in line with the plans of all distributors to expand sales staffs to cover the widened territory which resulted from the recent theatre decentralization movement.

Mr. Golden said that increased sales effort and preferred playing time will be the company's objective in 1933-34, in order to balance the 50 per cent increase in the production budget.

Attending the session, besides the executives already mentioned, were:

Home office: J. V. Ritchey, Norton Ritchey, J. P. Friedhoff, John S. Harrington.

New York exchange: Budd Rogers, Otto Lederer, Dave Schmer, Jules Chapman, Dick Perry, Mike Thomas, William Benson, Bert Freese. Philadelphia: Al Blofson, Moe Sherman, Miss E. Segal. Boston: Herman Rifkin, E. H. Morey, Charles Wilson, Bob Cobe, Steve Cobe, Steve Broidy, Harry Goldman (New Haven). Albany: Bernard Mills, Sam Milberg, E. M. Loew, Miss M. Hawkins. Buffalo: Jack Berkowitz, H. Berkson, N. R. Sodikman. Pittsburgh: J. H. Alexander, S. A. Fineberg, H. M. Wheeler, C. A. Molte, A. R. Cherry. Washington: Sam and Jake Flax.

Edward Golden presided at the New Orleans convention, which opened Monday at the Jung Hotel. Present were: Arthur C. Bromberg, J. W. Mangham and P. H. Savin, from Atlanta; Carl Floyd, E. A. Dorsey, Tampa; H. H. Everett, J. H. Dillon, Jack London, Charlotte; L. A. Seichsnaydre, G. J. Broggi, New Orleans; Claud Ezell, W. G. Underwood, Leslie Wilkes, Doak Roberts, Dallas; Sol Davis, J. A. Smith, W. J. Cammer, Thelma Rhodd, Oklahoma City; B. F. Busby, Little Rock.

Mr. Golden explained to the delegates how to increase film rentals to meet the increased production costs.

On Saturday, Trem Carr, production chief, will arrive at Chicago to join Mr. Johnston and Mr. Golden at the third session, to be held at the Blackstone Hotel. Representatives and franchise holders will attend from Chicago, Milwaukee, Indianapolis, Detroit, St. Louis, Minneapolis, Cleveland, Cincinnati, Kansas City and Omaha.

The executives will then travel westward and hold the final convention, for the entire west coast, at Los Angeles, on July 22.

Paramount

Paramount concluded its series of three regional conventions with a two-day gathering of far western forces, at Los Angeles. Direct contact between the distribution and the production divisions was established by addresses of Adolph Zukor and Emanuel Cohen, who spoke to salesmen and managers from San Francisco, Los Angeles, Seattle, Portland, Denver, Salt Lake.

The keynote was that Paramount is determined to resume its position in the van of producing organizations.

Mr. Cohen said that the production department had been reorganized during the year on the basis of complete cooperation, and that with a spirit of enthusiasm "permeating the entire personnel," there is "a guarantee of good pictures" for 1933-34.

George Schaefer, distribution head, outlined the new product and concluded with the remark, "As a result of stringent efficiency measures effected in all branches of the organization, Paramount has sufficient money on hand now to carry out its 1933-34 production program of 65 features and 229 shorts, without having to borrow a single penny from the banks." Never before, he told the delegates, has this financial condition existed in Paramount.

Executives attending were, from the home office: Mr. Schaefer, Neil Agnew, G. B. Frawley, A. J. Dunne, Bob Gillham, Fred Le Roy, Knox Haddow and Al Wilkie; from the studio: Mr. Zukor and Cohen, Tom Bailey, Bill Pine, Teet Carle, Blake McVeigh, Cliff Lewis.

Paramount's newest plans provide for no

(*Continued on following page*)

CONVENTION SEASON NEARS CLOSE

(*Continued from preceding page*)

less than 10 feature musical comedies for 1933-34. They will star such combinations as the Marx Brothers, Ruggles and Boland, Burns and Allen, Fields and Skipworth, Bing Crosby, Jack Oakie, Jack Haley, Skeets Gallagher.

Progressive

Meyer Davis, orchestra leader, formed Progressive Pictures to produce 13 shorts, in two series. One group will be musicals, the other comedies, production in the East, in charge of Jerry Wald and Monte Shaff.

Radio

The third and final Radio sales convention, held last week at the St. Francis Hotel, San Francisco, was addressed by B. B. Kahane, president, and Merian C. Cooper, vice-president in charge of production. Both gave first-hand reports on the new season's schedule, which totals 52 features and 106 shorts. Forthcoming production plans were outlined to the public by means of a local radio hookup.

Fifty-two managers and salesmen attended from Denver, Los Angeles, San Francisco, Portland, Sale Lake and Vancouver. The home office group included Ned E. Depinet, Jules Levy, A. A. Schubart, Al Mertz, Robert F. Sisk, Michael Poller. Studio delegates, besides Mr. Kahane and Mr. Cooper, included Cliff Reid and Eddy Eckels. Jack Pegler represented Lord and Thomas advertising agency, and Fred McConnell spoke on behalf of Van Beuren shorts.

An outline of new season's product was given the delegates, similar to discussions held at New York and Chicago. Jules Levy, who talked about sales policies for 1933-34, said that theatre business might be stimulated by the reopening of dark houses for the showing of specials.

During the week, Radio signed Ann Harding again to a two-year contract, calling for six features. Ginger Rogers was given a term contract, in place of a previous picture-to-picture agreement. Lillian Gish came out of retirement, signing with Radio for at least one picture for the new season.

Regent

Starmark Pictures completed its first feature in New York, to be released by Regent as "Get That Venus!" instead of "The Unwanted Venus." Ernest Truex and Jean Arthur are featured.

Ross

Herman Ross organized a new Jewish producing company, which, he said, is to be similar in scope to the Yiddish Art Theatre. Jacob Ben-Ami was signed for the first, "The Wandering Jew," which Mr. Ross had previously announced as a release for Ross Enterprises. George Roland is directing.

Tower Pictures

J. Simmonds, president, sailed from New York for Los Angeles to start work on the final four features of a series of eight for 1932-33. Six will be produced for 1933-34, at a higher budget, according to Mr. Simmonds.

United Artists

Executives from New York and Hollywood and salesmen and managers from the field were en route to Chicago, where United Artists will hold its annual convention, beginning Monday, at the Drake hotel. Between 35 and 40 features will be announced, an increase from 14 released this season.

Joseph M. Schenck, president, will preside, with Al Lichtman, vice-president, in charge of sales. Both will talk about new policies and product. Samuel Goldwyn will be on hand from Hollywood; also, Hal Horne, director of advertising and publicity; Edward Finney, assistant to Mr. Horne, and Lynn Farnol, Goldwyn representative.

Others from headquarters in New York will include: Harry Gold, assistant to Lichtman; Monroe Greenthal, director of exploitation; Carroll S. Trowbridge, representative for Mary Pickford and Douglas Fairbanks; James Mulvey, Goldwyn aide; W. P. Phillips; Sadie Feurstein; Dennis O'Brien, counsel; Leon Lee, sales promotion manager; Sam Cohen, foreign publicity department; Paul Burger, Martin Moskowitz, Gummo Marx, Jack Von Tilzer, Moe Streimer, David Burkan, Meyer Lieberman, Nat Beier, Leon Harman, Edward Mullen, E. J. Smith, S. W. McGrath and Jack Dacy.

Exhibitor clients of United Artists will be kept advised of the convention program through special dispatches of each day's happenings, which will be mailed daily after adjournment. On the final day, probably Wednesday, an open forum will be held for prominent exhibitors. Ninety-nine branch managers and salesmen will attend from 31 exchanges in the United States and Canada.

Universal

Executives and managers and salesmen in the field had returned from Universal's San Francisco convention, the second of two regionals, the first having been held at Chicago.

A bright future for the country and the motion picture industry was forecast in a message by Carl Laemmle, which was read to the managers and their assistants from San Francisco, Los Angeles, Portland, Seattle, Salt Lake and Denver.

L. J. Schlaifer, general sales manager, presided, covering much the same ground as in Chicago, where he outlined 42 features and 111 shorts. Mr. Schlaifer predicted better pictures from all for 1933-34, although he said that the style of pictures will remain much the same as now, likewise the type of programs. "What producers need most of all is good stories," he said. The executives all stressed the merchandising of shorts. E. T. Gomersall, assistant sales manager, and W. J. Heineman, western district manager, also spoke.

The company already has launched production on eight features, seven of which will be released before September 1.

Wafilms

Walter Futter's company this week announced the removal of headquarters from 729 7th Avenue, New York, to the RKO Building in Rockefeller City. Establishment of the new offices will be accompanied by an increased production schedule for 1933-34, during which Wafilms plans to release 13 "Travelaughs," four four-reel novelty-adventures and two features.

Warners

With the announcement this week that 53 players were under contract, Warners said that it will not have to resort to much outside borrowing of stars in the new season, a practice which is growing rapidly in Hollywood. At the same time, the company let it be known that "Gold Diggers of 1933" will be the first release of the new season, and that its sales division will favor single feature programs in 1933-34.

Warners will not offer the new standard exhibition contract as an optional form, according to A. W. Smith, sales executive, but will continue to use its own contract unless a standard form is specified in the industry's proposed code.

The company will distribute eight features in July and August, thereby extending the current schedule. It now appears likely that the annual sales convention launching the 1933-34 period will not be held until September. Deferring of Warners' annual meeting is the first step of a large distributor to bring about a release schedule which conforms with the calendar year, a plan which is now being discussed by most companies, to begin in 1934. Details of the idea were published in Motion Picture Herald on July 8, page 31. In any event, Mr. Smith said the company's schedule will be a flexible one to permit the studio to schedule features according to popular demand, and the distribution division to sell in accord with prevailing conditions. Fifty-three features and six westerns are on the current schedule.

Weeks, Long Ill, Leaves Mayfair

George W. Weeks this week resigned as president of Mayfair Pictures Corporation. After two years of ill health, the Mayfair president, who was formerly general manager of distribution for Paramount, decided that a vacation of several months was needed if he is to continue his previously active work in the industry.

Following his vacation, Mr. Weeks plans a new picture venture, which has been discussed tentatively during the past few weeks. As it will not entail the work or responsibilities of his post with Mayfair, he feels he can safely carry through without endangering his health.

It is understood the new product planned by Mr. Weeks is intended to be of better quality than that being sold on the independent market at present. "I feel that the day of cheap negatives is passed," he said this week. "The public is shopping for entertainment as never before. Only good pictures will attract good business."

Universal Loses Theatre Lease Action in Kansas

Judgment for $18,596 was awarded by Judge Richard B. Hopkins in Topeka, Kan., U. S. district court last week in favor of Kathryn T. Wagner and William H. Wagner against Universal Film Exchanges, Inc., in a suit involving a theatre lease in Independence, Kan. The Wagners leased the Beldorf in Independence to Universal in 1925, when the company was assembling a circuit.

Universal sub-leased the theatre to the Glen W. Dickinson circuit in 1928 and ceased paying rent in 1931. The company tried to cancel the lease without success.

New Frame Leader Developed

The research department of Consolidated Film Industries, Inc., has developed a new frame line leader, which is claimed to be actually opaque.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Al Finestone passes along Fredric March's yarn about the scene in "The Eagle and the Hawk," where Carole Lombard leaves him. The Hays office decreed that Miss Lombard's note telling of her desertion could be left on the bedside table, but under no circumstances must he find it on her pillow. When the studio suggested that a geranium be left on the pillow, the Hays office said that would be okay.

"'Now we understand each other, don't we?'" March mimics the Hays factotum. "'Geranium on the pillow, note on the table. We must be careful about these little things.'"

▽

Roxy always went in heavily for Marine uniforms for ushers. Some one else evidently got the decision when the 65 ushers and page-boys at Radio City were garbed in dress uniforms fashioned after the Officers' Mess uniforms of the British Army. However, Roxy won out at the exits—the doormen wear Marine costume. Roxy was a private in the Marines and a lieutenant at the Rivoli.

▽

Famous last words, a la 1933: "But right now's the time to get back what you lost in 1929."

▽

William Sayre, of the Belmar theatre at Morrill, Neb., says he has discovered the Great Double Mystery picture, Columbia's "College Gigolo." The first mystery, he said, is why it was ever made; the second is why he ever ran it.

▽

Ted Cook pulled this Omigosh from the drama page of a New York newspaper: "The dramatic background of the story centers around the legend of the 'bayou death,' a manner of punishment for girls who fail to remain virginal before marriage. The story, therefore, deals with a district and people practically new to the field of talking pictures."

▽

And here's a snicker from Merrie England: Metro's "Gabriel Over the White House" was showing recently in London. At the climax, Franchot Tone walks down the stairs from the President's chambers and drones to the expectant diplomats: "The President is dead!" The scene quickly faded, and then, as in all British theatres at the finish of a performance, the orchestra burst forth with "God Save the King." Maybe the peeved gold bloc had a hand in it.

▽

Jean Harlow, while visiting her grandparents the other day at Kansas City, told about an example of studio economy which occurred during the making of "Dinner at Eight." The cast was assembled for the final scene where the twelve guests are preparing to seat themselves at dinner. Suddenly it was discovered the table service was for ten.

"The front office," said the prop man, "wouldn't okay an order for a dozen of those plates." And because there weren't enough plates to go around, two of the important players had to do their scenes on the kitchen set.

▽

The secret is out! Kansas City's *Star* says that when Hollywood's dramas have served their time in the theatres, the celluloid film may become raw material for camphor production. Now we know what that aroma is.

▽

Peggy Hopkins Joyce, who is supposed to have given the so-called "run-around" to scores of men, bemoans the fact that in Paramount's "International House" she had to play second-fiddle to a man.

"It was the first time I ever did it," she confesses. "And the man was W. C. Fields! It was bad enough to have to play second-fiddle, but why was it a comedian."

WILL'S A DRY—BUT
HE SAYS HE'LL BUY

Will H. Hays arrived at San Francisco the other day, with his wife and son. Immediately, the press of the town besieged him with questions about the motion picture industry. The "general," however, was more willing to talk about the Eighteenth amendment than about films. He said, so the papers say:

"I'm for repeal because I'm for temperance. The dry experiment is a complete failure. Furthermore, I am a great believer in personal liberty, though I have never taken a drink of whiskey, wine or beer in my life. But I have bought hundreds, even thousands of dollars worth of liquor during the past ten years. For entertainment."

Overspread with that flush of modesty characteristic of one made bashful and retiring by two decades of Broadway, we haltingly direct your attention to the interesting appreciation which greets our *Motion Picture Almanac,* as pleasantly reflected in these critical words from "Onlooker," in *Today's Cinema,* London:

> My 1933 edition of the "Motion Picture Almanac," edited by Terry Ramsaye and sponsored by Martin Quigley Publications, is to hand and has already been placed in a position of accessibility and honor on my desk. I could not, as a film trade journalist, carry on without the "M. P. A.," which contains information on practically every person and organization in the U. S. industry, records of films shown, theatre circuits and everything one is likely to be concerned with.
>
> * *
>
> The learned Mr. Ramsaye can consider this his greatest justification for existence. I commend this year's issue even more warmly, for it is now in a crown octavo size that fits conveniently into its place on the office desk. I have no hesitation in suggesting that a copy should be in the possession of anyone who deals with the trade in general. I can't understand how some folk get on without it.

Never, says Mr. Ramsaye, has he felt so justified.

▽

Ed Wynn invested $400,000 in the new Amalgamated Broadcasting System, because, he said, some day the public will no longer laugh at his jokes and he'll be out of a job.

▽

Spartan womanhood had nothing on a modern movie extra for fortitude as proved by the case of Wanda Rodinoff, atmosphere player in Regent's "Get That Venus," who, although suffering from the pains of appendicitis, worked all day with an ice bag at her side.

▽

"The best marquee laugh of the season," says Red Kann in *Motion Picture Daily,* was the following billing, which appeared at the Paramount, Omaha:

When Ladies Meet——Bobby Jones—Nothing Ever Happens

▽

Times *are* getting better. They rented two offices at Radio City the other day.

It's quite difficult to convince anti-film legislators that the picture business can't stand tax burdens when home office publicity to the press of the country tells about Ruby Keeler and Al Jolson spending $350 in a few days on telephone calls between New York and Hollywood. And that a wedding gown for Connie Bennett's part in "Our Betters" cost the studio $548, bathing suits from $18 to $35, an evening gown $900, seven costumes $3,473. And that Fox's theatre in San Francisco, charging only 15 cents admission, before six, offered Mae West $5,500 for one week. And that Ruth Chatterton and George Brent have decided to buy a California estate, instead of a French chateau.

▽

Mervyn Le Roy, directing Marie Dressler and Wallace Beery in "Tugboat Annie" for MGM, was late for an appointment.

"I was at Rouben Mamoulian's Russian party," he exclaimed, "and got caught between a couple of beards."

▽

B. F. (Bennie Lubinville) Zeidman says that in most independent ventures, ten, twenty or a hundred thousand dollars in cash is usually the only reason the producers have for turning out a picture. Bennie, who waits around until he gets an idea, produced only four features in 11 years. His system must be okay—he employs two auditors, one to check outgoing money, the other to count the intake. "Hell's House" already has netted him 200 per cent above the negative cost, in the domestic market alone.

▽

Al Finestone writes in from Kansas City suggesting that we do not allow Kentucky to get away with all the credit for General Chief-of-Colonels Pettijohn's Indian ancestors. General Charlie, says Al, still has kin living in Kansas so near Missouri that Missourians claim them for their own. "And what about the fact that there are more Indians in Kansas than in Kentucky?" he asks.

Anyway, while Kentucky has plenty of hosses and kernels, Missourah has more mules.

▽

Says Paramount home office publicity: "Concerned with the progress of the vegetable garden at his Setauket, Long Island home, Charlie Rogers, Paramount player, arrived in New York by plane from Hollywood." Charlie has his troubles.

▽

Mr. Ralph Cockain, who operates the Indiana theatre, Marion, Indiana, for Billy Connors, has determined, by means of extensive research, that MGM releases the longest features—which reduces rentals for shorts. Metro averages 86 minutes per feature, out of 24 released. Fox averages 75 minutes, out of 26. Paramount's average is 74, for 37 releases; Warner-First National hits about 72, out of 26 films, and Universal, about 71 minutes for 19 releases. Radio and Columbia consistently turn out the shortest features tying with 69 minutes per picture, out of 32 and 24 releases, respectively.

▽

"There is a spirit of kindly camaraderie among motion picture actresses," says a newspaper critic. "They are always willing to take each other's part."

▽

"Tact," says an Oregon exhibitor, "is to smile sweetly when the old Adam in you whispers, 'Give that film salesman a smack in the kisser.'"

TWO OR MORE STARS TO FIGURE IN AT LEAST DOZEN MGM FILMS

New Policy Calls for Number of Multi-Star Casts, Following Precedent of "Grand Hotel" and "Rasputin"

Emphasis on multi-star casts provides a new note in activities of the Metro-Goldwyn-Mayer studios in preparation for the new season. Plans have been made for a dozen productions in which two or more stars will appear and others are certain to be added to this list later.

The return of Norma Shearer and Greta Garbo from abroad, and the resumption of activity by Marie Dressler—added to the current roster of MGM stars—gives this company the most impressive star array it ever has had to draw from, and the success of "Grand Hotel," "Rasputin and the Empress" and other pictures of the kind provides precedent for the new season policy.

The Culver City studios are in the midst of their biggest production drive in several years. Sixteen pictures are in various stages of production, and many others are being prepared. Every star on the lot is busy, some with more than one production, and indications are that the summer will be the most active one of the past five years.

"Eskimo," Arctic film, and "Another Language," based on the Broadway stage hit, are in final stages of shooting, while "Night Flight," with five starring names in its cast, is almost completed. King Vidor has finished "Stranger's Return," with Lionel Barrymore and Miriam Hopkins, and Tod Browning is busy with "Bride of the Bayou." Marie Dressler and Wallace Beery are co-starred in "Tugboat Annie," and Greta Garbo is at work in her first film since her return from Sweden. Joan Crawford is doing "Dancing Lady" and Marion Davies is completing preparations for her new vehicle, "Paid to Laugh." "Penthouse," an adaptation of Arthur Somers Roche's new serial, is under way, as are "Beauty Parlor," "Tarzan and His Mate" and Lee Tracy's "Turn Back the Clock."

Four Musicals in Work

Four musicals are currently under way, which in itself sets a precedent at the Coast lot. "The Hollywood Party" and "The March of Time" will present fifteen starring names each. Ed Wynn's forthcoming picture will be in line with his radio continuities and will be known as "The Fire Chief." Jack Pearl, who has just arrived at the coast, is teamed with Jimmy Durante and Stuart Irwin in a three-star comedy, with music, tentatively called "The Big Liar."

"Dinner at Eight," which is David O. Selznick's first MGM production and has more starring names than any other dramatic production yet attempted, not excluding "Grand Hotel," will be given road-showings throughout the country, according to present plans. In the cast of this picturization of the stage play by George S. Kaufman and Edna Ferber are Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Edmund Lowe, Billie Burke, Madge Evans, Lee Tracy and Phillips Holmes.

In addition to its emphasis on star strength, the coming program is the most diversified in ten years, with locales ranging from the Arctic to the Tropics, and periods ranging from Biblical times to the present day.

Instead of a trend toward any restricted types of entertainment, the Culver City studios are drawing from a fund of story material that permits the widest scope in theme and treatment. Drama and adventure, sophistication and simplicity, romance, thrills and humor, all are represented. This is exemplified in the six most important productions slated by MGM in its program of 46 attractions.

"Night Flight," with an all-star cast, is a drama of commercial aviation. It is based on Antoine de St. Exupery's prize French novel of adventure in South America and directed by Clarence Brown. John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery and others are in the cast. In contrast is another multi-star picture, "The Hollywood Party," with its locale modern Hollywood. This is a musical picture with a novel plot. It was written by Edmund Goulding and Howard Dietz with elaborate ballets and novelties. Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Lee Tracy, Jack Pearl and other stars are to entertain musically and otherwise.

Soviet Russia is to be portrayed in "Soviet," drama of the Russia of today, with Wallace Beery, Clark Gable and Jean Harlow. "Tarzan and His Mate" will see Johnny Weismuller, Maureen O'Sullivan and Neil Hamilton in adventures in the African jungles. Marie Dressler is to star in "Mrs. Van Kleek," a modern story laid in the South Seas of today, while a spectacular romance comparable to "Ben-Hur" is planned in "Two Thieves," in which Robert Montgomery and Clark Gable are to appear in a filmization of Manuel Komroff's novel.

Locations Widely Spread

Far-flung locations figure more importantly than in many months. "Eskimo," filmed by the MGM polar expedition to the Arctic, with a native cast, is to take audiences to the land of the Midnight Sun. "The Good Earth," based on Pearl S. Buck's book, has its local in the Chinese countryside. "Laughing Boy," Oliver La Farge's novel, a vehicle for Ramon Novarro, has the Navajo Indian country as its locale. "Vive Villa," in which Wallace Beery is to enact the Mexican bandit chief, is to be filmed in Mexico. "Bride of the Bayou" is being filmed in the shrimp camps of Lake Barataria and the land of the Louisiana Cajuns, descendants of the Acadians of "Evangeline." "The Garden of Allah," from Robert Hichens' novel, has as its locale the African desert in the vicinity of Ouled Nail, while "The Paradine Case," also based on a Hitchens' novel, has an exotic background and a cast headed by Diana Wynyard, John and Lionel Barrymore. The settings of "The Barretts of Wimpole Street," stage hit, are in the pre-Victorian period when Robert Browning courted Elizabeth Barrett Browning. "The Late Christopher Bean" is another Broadway stage play, with its setting in rural New England. Stefan Zweig's "Marie Antoinette" is a drama of the French Revolution, and Somerset Maugham's "The Painted Veil," is a drama laid against a tropical background. Irving Thalberg returns to the studio this month. Mr. Thalberg, whose production activities were interrupted by illness, has entirely recovered his health and with his wife, Norma Shearer, sailed from Southampton, July 12, on the *Majestic*.

The production personnel has been strengthened under the sponsorship of Nicholas M. Schenck, president of MGM, and Louis B. Mayer, vice-president in charge of production. David O. Selznick, as associate producer, has been added to the list, which includes Edward Mannix, Harry Rapf, Hunt Stromberg, Al Lewin, Bernard Hyman, Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Howard Hawks, Sidney Franklin, John Considine, Jr., Lou Edelman and Frank Davis.

"HOLD YOUR MAN" LEADING M-G-M DRAW

"Hold Your Man," co-starring Jean Harlow and Clark Gable, has proved itself the biggest box-office draw released by Metro-Goldwyn-Mayer in recent months," says the home office.

At the Capitol theatre, New York, "Hold Your Man," during one of the summer's hot spells, was held over for a second week. At Columbus, Ohio, the picture ran up a bigger box office intake than any other M-G-M production shown in 1933 except "Rasputin and the Empress." At Dayton, Ohio, the figures were ahead of those on "Rasputin," "Grand Hotel" and "Red Dust." This is the second picture in which Miss Harlow and Gable have been paired. Their first appearance together was in "Red Dust."

Sixteen Pictures Now in Work at Culver City; Four Musicals Underway; 15 Starring Names in Two New Season Productions

Saenger Shows Income of $285,518 in Three Months

A report, filed in New Orleans federal court by E. V. Richards, receiver for Saenger Theatres, shows as a result of his operations from January 27 to April 29, a total income from 28 theatres of $285,518. Eight of the 28 houses are now closed, the figure indicating a net loss of $23,957. The cash balance on April 29 was $8,928.

EUROPE WANTS MORE ACTION IN U.S. FILMS; THE CONTINENTAL SITUATION

Restrictions by Governments Declared Strongest Influence Against American Product; 30 Millions 1932 Film Cost

[*Details of the German Government's new all-embracing plans for complete subsidization of the motion picture industry appeared on page* 13, *in the issue of June* 3. *A subsequent article on the German situation appears in this issue on page* —]

Official reports received last week at the Motion Picture Bureau in Washington, directly from United States Department of Commerce attaches abroad, indicated that

More action, less dialogue, is essential to success for U. S. pictures in Europe.

Official government restrictions were the strongest influence against American product.

European studios spend $30,000,000 for production; activities reaching over-production stage.

Five hundred motion picture theatres, with capacity for 300,000, were erected or renovated.

French import decree on films was made known.

First-run films were temporarily discontinued in Turkey.

Swedish motion picture market was growing.

Accelerated action with decreased dialogue unquestionably would help to restore American motion pictures in Europe to the dominating position which they held in the silent picture era, according to George R. Canty, U. S. Trade Commissioner, who has headquarters at Berlin.

The technical superiority of the American talking picture, Mr. Canty said, is generally recognized, but Continental countries naturally prefer pictures which use the local language. "Dubbed" pictures, wherein the local language is substituted for the original version, have grown in importance in rerent months, but Mr. Canty believes that unless an improved process is found it is likely that the popularity of this type of picture will decline. Dubbing of American films is usually done in the production centers, principally Paris, London and Berlin.

Future of U. S. Films in Europe

Of timely importance, in view of President Roosevelt's current attempts to negotiate tariff and trade barrier moratoria with European countries, was Mr. Canty's conclusion that official restrictions have been chiefly responsible for the decreased demand for American films on the Continent.

In the United Kingdom, American film companies were reported to have had a prosperous year, and the same was said to be true in Sweden and Poland.

Referring to the future prospects of the American talking film in Europe, Mr. Canty pointed out that the best possibilities lie (1) in the release of films made in the local language, these helping to sell films made in the United States; (2) dubbed films; (3) English dialogue films with superimposed titles in the local language; and (4) synchronized versions.

The existing depression, he revealed, has little effect on production of motion pictures in European studios. Total expenditures in 1932 amounted to approximately $30,000,000, practically the same figure recorded for the preceding year. Germany, France and Great Britain together accounted for 73 per cent of production and 86 per cent of the total negative investment.

Fifteen sound studios were constructed in 12 months in Europe, the total now amounting to 68, Great Britain having 17, France 14, and Germany 13. They offer further competition to American pictures.

Nearly 500 houses with 300,000 seating capacity were constructed or renovated. However, a large number of houses permanently closed.

There were 16,850 wired theatres in Europe (Russia not included), 4,000 of these having been equipped for sound in 1932. It is probable, according to Mr. Canty, that in 1933 there will be little additional wiring, except in connection with new theatres. Great Britain now has 4,300 wired theatres, Germany 3,500, and France 2,000.

French Import Quota on Raw Film

With further reference to the decrees of April and May, 1932, governing the importation of positive raw film into France, it is now officially announced that during the period from April 1 to June 30, 1933; these imports are not to exceed 17,301 kilograms. The division of the quota follows:

Country	*Kilograms*
United States	12,315
Belgium Luxemburg	2,841
Great Britain	1,855
Canada	290
Germany and other countries	0*
	17,301

(*Note—In view of the fact that raw film imports from these countries considerably exceeded the quota during the preceding contingent period, no imports are allowed for the three month period in question.)

The Situation in Sweden

(*Reported by Vice-Consul Edward P. Maffitt, Stockholm*)

Since the advent of talking pictures into Sweden, the Swedish film industry has made great strides in placing its product on the Swedish market. During 1932 there were 1,226,089 meters of Swedish film censored, compared with 1,776,783 meters of American, and 937,181 meters of other foreign pictures. The respective figures for 1931 were: 2,155,206 meters of American pictures, 1,076,463 Swedish and 1,072,716 meters of other pictures. The corresponding figures for the first month of 1933 are Swedish 84,739 meters, American 121,304, and other foreign, 99,527. By "other foreign pictures" are meant mostly German with some French, English and Italian films.

Though the amount of film produced in Sweden in February, 1933, continued to fall, that portion which was of Swedish-make rose closer to the figure for American importations. The figures are: Sweden 75,803 meters, American 86,030, other foreign 71,185.

First Runs Discontinued in Turkey

(*Reported by Assistant Trade Commissioner Henry Stebbins, Istanbul*)

In Turkey, exhibitors say it does not pay them to show first run films from May 1 to September 1, so first-runs re-exhibit pictures at reduced prices.

Films Censored in England

(*Reported by Trade Commissioner Martin Kennedy, London*)

The British Board of Film Censors reported that the total number of feature films passed during March, 1933, was 57, a decrease of five as compared with March, 1932, and 19 less than February, 1933.

All 57 were sound films. The total number of shorts passed by the board during March, 1933, was 76—all sound—as compared with 96 in March, 1932, and 101 in February, 1933.

Attendance and Income in Norway

(*Reported by Trade Commissioner Gudrun Carlson, Oslo*)

Corrected figures concerning attendance and income for motion picture theatres operated by the municipality of Oslo show that in 1931 attendance was 2,574,354 and income Kr. 3,679,783.10. In 1932, attendance was 2,397,637 and income Kr. 3,253,108.20.

The luxury tax paid to the government during 1932 totalled Kr. 326,584.57 as against Kr. 371,082 in 1931. The surplus, after administration expenses, amounted to Kr. 731,210.82 as against Kr. 712,722.53.

The number of premier showings of films dropped to 224 in 1932, from 266 in 1931, a drop of about 100 annually since the talking pictures took hold in the fall of 1929, evidencing that the talking pictures attract the public longer. Of the 266 premiers in 1931, there were 158 American and 108 European films, and of the 224 in 1932 there were 124 American and 100 European.

Five Hundred Theatres Built or Renovated; Preference Is For Films Employing Local Speech; "Dubbing" Important

Encourage Independent Producers, Says Fineman

B. P. Fineman, long an associate producer for MGM and now an independent, told the Associated Motion Picture Advertisers at a recent luncheon that the industry will suffer unless the movement to encourage independent producers is encouraged.

"I am convinced," he said, "that more fine entertainment and more box-office naturals will be made only when the industry reverts to that form of production which allowed men like Louis B. Mayer, Irving Thalberg, Harry Rapf, Charles Rogers, Hunt Stromberg, the Warners and many others the opportunity to make pictures individually and independently."

Warners Opening Nine Foreign Branch Offices

Warner Bros. is opening nine new offices abroad, with branches in Rome, Naples, Milan and Florence already opened and Barcelona, Madrid, Seville, Balboa and Valencia branches scheduled to open. A Lisbon branch is contemplated and by fall Warners expect to have offices in operation at Cairo and Alexandria.

IT LOOKS GOOD ON PAPER... *But*

what's behind it?

65 of the most valuable properties in motion pictures today; *among them*

LIVES of a BENGAL LANCER

LONE COWBOY

ONE SUNDAY AFTERNOON

ONE GRAND

SEARCH FOR BEAUTY

SHOE THE WILD MARE

SONG OF SONGS

THIS DAY AND AGE

THERE WERE 4 WOMEN

THREE CORNERED MOON

TORCH SINGER

TOO MUCH HARMONY

THE WAY TO LOVE

WHITE WOMAN

YOU NEED ME

WE'RE SITTING PRETTY

ALICE IN WONDERLAND

CHRYSALIS

CLOUDY WITH SHOWERS

CRADLE SONG

DEATH TAKES A HOLIDAY

DESIGN FOR LIVING

DUCK SOUP

THE END OF THE WORLD

FIFTY YEARS FROM NOW

FUNNY PAGE

FOUR FRIGHTENED PEOPLE

GREEN GOLD

HERE IS MY HEART

HONOR BRIGHT

I'M NO ANGEL

IT AIN'T NO SIN

Paramount Pictures

With 12 of the biggest BOX-OFFICE names in show business!

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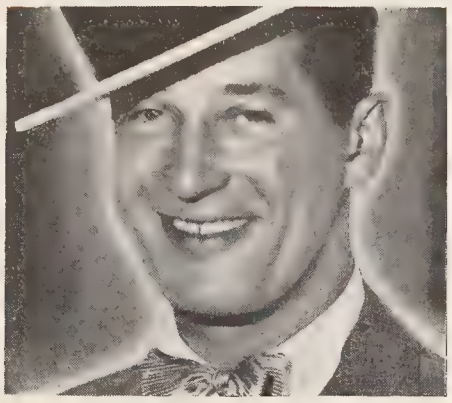

★MAURICE CHEVALIER

★CLAUDETTE COLBERT

★GARY COOPER

★BING CROSBY

★MARLENE DIETRICH

★MIRIAM HOPKINS

★FREDRIC MARCH

★FOUR MARX BROTHERS

★GEORGE RAFT

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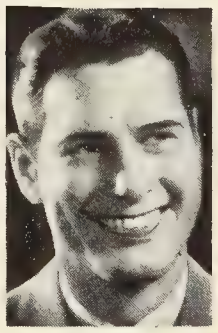
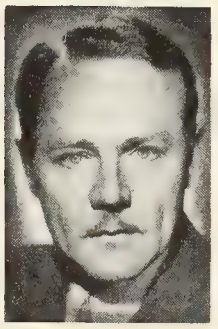
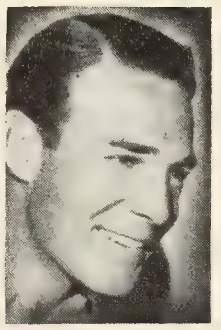
and 19 of the greatest drawing cards in PICTURES



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21 famous directors from the blue book of Hollywood!

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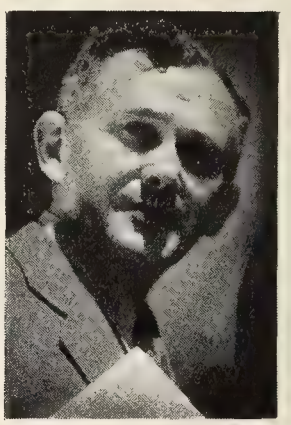

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CHARLES R. ROGERS

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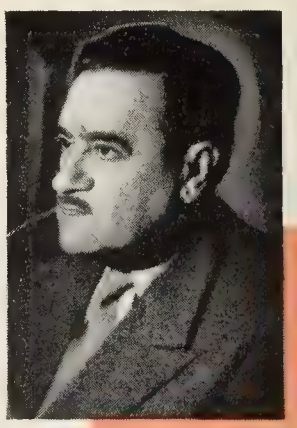
E. LLOYD SHELDON



BAYARD VEILLER

That's why PARAMOUNT is the "BUY-word" for 1933-34

"HOLLYWOOD FAIRYLAND TUMBLING"

FAIRYLAND TOPPLING

To the Editor of the Herald:

I read with a great deal of interest Mr. Earle E. Griggs' letter about taking the glamour out of the movies. There is no question but what he is right. Even authentic shots in pictures will be pronounced by the picture public as faked. The less they know of the technical part of this business the better it will be for all of us.

He is right in saying that much that has come out of Hollywood about the making of pictures should have been censored before they reached the public eye.

In the good old days a marvellous shot would be accepted, and they liked to be fooled (and have been by a lot of poor pictures), but when it comes to the actual making of pictures, the less said about the technique of pictures the less cricical they would be.

At one time pictures were the fairyland of the public, but the shots that Mr. Griggs criticizes have tumbled the Fairyland down, to the detriment of the box office.

There is no other business that has the limelight thrown onto it as has this business that we are in.

I hope that the powers that be in Hollywood will take his article to their board rooms and give it some consideration.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

"DIRT IS DYNAMITE"

To the Editor of the Herald:

J. C. Jenkins certainly hit the bull's-eye in defining one of the fundamental things that is wrong with motion picture business.

I, too, have had the experience of having traveled for the past three years from the Mexican border to the Canadian border through six states, selling theatre equipment, and I know for a fact that dirt has been much of the cause for poor business.

For ten years, I was an exhibitor in Florence and Canon City, Colo., and I recently made a deal with Fox (in Colorado) to take my houses back and have begun operating them.

Producers certainly must be in the business to make money, and this being true, I do not see how they can afford to ignore the danger signals that have been flashing constantly from coast to coast for many months. The majority of the editors of our leading trade papers are constantly warning that "dirt is dynamite," and Will Hays, the czar of movie-land, in his annual message to the industry repeated the warnings that he has given before, that the industry should "Clean House" of its own accord instead of being forced to do so.

Hays admitted that many producers were shortsighted in believing that dirt was profitable, if there was a chance of immediate profit. Mr. Hays stated that permanent profits and a healthy industry depended on cleaner pictures and a greater respect for the likes and dislikes of the greatest number of people. These are not the exact words, but I believe that is the thought he intended to convey.

Since taking over my theatres, I have received a veritable storm of protest about some of the pictures that have been made and shown the past several months. The mothers and many business men tell me that they go to the show less, because of the trash turned out by the producers, pictures that contain dirt for the sake of dirt and without a single moral excuse for dragging it into the story.

Here is a concrete example in this city, showing how some director or the writer of the story evidently lost sleep, thinking up some scheme to actually go out of his way to drag in a piece of dirt by the heels and place a black mark against one of the (otherwise) finest pictures and box office attractions of the year.

That picture was "State Fair" and I am told that a committee of mothers in Florence and Canon City came to the managers and protested against the showing of "State Fair" because of the one episode of just plain dirt in the production. I understand that the Denver branch eliminated that part of the picture from all prints, before it was shown in these towns, the thing that would have benefited the industry had this been done at the studio.

"State Fair" was a national success (except as above mentioned) and it proves that the great American family trade can help a sick box office. A simple story of the average family life on the farm made a hit. (And I am not forgetting that Will Rogers and his co-stars did much to make this picture a box office bet.)

This one example of how a streak of dirt hurt a wonderful picture should be food for thought to the director and the producer that is in business to make money.

I am convinced of the fact that the majority of people that support this great institution of ours are perfectly willing to leave it to their imagination as to just how bad a skunk smells, without me hanging one up in my fresh air system each night, to convince them that a skunk does stink.

I also believe that the vast majority of millions of movie-going people would much prefer to draw on their imagination about some of the things that might be or might happen in the unfolding of a story on the screen. Stark reality and plain facts, as have been portrayed on the screen for many months, have caused many a showman to avoid seeing his patrons when the show was over.

I dare the producers and directors to take a vote from every theatre in the U. S. A. to verify if this statement is true or false. There may be a sufficient number of people in the large cities to roll up big B. O. receipts when these ultra-modern, loud sex pictures and plain dirt pictures are shown. But I ask you to turn to the pages of "What the Picture Did for Me" department of the Herald and read the fatal verdict in the vast majority of average theatres.

I remember a review I saw years ago on "Greed" (it cost a fortune and I believe it was a flop—I refused to show it) and that reviewer stated that he was willing to conclude that a sewer was filthy, without crawling through it. I believe that there are today, and always will be, millions and millions of people that will agree with that statement and I wish that every director, every writer and every producer would have the above quoted statement printed and framed as a constant reminder that dirt is dynamite.

There is a vast difference between dirt that is cheap, trashy, vulgar and repulsive, and that which we accept as spicy and yet with a fair amount of respect for decency in it.

I own three theatres. I have two others leased. This represents my life earnings. I feel vitally interested in the business of tomorrow as well as today. I refuse to exhibit a product that will destroy business. I believe I am helping the producer by taking this stand and I believe that hundreds and hundreds of exhibitors feel the same as I do and would vote for national censorship (as much as it would cost us and the industry—as much as we hate it), if producers do not clean house.—B. P. McCormick, Jones Theatre, Canon City, Col.

CALLS PUBLIC SICK OF OBJECTIONABLE FILMS

To the Editor of the Herald:

I read with a great deal of interest the interviews of Sidney Kent and J. C. Jenkins. If this were not so serious it would be comical to think that a man occupying the position Mr. Kent does could be so ignorant of the taste of the public in their picture fare.

The public have been sick for months of the dirt these producers put into pictures. About six months ago I asked a certain gentleman why he and his family never attended the theatre any more. He told me that his daughter is now 16 years old and on account of the sex and dirt in pictures they would not let their daughter go to the show and of course they would not go somewhere they forbade their daughter to go. Multiply this by a million or so times and you have the answer for dropped theatre attendance.

Recently I was in the Fox theatre in St. Louis and for a wonder the film and stage show was clean. The m.c. cracked a dirty joke about a nude woman. He failed to get even a snicker and so he repeated twice more that the woman was nude and still he never got a laugh. According to Mr. Kent's idea that smutty joke was just what the audience was craving.

Of course, the exhibitors do not know what their patrons want and so they have to take what the producers force down their throats by block booking. It's too bad that pictures are the only things made in this country that are sold, not on their merits, but by force. If the brains of the industry want to find out what kind of pictures the public will patronize, why, let them do away with block buying for one year and they will realize in short order what the answer will be.—H. G. Stettmund, H. & S. Theatre, Chandler, Okla.

Kennedy Sets Two in South

Aubrey Kennedy, producing at Kennedy City, Fla., plans "The Tomcat," a stage farce by Margaret Mayo, as his next feature. Ford Sterling will direct. Mr. Kennedy has purchased screen rights to "Gambler's Throw," novel by Eustace L. Adams, for early production.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Stranger's Return

(MGM-King Vidor)

Drama and Comedy

Principally a character drama of rural Americana, this show, devoid of anything that excites spontaneous enthusiasm, nevertheless brings a decided novelty. Localed on a prosperous generations-old American farm, all the interest centers in the personality of Grandpa Storr. Thus the supporting love story element as well as the comedy, situation drama and related human interest are subordinate to the attention that is given this irrascible, eccentric, old man. While coming within the family classification, being clean, wholesome and sometimes laughingly funny, the main appeal undoubtedly will be to the more mature in your audiences.

Storr is one of these independent old codgers, and continually makes life miserable for his in-law relations, Allen, Nettie and Thelma. Simon, the cornwhisky-addicted farmhand, is the only one in whom he seems to have any confidence. Enters Louise, a blood relative but divorced. Evidently there's heresy in the wheat belt, for as she and Grandpa hit it off admirably, the others become inimical.

Romance is introduced as Louise falls in love with Guy, who apparently is happily married, and Storr shams insanity to find out where his real friends are. As the in-laws call in the County Insanity Board, Storr reveals his hypocrisy, and a new will in which Louise comes into the entire estate upon his death; the in-laws receiving only meagre remembrances.

Shows of this type certainly should have a patron interest. The difficult matter will be to get the idea over to them in terse, crisp suggestions. Cast names will be of valuable assistance. You can do all the shouting you want about Lionel Barrymore, for there is no question that he is the whole picture. In fact, when he or his influence is off screen there is hardly anything else. The urban operator can make good use of atmospheric farm ballyhoo to stress the show's novelty, while the small town and rural showman can stress the familiarity of the theme, inasmuch as many American rural families have characters like Storr in their lineage.—McCarthy, Hollywood.

Paramount-King Vidor production for Paramount release. Associate producer, Lucien Hubbard. Screen play by Brown Holmes and Phil Stong. From the novel by Phil Stong. Recording director, Douglas Shearer; art director, Frederic Hope; interior decoration by Edwin B. Willis, gowns by Adrian, photographed by William Daniels, film editor, Dick Fantl.

CAST

Grandpa Storr	Lionel Barrymore
Louise	Miriam Hopkins
Guy	Franchot Tone
Simon	Stuart Erwin
Nettie	Irene Hervey
Beatrice	Beulah Bondi
Allen	Grant Mitchell
Widdie	Tad Alexander
Thelma	Aileen Carlyle

Private Detective 62

(Warner)

Drama

Smooth and suave, William Powell not only has a popular motion picture patron following, but also makes an interesting and intelligent detective. In this case his name is a good, and the best, marquee decoration, with Margaret Lindsay, attractive English player, perhaps not too widely known, but worth building up for future appearances, in the leading role opposite.

There are several standbys in the cast, including Ruth Donnelly, Arthur Byron, Natalie Moorhead, all performing satisfactorily. Powell has appeared in this type of role before and the patrons should be half sold in advance by a knowledge of star and title. Stress the angle of Powell as a different kind of detective, one mixed up in a divorce racket and not too ethical private detective agency, without quite realizing just the sort of thing his unscrupulous partner is doing.

It is a salable, active, lively and believable yarn, having comparatively little of intensity, yet making for good entertainment, chiefly by reason of the smooth performance of Powell. It may be sold as rapid moving and entertaining material, with a slight mystery angle which, incidentally, is quite obvious, a murder, and a girl. The idea of the girl, supposed to be under the surveillance of Powell, with whom he later falls in love, and saves from a difficult situation, forms an angle which should make for good selling copy. Assigned to shadow the girl, he turns to protect her.

Powell, secret agent of the American government in France, fails in a mission, is arrested and deported to the United States as an undesirable alien. Escaping from the ship in New York, he finally, down at heel, goes into the private detective agency business with Arthur Hohl, specializing in divorces. Luxury and money come to the business when Hohl links himself with racketeer Gordon Westcott. Miss Lindsay, successfully gambling in Westcott's place, wins $50,000, and Powell is ordered to get something on her, so that Westcott will not have to pay. She is framed into believing she killed him when attempting to collect the money, and goes to Powell for advice. Later Westcott is really murdered. Their friendship had previously been broken by the revelation that Powell was a private detective shadowing her. Powell succeeds in unearthing the fact that his former partner, Hohl, was back of the "frame-up," planning to get Westcott's money and blackmail Miss Lindsay. Powell and Miss Lindsay finish the picture in expected fashion.

Powell, a private detective really by accident, who becomes enmeshed in a racket. In love, he is forced to shadow the one and only girl, and finally clears her of murder suspicion and himself of her suspicions. It's a lively selling theme. Offer it as active entertainment with a touch of good comedy. There can be no objection to youngsters seeing it.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Michael Curtiz. Story by Raoul Whitefield. Screen play by Rian James. Photographed by Tony Gaudio. Film editor, Harold McLernon. Dialogue director, Arthur Greville Collins. Art director, Jack Okey. Gowns by Orry-Kelly. Release date, June 10, 1933. Running time, 67 minutes.

CAST

Donald	William Powell
Janet	Margaret Lindsay
Amy	Ruth Donnelly
Bandor	Gordon Westcott
Whitey	James Bell
Tracey	Arthur Byron
Mrs. Burns	Natalie Moorhead
The Girl	Sheila Terry
Maid	Theresa Harris
Alice	Renee Whitney
Rose	Ann Hovey
Cab Driver	Irving Bacon
Hogan	Arthur Hohl
Burns	Robert Cavanaugh

Lady for A Day

(Columbia)

Comedy-Drama

Gauged by preview audience enthusiasm, "Lady for a Day" may prove one of the new season's surprise hits. Sparkling dialogue and situation comedy that inspired almost continual laughter and provoked loud applause in scores of spots is the motivating theme. Acting that extracted full value from the related drama, romance, suspense and human interest endows the show with an emotion stirring sock which should appeal to all types of fans.

Modernly metropolitan in atmosphere, the story is packed with down-to-earth entertainment. From its intriguing opening to the surprisingly hectic finale it is rife with novelty and punch. Gamblers, gangsters, pool-sharks, apple sellers, tough guys, sweet, demure girls and a hard boiled one, titled European grandees, mayors, governors, cops and newspapermen romp through the story.

In the yarn, The Dude is a big shot gambler, who superstitiously patronizes Apple Annie before he sits in on a big game. Annie has a daughter, kept in convent school, who thinks her mother is a social registerite. Louise, loved by Carlos, finds the way to romance tough since his father, Count Romero, wants to look up the social standing of her mother. Complications are hard to imagine as the gambling Dude, pool-shark Judge, Missouri, Happy, Shakespeare try to help the old girl out in staging an impressive reception. A kidnaping intervenes, and the mayor, governor, as well as the police get mixed up in the turmoil of mirth. But, of course in the exciting climax everything works out to the satisfaction of the preview audience.

Besides cast names, there is plenty in "Lady for a Day" to stimulate patron interest. No one should overlook the fact that the original is by Damon Runyon. In this connection possibilities for effecting unusual newspaper contacts are unlimited. The respect which all members of the writing craft have for Runyon should make it a simple matter to get notices in sections of your local papers never touched before.

But accepting the fact that this show has a good deal that modern audiences want in screen entertainment, the most effective way to build it up to the consideration it deserves is by convincing your audiences in advance that you have a real treat in store for them. A campaign that sparkles as the picture does should bring in business. Do not be afraid to put your personal endorsement on it. Sell it to the whole family. There is just as much interest for the women as for the men and it is the kind of entertainment the youngsters should appreciate.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Frank Capra. Original story by Damon Runyon. Screen play by Robert Riskin. Photographed by Joseph Walker. Release date, not determined.

CAST

The Dude	Warren William
Apple Annie	May Robson
Judge Blake	Guy Kibbee
Missouri Martin	Glenda Farrell
Happy	Ned Sparks
Louise	Jean Parker
Count Romero	Walter Connolly
Carlos	Barry Norton
Shakespeare	Nat Pendleton
Governor	Hobart Bosworth
Butler	Halliwel Hobbes
Inspector	R. E. O'Connor
Commissioner	Wallis Clark

The Man Who Dared

(Fox)

Romantic Drama

Introduced by a credit line describing it as "an imaginative biography," the production actually is a romantic and dramatic pictorial recording of the life of Anton Cermak, late Chicago mayor. It is so amply laden with appeal that, aside from its educational value, its merit as a popular attraction should inspire showmen to forceful methods.

There is a definite novelty about "The Man Who Dared." Jon Novak is not heroized. The life story of Jon, son of obscure Bohemian immigrants, provides all the romance, drama and human interest.

Only the barest outline of story should be necessary to describe the picture. The coming to America of the elder Novaks, their arrival at Chicago simultaneously with the great fire, precede first glimpses of the boy Jon. Studious, his hopes are dashed as his father dies, in a coal mine. Then we see Jon the miner getting into politics, an assemblyman fighting the miners' battles in the legislature, under the eye of the political boss, McGuinness, and the counsel of his friend, Foley. Then follow his marriage to Teena, his election as mayor of Chicago, his fight to wipe out gangsterism, the shooting at Miami, where he goes to meet President-elect Roosevelt, his dying words, "I'm glad it was I, not you."

More than any screen occurrence in years, "The Man Who Dared" affords showmen the opportunity to proclaim that with this show motion pictures are fulfilling one of their most cherished functions. It is not entertainment as that word is commonly interpreted. Yet it is more than entertainment.

No one should hesitate to announce that "The Man Who Dared" is the story of Anton Cermak's life, as that is the picture's greatest box office value. Contacts should be made with civic units and schools. Editorial indorsements, as well as indorsements from civic, educational and business leaders, should be sought.

The title and cast probably will not sell this show to anything like its full possibilities unless the individual exhibitor puts his shoulder to the wheel.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Hamilton MacFadden. Original screen play by Dudley Nichols and Lamar Trotti. Photographed by Arthur Miller. Running time, 75 minutes. Release date, July 14, 1933.

CAST

Jon Novak	Preston Foster
Teena Pavelic	Zita Johann
Joan	Joan March
Tereza Novak	Irene Biller
Dick	Clifford Jones
Yosef Novak	Leon Waycoff
Dan Foley	Douglas Cosgrove
Judge Collier	Douglas Dumbrille
Senator McGuinnes	Frank Sheridan
Posilipo	Leonid Snegoff
Rusena	Elsi Larson
Miss Rainey	Lita Chevret
Ronda	Vivian Reid
Karel	Matt McHugh
Jon Novak (the boy)	Jay Ward

Mama Loves Papa

(Paramount)

Comedy

Showmen anxious to give their patrons something zestfully different should find "Papa Loves Mama" just what the doctor ordered. A delightful domestic comedy, it's alive with farcical gags, hilarious dialogue and situations, clean, clever, intriguing, yet never pretentious. The show is a striking example of the showmanship and entertainment values that can be achieved in what probably will be considered a program picture when fine natural acting and thoughtful direction are fused with thorough preparation. The preview audience was thoroughly enthusiastic.

The plot is simple; it's just the old gag of permitting the world to laugh at another's misfortunes until the worm turns. Wilbur is a tolerantly henpecked husband who, Jessie thinks, lacks only a superiority complex to transform him into a flaming genius. Given to smartcrack poppycockery, he blithely sails along despite jeers and jibes of friends and co-workers. Then Jessie sends him off to work in formal morning attire. Wilbur's life changes. Kirkwood, adamant to all explanations, believes a death has occurred in the Todd family and gives him the day off. Follows a hectic escapade as a radical mob takes after him because of his attire. At an unveiling celebration there is more hectic fun, as the fleeing Wilbur is mistaken for the missing park commissioner. Photographed with the exotic Mrs. McIntosh, the picture's publication doesn't add to his standing at home, but does make him the commissioner and a politician. At Boss McIntosh's reception, much to Jessie's amazement, Wilbur gets giddy with Mrs. McIntosh. Nor is McIntosh any too keen for the frivolity, but he has under way a big deal for playground equipment with philanthropic Pierrepont and wants Wilbur to recommend his line. Wilbur stuns them by condemning the McIntosh brand as unsafe and flees to the haven of home. Jessie is just about to walk out, when in comes Kirkwood to tell his missing but now widely publicized clerk to forget all this foolishness and come back to work. The show winds up in a broad grin.

A glance at the cast might suggest that romance is missing, but there's plenty of love interest. The human sympathy phase, which seemed to register most effectively with the preview crowd, is worthy of an important part in any selling campaign, and for all age groups.

There's ample room for real ballyhoo. Ruggles measuring off the dimensions of his living room on a crowded depot platform is good for a dumb walking gag.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. From a story by Keene Thompson and Douglas MacLean. Screen play by Nunnally Johnson and Arthur Kober. Photographed by Gilbert Warrenton. Running time, 72 minutes. Release date July 14, 1933.

CAST

Jessie Todd	Mary Boland
Wilbur Todd	Charlie Ruggles
Mrs. McIntosh	Lilyan Tashman
Mr. Kirkwood	George Barbier
Mr. McIntosh	Morgan Wallace
Tom Walker	Walter Catlett
Sara Walker	Ruth Warren
Basil Pew	Andre Berranger
Mr. Pierrepont	Tom Ricketts
The Radical	Warner Richmond
The Mayor	Frank Sheridan
O'Leary	Tom McGuire

Crashing Broadway

(Monogram)

Western

Clean and fast-moving, this Rex Bell western comedy is one which exhibitors should not find difficult to sell. "Crashing Broadway" is a western with a definite plot that has a lot of rhyme and reason to it and it does not indulge too much in the well-known heroics of a great majority of the "horse operas." Besides this, customers may be assured that the picture is nicely sprinkled with comedy which Mr. Bell puts across with sureness, and, at the same time, just enough of the more serious side of life thrown in to give him adequate opportunity to exercise his right and his six-shooter.

The story, set in the early 1900's, concerns the adventures of a young cowboy who goes to New York to make his name as an actor. By luck he stumbles into a variety act and goes on "cold." The performance is a complete failure and the lad is heartbroken. However, the several members of the "profession" who live at Bell's boarding house receive an offer to "play the sticks" and he goes along with them in a covered wagon. Arriving at a western hamlet they discover that the theatre has been burned down by a jealous rival of the owner. How Bell, with the aid of the entire cast of the traveling show, binngs the villain to justice is exciting fare for the lover of westerns. There is action, comedy and fast riding, and love interest supplied by Doris Hill.

In localities where western picture are still in demand the exhibitor has something in this picture to place before his public, with Rex Bell on the marquee and the age-old, but still good, theme of right over wrong for explotitation purposes. It's natural fare for children.—Ayer, New York.

Produced and distributed by Monogram. Directed by J. P. McCarthy. Story by Wellyn Totman. Cameraman, Faxon Dean. Sound engineer, Dave Stoner. Release date, June 1, 1933. Running time, 55 minutes.

CAST

Tad Wallace	Rex Bell
Sally Sunshine	Doris Hill
J. Thorndyke McGregor	George Hayes
Fred Storm	Harry Bowen
Gus Jeffries	Charles King

Money for Speed

(British-United Artists)

Speedway Drama

This is the first British picture to capitalize the popular sport of speedway racing, in which motorcycles dash in a hair-raising manner round a quarter-mile cinder track. Made in an unambitious manner by an unknown unit, it is a production that should coin money because of its thrills alone, and it should present an easy task to the showman.

It's the type of picture that certainly will need advance ballyhoo—all sorts of stunts with motorcycles and motor racing men suggest themselves. I foresee no difficulty in stimulating interest in a dangerous and stirring entertainment that attracts thousands of young men and women nightly in the major towns of England and the Antipodes.

The story is about two rivals, English and Australian champions, in their struggles on the track, culminating in a running fight at about 50 miles an hour in which the Englishman crashes into a belt of burning petrol. As if that were not enough, the later stages of the plot take the development to a carnival ground, where the hero rides his machine on the "Wall of Death," a bowl-shaped structure with vertical sides which the riders dash round. The final scene shows rider and machine shooting over the top of the bowl into a rickety net, which collapses.

There is a running succession of such thrills, mingled with humor and romance. There is a laughter-bringing "old fashioned cottage" racket, which the American tourist who can appreciate a joke against himself will find exceptionally funny. The track scenes were shot on a big London speedway, with the assistance of well-known exponents of the art, and are in every way convincing. Acting, photography and direction (the latter by Bernard Vorhaus) are all excellent. If British pictures can maintain the entertainment standard of this one they will soon become a force to reckon with.—Charman, London.

Produced by Hall Mark Films. Distributed in England by United Artists. Story and direction by Bernard Vorhaus. Adaptation by Vera Allenson. Camera work by Eric Cross and Fred Ford. Recording by G. Burgess. Editing by David Lean. Running time, 67 minutes.

CAST

Jane	Ida Lupino
Bill Summers	Cyril Maclaglen
Len Mitchell	John Loder
Shorty	Moore Marriott
"Mother"	Marie Ault

Inflation

(M-G-M)

Business Booster

One reel of dialogue and pictures of industry presenting a dissertation by Pete Smith on the economic history of the depression and its current sequel of inflation and re-employment. It, being a picture for the masses, explains nothing but conveys optimism and promise with pictorial relief. It has the standard current wisecrack treatment religiously applied to all shorts by producers. This short may be made the text of cooperative promotions among business men, commercial clubs and bankers in the lesser communities. Any Rotary club will endorse it. It concludes with a laudation, an effervescent laudation with music, of President Roosevelt. It was directed by Zion Myers for MGM, and is said to initiate a series of like one-reelers dealing with subjects of topical and current public interest.—TR.

THE CATCHIEST

No. 729 Straight-from-the-Shoulder Talk by Carl Laemmle,
President of the Universal Pictures Corporation

It's "Moonlight and Pretzels."

It is the spirit of this very day!

Moonlight for romance, pretzels for fun.

Youth and beauty, snappiness, vim, vigor and vitality.

Tunes that will set your feet to tapping. A story, light as a feather, but pleasing.

Performers who know their stuff. Screen stars. Radio stars. Stage stars.

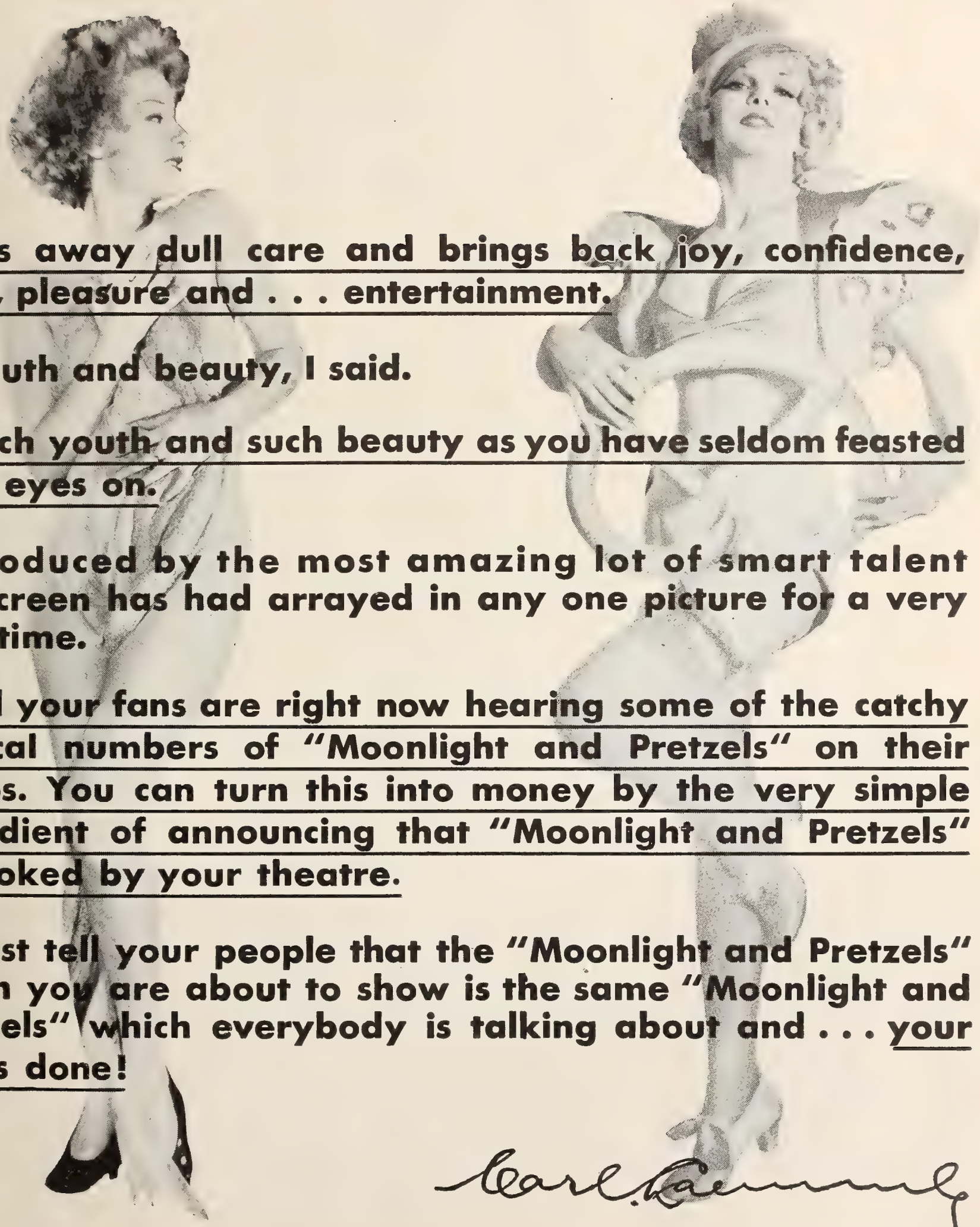
All in one smart, showy, noisy, glad mixture of fun and frolic and moonlight and . . . pretzels.

I've tried this title "Moonlight and Pretzels" on people who know nothing about the show business, and people who know everything about it.

Without exception it brings a gleam to their eyes.

It's not just a movie title. It's not just another "musical" picture. It is the new spirit of the times, the spirit which

TITLE IN YEARS



drives away dull care and brings back joy, confidence, hope, pleasure and . . . entertainment.

Youth and beauty, I said.

Such youth and such beauty as you have seldom feasted your eyes on.

Produced by the most amazing lot of smart talent the screen has had arrayed in any one picture for a very long time.

All your fans are right now hearing some of the catchy musical numbers of "Moonlight and Pretzels" on their radios. You can turn this into money by the very simple expedient of announcing that "Moonlight and Pretzels" is booked by your theatre.

Just tell your people that the "Moonlight and Pretzels" which you are about to show is the same "Moonlight and Pretzels" which everybody is talking about and . . . your job is done!

Carl Laemmle

THEATRE RECEIPTS

The total of theatre receipts from 111 houses in 20 major cities of the country for the calendar week ended July 8, 1933, reached $1,090,391, an increase of $46,842 over the previous calendar week, ended July 1, when 110 cities in 20 cities reported an aggregate gross of $1,043,549.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Hold Me Tight" (Fox) and "The Silk Express" (W. B.)	6,500	"Private Detective 62" (W. B.) and "It's Great To Be Alive" (Fox)	6,500	
Keith's	3,500	30c-50c	"The Big Brain" (Radio)	15,000	"What Price Innocence?" (Col.)	16,500	High 12-5 "Frankenstein" 27,000 Low 3-9-33 "When Strangers Marry" 12,000
Loew's State	3,700	25c-50c	"Hold Your Man" (MGM)	16,000	"Midnight Mary" (MGM)	17,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-9-33 "Men Must Fight" 11,000
Metropolitan	4,350	30c-65c	"I Cover the Waterfront" (U.A.)	28,000	"Jennie Gerhardt" (Para.)	36,000	High 1-31 "No Limit" 44,500 Low 3-9-33 "King of the Jungle" 26,500
Paramount	1,800	30c-50c	"Hold Me Tight" (Fox) and "The Silk Express" (W. B.)	9,000	"Private Detective 62" (W. B.) and "It's Great To Be Alive" (Fox)	9,500	
Buffalo							
Buffalo	3,500	30c-55c	"I Cover the Waterfront" (U.A.)	14,700	"College Humor" (Para.)	11,000	High 3-28 "My Past" 39,500 Low 3-24-33 "Our Betters" 9,800
Century	3,000	25c	"The Big Cage" (U.) and "I Love That Man" (Para.)	6,000	"The Barbarian" (MGM) and "The Silk Express" (W.B.)	5,800	High 2-14 "Cimarron" 25,600 Low 5-12-33 "Grand Slam" and "Past of Mary Holmes" 4,200
Hippodrome	2,100	25c-40c	"Gold Diggers of 1933" (W.B.) (3rd week)	13,400	"Gold Diggers of 1933" (W. B.) (2nd week)	11,200	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (7th week)	700	"Be Mine Tonight" (U.) (6th week)	500	
Lafayette	3,300	25c	"A Study in Scarlet" (World Wide) and "High Gear" (Goldsmith)	6,000	"Ann Carver's Profession" (Radio) and "Dangerous Crossroads" (Col.)	5,100	High 4-11 "Ten Cents a Dance" 24,100 Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads" 5,100
Chicago							
Chicago	4,000	35c-68c	"College Humor" (Para.)	48,000	"I Loved You Wednesday" (Fox)	35,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-50c	"I Love That Man" (Para.)	6,800	"The Woman I Stole" (Col.)	5,000	High 2-7 "Doorway to Hell" 38,170 Low 6-27-33 "The Woman I Stole" 5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W. B.) (2nd week)	25,000	"Gold Diggers of 1933" (W.B.) (1st week)	36,500	High 3-7 "My Past" 46,750 Low 6-9-33 "Reunion in Vienna" 11,300
Palace	2,509	35c-75c	"Professional Sweetheart" (Radio)	25,000	"Melody Cruise" (Radio)	17,000	High 4-2-32 "Cheaters at Play" 33,000 Low 5-25-33 "Below the Sea" 14,000
Roosevelt	1,591	25c-50c	"Private Detective 62" (W. B.)	8,000	"Jennie Gerhardt" (Para.)	7,800	High 4-11 "Dishonored" 30,350 Low 3-3-33 "Luxury Liner" 6,200
United Artists	1,700	25c-50c	"The Warrior's Husband" (Fox)	7,000	"The Little Giant" (F. N.) (2nd week)	7,000	High 3-21 "City Lights" 46,562 Low 3-17-33 "Perfect Understanding" 6,800
Cleveland							
Allen	3,300	15c-35c	"I Cover the Waterfront" (U.A.) (3rd week)	2,800	"I Cover the Waterfront" (U. A.) (2nd week)	3,800	High 1-30-32 "Hell Divers" 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Hippodrome	3,800	15c-35c	"The Woman I Stole" (Col.) and "The Sphinx" (Monogram)	3,400	"Night of Terror" Col.) and "Return of Casey Jones" (Monogram)	3,200	
RKO Palace	3,100	25c-40c	"Professional Sweetheart" (Radio)	4,800	"Melody Cruise" (Radio)	6,000	High 5-2 "Laugh and Get Rich" 40,000 Low 7-7-33 "Professional Sweetheart" 4,800
State	3,400	25c-40c	"When Ladies Meet" (MGM)	7,500	"Secrets" (U. A.)	6,000	High 12-5 "Possessed" 30,000 Low 6-23-33 "The Eagle and the Hawk" 5,000
Stillman	1,900	25c-35c	"The Nuisance" (MGM) and "Under the Tonto Rim" (Para.)	3,400	"The Devil's Brother" (MGM) and "The Girl in 419" (Para.)	3,500	
Warner's Lake	800	25c-55c	"Gold Diggers of 1933" (W. B.) (4th week)	3,300	"Gold Diggers of 1933" (W. B.) (3rd week)	5,300	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Aladdin	1,500	25c-40c	"Private Detective 62" (W. B.)	3,750	"Hold Me Tight" (Fox)	2,800	
Denham	1,700	15c-25c	"Parole Girl" (Col.)	2,200	"King of Jazz" (U.)	3,100	
Denver	2,500	25c-50c	"College Humor" (Para.)	6,000	"Hell Below" (MGM)	5,000	High 8-8 "Politics" 25,000 Low 6-29-33 "Hell Below" 5,000
Orpheum	2,600	25c-40c	"I Loved You Wednesday" (Fox)	5,200	"Diplomaniacs" (Radio)	5,000	
Paramount	2,000	25c-40c	"The Barbarian" (MGM)	2,000	"The Devil's Brother" (MGM)	2,500	High 1-10 "Hell's Angels" 22,000 Low 7-6-33 "The Barbarian" 2,000
Detroit							
Fisher	2,700	15c-40c	"Gambling Ship" (Para.) and "King of Jazz" (U.)	7,200	"When Ladies Meet" (MGM)	4,300	
Fox	5,100	15c-40c	"I Loved You Wednesday" (Fox)	15,400	"Hold Me Tight" (Fox)	12,800	
Michigan	4,000	25c-50c	"Jennie Gerhardt" (Para.)	8,100	"College Humor" (Para.)	7,300	
State	3,000	25c-50c	"Gold Diggers of 1933" (W. B.)	13,300	"Private Detective 62" (W. B.)	5,200	
United Artists	2,000	25c-50c	"Hold Your Man" (MGM) (2nd week)	4,300	"Hold Your Man" (MGM) (1st week)	8,800	
Hollywood							
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W.B.) (5th week)	24,017	"Gold Diggers of 1933" (W. B.) (4th week)	26,980	High 7-31 "Trader Horn" 36,000 Low 10-31 "Yellow Ticket" 9,000
W. B. Hollywood	3,000	25c-40c	"The Mayor of Hell" (W.B.)	13,000	"Ex-Lady" (W. B.)	10,000	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Indianapolis							
Apollo	1,100	25c-40c	"Best of Enemies" (Fox)	3,000	"I Loved You Wednesday" (Fox)	2,500	High 6-13 "Daddy Long Legs" 10,000 Low 7-1-33 "I Loved You Wednesday" 2,500
Circle	2,800	25c-40c	"Gold Diggers of 1933" (W. B.)	11,000	"The Working Man" (W. B.)	3,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Lyric	2,000	25c-40c	"Arizona to Broadway" (Fox)	4,000	"Emergency Call" (Radio)	5,000	.....
Palace	2,800	25c-40c	"Hold Your Man" (MGM)	5,000	"I Cover the Waterfront" (U. A.)	4,000	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Melody Cruise" (Radio)	4,500	"The Woman I Stole" (Col.) (and stage show) (25c-55c)	20,800	High 1-9-32 "Peach o' Reno" 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"When Ladies Meet" (MGM) (7 days and Sat. midnite show)	15,000	"The Barbarian" (MGM) (6 days and Sat. midnite show)	8,700	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-40c	"College Humor" (Para.) (7 days and Sat. midnite show)	9,300	"Private Detective 62" (W. B.) (7 days and Sat. midnight show)	4,500	High 2-27-32 "Shanghai Express" 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"The Little Giant" (F. N.)	3,500	"Lilly Turner" (F. N.)	1,600	High 1-10 "Girl of the Golden West" 8,000 Low 7-1-33 "Lilly Turner" 1,600
Los Angeles							
Criterion	1,610	25c-40c	"The Barbarian" (MGM)	2,503	.....		.....
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (12th week)	2,600	"Be Mine Tonight" (U.) (11th week)	2,500	.....
Loew's State	2,416	25c-40c	"I Loved You Wednesday" (Fox)	17,715	"Reunion in Vienna" (MGM)	17,669	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"Jennie Gerhardt" (Para.)	16,200	"College Humor" (Para.) (2nd week)	16,275	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Cocktail Hour" (Col.)	6,000	"Melody Cruise" (Radio)	6,800	.....
Tower	900	25c-40c	"Secrets" (U. A.) (3rd week)	5,284	"Secrets" (U. A.) (2nd week)	5,900	.....
W. B. Downtown	3,400	25c-40c	"The Mayor of Hell" (W. B.)	11,500	"Ex-Lady" (W. B.)	9,600	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
Minneapolis							
Century	1,640	25c-40c	"Midnight Mary" (MGM)	4,000	"Reunion in Vienna" (MGM)	4,000	.....
Lyric	1,238	25c-40c	"The Girl in 419" (Para.)	1,500	"I Love That Man" (Para.)	1,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-40c	"What Price Innocence?" (Col.)	4,500	"Melody Cruise" (Radio)	5,500	.....
State	2,300	25c-55c	"Hell Below" (MGM)	5,500	"International House" (Para.)	6,000	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (12th week)	1,000	"Be Mine Tonight" (U.) (11th week)	1,000	.....
Montreal							
Capitol	2,547	25c-60c	"Reunion in Vienna" (MGM) and "The Nuisance" (MGM)	7,500	"The Little Giant" (F. N.) and "Our Betters" (Radio)	8,500	High 1-10 "Just Imagine" 18,000 Low 7-7-33 "Reunion in Vienna" and "The Nuisance" 7,500
Imperial	1,914	25c-60c	"Les Bleus de l'Amour" (French)	1,500	"Les 28 Jours de Clairette" (French) (2nd week)	1,500	High 1-17 "Office Wife" 10,000 Low 7-7-33 "Les Bleus de l'Amour" 1,500
Loew's	3,115	25c-65c	"Peg O' My Heart" (MGM) and "Picture Snatcher" (W. B.)	9,000	"Central Airport" (F. N.) and "Life of Jimmy Dolan" (W. B.)	10,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-7-33 "Peg O' My Heart" and "Picture Snatcher" 9,000
Palace	2,600	25c-75c	"When Ladies Meet" (MGM)	9,500	"Hell Below" (MGM)	10,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Good Companions" (British) and "King of the Ritz" (British)	6,500	"Ann Carver's Profession" (Col.) and "Soldiers of the Storm" (Col.)	6,000	High 4-1 "City Lights" 22,500 Low 6-30-33 "Ann Carver's Profession" and "Soldiers of the Storm" 6,000
New York							
Cameo	549	25c-40c	"What Price Innocence?" (Col.) (2nd week)	2,250	"What Price Innocence?" (Col.) (1st week)	4,304	.....
Capitol	4,700	35c-$1.65	"Hold Your Man" (MGM)	46,182	"When Ladies Meet" (MGM)	44,704	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.) (2nd week)	18,788	"Gold Diggers of 1933" (W. B.) (1st week)	22,283	.....
Mayfair	2,300	35c-85c	"The Silk Express" (W. B.)	8,370	"Corruption" (Imperial)	6,500	High 12-12 "Frankenstein" 53,800 Low 5-31-33 "When Strangers Marry" 4,900
Palace	2,500	25c-75c	"I Loved You Wednesday" (Fox)	13,100	"Ann Carver's Profession" (Col.)	6,981	.....
Paramount	3,700	35c-99c	"College Humor" (Para.) (2nd week)	25,080	"College Humor" (Para.) (1st week-8 days)	33,800	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"The Woman I Stole" (Col.)	11,500	"Life of Jimmy Dolan" (W. B.) (2nd week)	7,000	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	35c-85c	"Samarang" (U. A.)	18,300	"Lilly Turner" (F. N.) (2nd week)	12,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Bed of Roses" (Radio)	61,240	"Melody Cruise" (Radio)	64,901	.....
RKO Roxy	3,700	25c-40c	"I Loved You Wednesday" (Fox) (4 days) "The Big Cage" (U.) (3 days)	13,534	"Adorable" (Fox) (4 days) and "Supernatural" (Para.) (3 days)	7,592	.....
Roxy	6,200	25c-55c	"Tomorrow at Seven" (Radio)	20,350	"Emergency Call" (Radio)	16,720	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"The Mayor of Hell" (W. B.)	19,033	"Baby Face" (W. B.)	14,740	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Jennie Gerhardt" (Para.)	3,000	"The Girl in 419" (Para.)	2,500	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"International House" (Para.)	6,000	"When Ladies Meet" (MGM)	3,800	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Best of Enemies" (Fox) (4 days)	1,100	"Heroes for Sale" (F. N.) (4 days)	1,600	High 1-24 "Under Suspicion"	7,200
			"It's Great to Be Alive" (Fox) (3 days)	900	"The Constant Woman" (World Wide) (3 days)	1,100	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Victoria	900	10c-35c	"Supernatural" (Para.) (4 days)	800	"King of Jazz" (U.) (6 days)	1,800		
Omaha								
Orpheum	3,000	25c-40c	"I Cover the Waterfront" (U. A.) and "It's Great to Be Alive" (Fox)	9,000	"Jennie Gerhardt" (Para.) and "The Nuisance" (MGM)	8,000	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"College Humor" (Para.)	7,750	"When Ladies Meet" (MGM)	7,250	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Looking Forward" (MGM) and "Best of Enemies" (Fox)	6,000	"Secrets" (U. A.) and "The Constant Woman" (World Wide) (25c-35c)	5,250	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,300	40c-65c	"Be Mine Tonight" (U.) (2nd week-6 days)	6,000	"Be Mine Tonight" (U.) (1st week-6 days)	7,200		
Arcadia	600	25c-50c	"Reunion in Vienna" (MGM) (6 days)	2,800	"Hell Below" (MGM) (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Jennie Gerhardt" (Para.) (6 days)	10,500	"Cocktail Hour" (Radio) (6 days)	8,500		
Earle	2,000	40c-66c	"Heroes for Sale" (F. N.) (6 days)	11,000	"Murders in the Zoo" (Para.) (6 days)	11,500	High 1-5-33 "Breach of Promise"	29,000
							Low 7-6-33 "Heroes for Sale"	11,000
Fox	3,000	35c-75c	"Arizona to Broadway" (Fox) (6 days)	20,000	"Best of Enemies" (Fox) (6 days)	14,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-15-33 "Whoopee"	14,000
Karlton	1,000	30c-50c	"Cocktail Hour" (Col.) (6 days)	2,800	"Professional Sweetheart" (Radio) (3 days)	900	High 5-2 "City Lights"	8,000
							Low 6-22-33 "The Woman I Stole"	2,500
Stanley	3,700	40c-65c	"Gold Diggers of 1933" (W.B.) (4th week-6 days)	12,000	"Gold Diggers of 1933" (W. B.) (3rd week-6 days)	16,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"The Mayor of Hell" (W. B.) (6 days)	7,000	"The Girl in 419" (Para.) (6 days)	6,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Blue Mouse	669	25c	"Be Mine Tonight" (U.)	2,000				
Broadway	1,912	25c-40c	"The Nuisance" (MGM)	6,000	"Made on Broadway" (MGM)	4,800	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Bondage" (Fox)	1,800	"King of Jazz" (U.) (2nd week)	3,000		
Music Box	3,000	25c-50c	"Gold Diggers of 1933" (W.B.)	12,000				
Oriental	2,040	25c-35c	"The Silver Cord" (Radio)	2,000	"Be Mine Tonight" (U.) (2nd week)	3,400		
United Artists	945	25c-40c	"The Warrior's Husband" (Fox)	4,000	"The Little Giant" (F. N.)	5,000	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
El Capitan	2,900	10c-35c	"Today We Live" (MGM)	11,000	"Out All Night" (U.)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 11-5-32 "Speak Easily"	10,500
Fox	4,600	10c-35c	"Soldiers of the Storm" (Col.) and "Forgotten" (Chesterfield)	9,700	"World Gone Mad" (Majestic) and "Kiss of Araby" (Freuler)	9,000	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"Cocktail Hour" (Col.) and "Carnera-Sharkey Fight" (Sportfilms)	14,600	"Melody Cruise" (Radio)	12,500	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Jennie Gerhardt" (Para.)	11,000	"College Humor" (Para.)	17,500	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"The Nuisance" (MGM) and "I Love That Man" (Para.)	9,000	"Ex-Lady" (W. B.) and "Supernatural" (Para.)	6,000		
United Artists	1,200	25c-50c	"King of Jazz" (U.)	6,000	"I Cover the Waterfront" (U. A.) (2nd week—6 days)	7,000		
Warfield	2,700	35c-90c	"Baby Face" (W. B.)	13,000	"I Loved You Wednesday" (Fox)	15,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"I Cover the Waterfront" (U.A.)	3,750	"Melody Cruise" (Radio)	4,250		
Fifth Avenue	2,750	25c-55c	"International House" (Para.)	7,000	"Reunion in Vienna" (MGM)	6,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Hidden Gold" (U.)	3,500	"Black Beauty" (Monogram) and "The Iron Master" (Allied)	3,500	High 1-10 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-50c	"Gold Diggers of 1933" (W. B.)	7,500	"I Cover the Waterfront" (U. A.)	4,750	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Jennie Gerhardt" (Para.) and "Hold Me Tight" (Fox)	5,750	"Warrior's Husband" (Fox) and "I Love That Man" (Para.)	5,000	High 1-10 "Paid"	18,000
							Low 6-24-33 "Made on Broadway"	4,500
Roxy	2,275	25c-50c	"King of Jazz" (U.)	6,500	"Cocktail Hour" (Col.)	6,000		
Washington								
Columbia	1,232	25c-40c	"The Constant Woman" (World Wide)	3,250	"Sunset Pass" (Para.)	2,500		
Earle	2,323	25c-66c	"Heroes for Sale" (F. N.)	12,500	"Baby Face" (W. B.)	12,500		
Fox	3,434	25c-66c	"Midnight Mary" (MGM)	22,000	"The Girl in 419" (Para.)	20,000		
Loew's Palace	2,363	35c-55c	"Hold Your Man" (MGM)	13,200	"Peg O' My Heart" (MGM)	12,500		
Metropolitan	1,600	25c-55c	"Gold Diggers of 1933" (W.B.) (3rd week)	3,000	"Gold Diggers of 1933" (W. B.) (2nd week)	4,800		
RKO Keith's	1,832	25c-55c	"What Price Innocence?" (Col.)	4,200	"Melody Cruise" (Radio)	5,500		

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

MAN'S LAND, A: Hoot Gibson—Played this one during the hottest spell of the month and had a band concert for opposition. Results in two days were just a trifle more than film rental. The picture is just average. Recording on film very good. Played June 21-22.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—A picture of the old meller drama type, but a knockout from every angle. Sell the fact that it is taken from the True Story Magazine, and you have a box office cinch. Running time, 67 minutes. Played May 19-20.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—Excellent production, excellent story, excellent acting, and superb directing, but too high-class for the average patron. Business average. Running time, 89 minutes. Played June 19-20.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

COCKTAIL HOUR: Bebe Daniels—This picture may be okay for the de luxe houses, but out here in the country it moves too slow. Ten years ago, Bebe was a drawing card. Today she is ancient history. People here want pictures with more comedy and action. Sound was only fair. Played June 24-25.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

FIGHTING FOR JUSTICE: Tim McCoy—Another good Columbia western. A fast moving picture well liked by the type of people that sees these pictures. Running time, 60 minutes. Played July 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN AGAINST WOMAN—Jack Holt, Lillian Miles—A very good program picture. Played on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN OF ACTION: Tim McCoy—Played on double bill with "Transatlantic" (Fox) and made a satisfactory Saturday show. Both quantity and some quality. The more you give them, the more they expect for nothing.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OBEY THE LAW: Leo Carrillo—Only fair picture. No drawing power for adults, but due to the fact that Dickie Moore plays in it, it will draw the kids. Play this only one day and then at Kiddies' matinee (if you have them). Carrillo not liked here and business was only fair. We would like to see more good pictures and pray that the producers will get away from these gangster pictures. Running time, 70 minutes. Played June 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—A mighty fine and entertaining picture, one of the best that Columbia has given us. The crowd praised this picture highly. Give it a little extra advertising. We are sorry that we did not run it two days instead of "Below the Sea." Played June 27.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—An excellent melodrama filled with lots of fast action. Splendid program for bargain night. This kind of a picture always make a hit with the kids. Recording on film very good. Played June 29.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Still more praise to the action type production. Nothing big, yet bigger than any supposedly masterpiece put out this season. Played June 9-10.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SPEED DEMON: William Collier, Jr., Joan Marsh—The racing scenes are very exciting, the rest of the story is rather thin. Business off, due to hot weather. Played June 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STATE TROOPER: Evalyn Knapp, Regis Toomey—Another one of the ace melodramas that Columbia has turned out this season. If only the other producers would have the nerve to put out something like this, instead of the mush that is being dished out, the small town exhibitors would have it soft. Great for Saturday. Running time, 68 minutes. Played June 2-3.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—This is a very pleasing picture. Story good, acting fine, played on a double bill and satisfied a Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SUNDOWN RIDER, THE: Buck Jones—Excellent western. Plenty action. Clean and a good story. No smut in this one. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

VIRTUE: Carole Lombard, Pat O'Brien—This number has its share of entertainment, and should please, even though it hasn't much drawing power. We played it on bargain night, so it went over nicely, in spite of the hottest June day in this state in 63 years. You can sell this picture exactly the same as "Pick Up," as the similarity of the two films seems almost plagiarism.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

First National

BLONDIE JOHNSON: Joan Blondell, Chester Morris—"Blondie" moves along at a rapid pace, and keeps the customers tense and excited. Joan Blondell is extremely popular here, and no one can deny that the girl is good. Played it on Friday and Saturday to unusually good business. We recommend playing up "Blondie Johnson" as Joan Blondell's first starring picture, calling her "Miss Racketeer" in the ads, saying she is "out to get her man." Miss Blondell has had better pictures, but I cannot recall that she has ever given a better performance.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—Set this picture to replace a newer one that we did not believe would draw here, and it certainly brought in the business. It's a little old, but would suggest small towns play it if they have not already done so. Played June 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—A fine bit of entertainment. Exceptionally good story which, when all is said and done, is the chief requisite of any picture. Barthlemess at his best and Tom Brown and Sally Eilers vie with him in making this just a darn good picture. Airplane stuff is fine. Director Wellman did a good job and he had something to work with. It's not often nowadays that you get such a combination, good story, good cast, good direction. Makes you wonder why they waste some of the film they do. Running time, 8 reels. Played June 25-27.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

ELMER THE GREAT: Joe E. Brown—The kind of show it is a pleasure to exhibit. Funny as they make 'em but clean. Joe is a favorite here, especially with the men and boys. Running time, 74 minutes. Played June 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Went over in great style on Sunday and Monday. Big business on first day matinee, because it's a natural for the kids. You know how to sell Joe E. Brown. Go to it.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

ELMER THE GREAT: Joe E. Brown—I think this is the best Joe ever made. Pleased all, young and old. Clean and full of pep from start to finish. If you like comedy, do not pass this one. Running time, 74 minutes. Played June 21.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

EMPLOYEES ENTRANCE: Warren William, Loretta Young—This is an extra good entertaining picture. The star great and balance of cast good. Loretta Young always good and Alice White was there, too, with a lot of comedy. Played June 22-23.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LAWYER MAN: William Powell, Joan Blondell—This is a mighty good program picture. Better than lots of the specials. Both stars fine. Story good and interesting. All liked it. Played June 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LILLY TURNER: Ruth Chatterton, George Brent—A mighty sorry picture for the great Chatterton to appear in. After "Frisco Jenny" I thought perhaps she was headed for a comeback, but this has ruined any chance she might have had. From now on we show Chatterton pictures on our cheap admission night. Just another good star killed by poor stories. First, "The Crash," and now this mess. No star can overcome two pictures like these in one season. Running time, 65 minutes. Played July 2-3.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MIND READER, THE: Warren William—Pretty weak stuff. They just had nothing to do the week they made this. Lowest mid-week draw on record and I don't blame the folks much. Constance Cummings too good a lead to waste this way. Running time, 8 reels. Played June 21-22.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Some thought this picture adorable, others didn't like it. Pleased about 60%. Business below the usual Gaynor pictures. Our patrons will not accept pictures with foreign locale. Too much pomp that did not spell entertainment, although lavishly produced and music okay. Running time, 83 minutes. Played June 18-19-20-21.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

BEST OF ENEMIES: Marian Nixon, "Buddy" Rogers—It is one swell picture. Dandy family entertainment. Play it on your best days and get behind it for it will make you money. Pleased 100%. This is the kind of entertainment people want, so why not give it to them. Done good business with weather 104°. Played Sunday-Monday, June 25-26.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

CAVALCADE: Clive Brook, Diana Wynyard—A marvelous production killed by cockney English accent. Some walkouts, some good comments. Must be put over to the better class of trade or will be a terrific flop. This should have been the big draw of the year but misses by a mile. Running time, 110 minutes.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Not so hot at the box office, but a great picture, and no intelligent person can deny it. Sure wish pictures of this type would go over. They certainly deserve it! A great cast, a fine production, altogether, an immeasurably splendid production. Play it for prestige. —Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

CAVALCADE: Clive Brook—This is the poorest so-called special I ever ran. Nothing to it but a lot of noise. Clive Brooks was the only one you could understand. Running time, 105 minutes. Played July 2-3.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

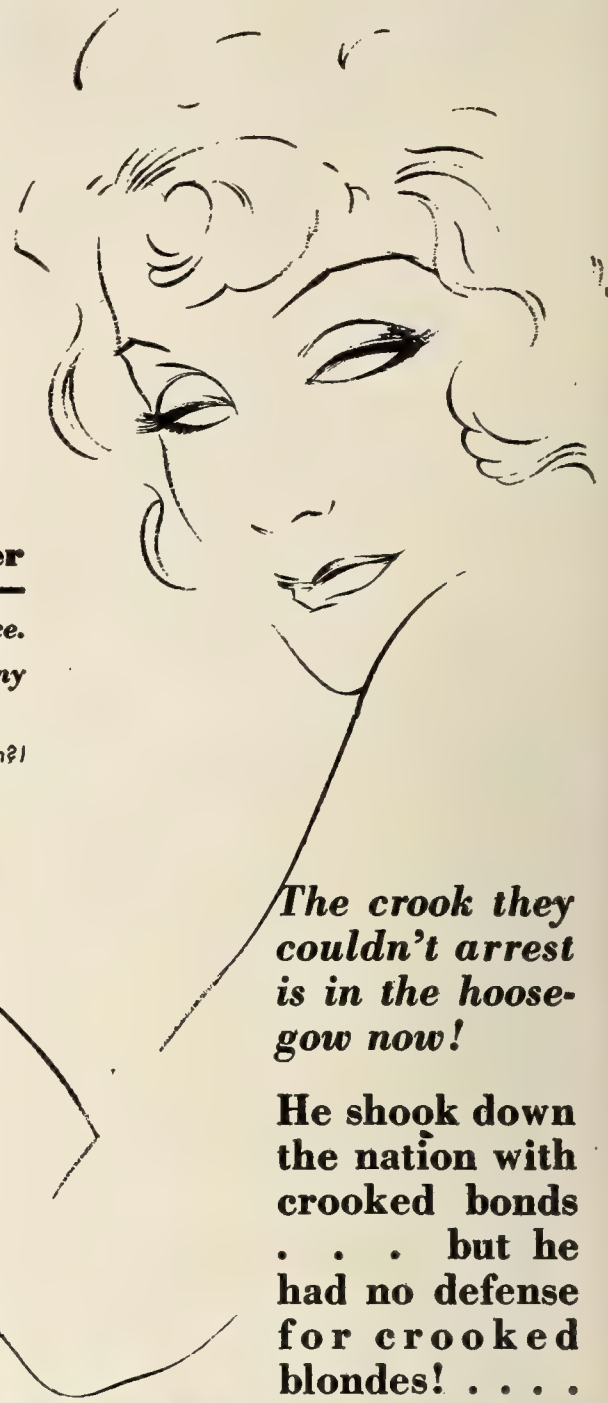
CAVALCADE: Clive Brook, Diana Wynyard—It knocked them cold in New York; they stood up on the seats and yelled in Chicago; it laid them in the aisles in Kansas City, while in Clyde it nose-dived with a dull, sickening thud. Just try and ram that English lingo down the throats of an American small town audience and see how far you get. If you have not shown it yet you have a pain in the neck coming. and before the run is finished the pain will be at the end of your spine. It's more spinach, and I say to hell with it. Running time, 110 minutes. Played June 17-18-19 to less than film rental.—F. S. Crane, Plaza Theatre, Clyde, Kansas. General patronage.

GOLDEN WEST, THE: George O'Brien—Played this one a little old, but it seemed to please. The result was a fair business. Plenty of Indians and action for Saturday crowd. Played June 9-10.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory, El Brendel, Buster Phelps—Excellent. Played this Saturday matinee and it pleased 100 per cent. Buster Phelps is a wow. A grand family show. Comedy, romance, drama, it will please them all from six to a hundred six. Not an unfavorable comment.

HOT from the HEADLINES

TODAY'S BIG NEWS
in a 3 STAR SHOW
CRAMMED WITH
CROWD-PULL!



I'm
Max Werner

I got infloonce. Nobody's got any hold on me!
(Oh, Yeah?)

The crook they couldn't arrest is in the hoose-gow now!

He shook down the nation with crooked bonds . . . but he had no defense for crooked blondes! . . . .

"BRAIN"

The Little Napoleon of wildcat finance . . . his life and love

With

GEORGE E. STONE
PHILLIPS HOLMES
FAY WRAY

Minna Gombell, Reginald Owen, Lilian Bond, Reginald Mason, Sam Hardy, Lucien Littlefield

Directed by George Archainbaud. Samuel Bischoff, associate producer.

"Okay"
Says the National Exhibitor

RKO Radio Pictures

The hottest June 9th in Baltimore's history couldn't keep 'em away!

BIGGEST OPENING IN SEVEN WEEKS. AUDIENCE APPLAUD PICTURE. GIVE US MORE LIKE IT.

—I. M. Rappaport
Hippodrome Theatre

Boston went wild about it too!

"SWELL PICTURE"
—said Boston Globe

"UNEXPECTED TREAT"
—said Boston Record

"Reaching a new high in drollery"
—said Boston Transcript

"This bolt of celluloid swooped down on the unsuspecting audience, striking a note of hilarity which hasn't been equalled in many moons"
—said Boston Transcript

"PROFESSIONAL SWEETHEART"

With GINGER ROGERS
NORMAN FOSTER
ZASU PITTS
FRANK McHUGH
Allen Jenkins, Gregory Ratoff,
Edgar Kennedy, Lucien Littlefield

IN THE BIG CITIES . . .
IN THE SMALL TOWNS . . .
YOUR SWEETHEART!

Directed by William Seiter from the story by Maurine Watkins
Merian C. Cooper, producer

An **RKO RADIO Picture** *of course!*

A COLD FACT *about* RKO-RADIO'S HOT WEATHER HITS

•

Every showman knows by this time that "we're not keeping 'em on ice!" . . .

•

RKO IS RELEASING MONEY PICTURES NOW!

Wish I could book one once a week as good as this for family night.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HANDLE WITH CARE: James Dunn—Just the kind of pictures Fox has been making all year. They are either good pictures with no drawing power, or terrible pictures that disgust the patrons. Let us hope that they don't rest on the merits of "State Fair" all year. Business fair. Played June 26-27.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HELLO SISTER: James Dunn, Boots Mallory—Did not see it, but patrons reports were "very poor" and box office reports were not much better. Help! Murder! Fox is killing Jimmy Dunn—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Their best since "Bad Girl," thoroughly enjoyed by all. Business normal. Running time, 71 minutes. Played June 25-26-27-28.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

HUMANITY: Boots Mallory—A money loser. Does not give satisfaction. Don't see how even Fox can make money on this.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien, Edna May Oliver—A semi-musical that a producer that knew what it was all about would have made a real box office picture, but it misses that by a slight margin due evidently to cheapening the production after it had started; at least that is the impression that it gives. Also this new star Roulien is decidedly hammish in his portrayal of the last man in the world. He has the appearance of being camera conscious most of the time during the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien, Edna May Oliver—Something different. Pleased all patrons, young and old. Plenty of music all the way. Running time, 75 minutes. Played June 23-24.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

ME AND MY GAL: Spencer Tray, Joan Bennett—A dandy little picture that will please after you get them in, but just try to get them in. It is suicide to run pictures of this caliber during the hot months. Business off on bargain nights. Played June 28-29.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

ROBBERS' ROOST: George O'Brien—It seems that the only thing Fox can make is westerns, and they are just fair. Business below normal. Running time, 64 minutes. Played June 23-24.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Here's a type picture that, affectionately speaking, has "it," and does it deliver at the box office! Will Rogers has a large following due to his radio talks and daily paper articles. Played June 5-6.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Gave very good satisfaction. Business fair. Played June 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TOO BUSY TO WORK: Will Rogers—Drew the usual Rogers fans. Well liked. Played June 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

TRANSATLANTIC: Edmund Lowe—Played on double bill with "Man of Action" (Columbia) and made a satisfactory Saturday show. Both quantity and some quality. The more you give them the more they expect for nothing.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex, David Manners—A very good production. Personally thought it a knockout and the majority of patrons liked it. However, there will be a few in the small towns who are bound to pan a costume picture like this, but the better class of trade will like it.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—Another artistic one from Fox. Photography and scenery marvelous. Loretta Young very lifeless in her part. Animal scenes very good. A good production that somehow misses.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

Invincible

FLAMING SIGNALS: Noah Beery, Marceline Day—Just a picture. Did not strengthen the program much.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

M-G-M

BARBARIAN, THE: Ramon Novarro, Myrna Loy—This is romantic stuff—desert nights, a tropical moon, passion on the sands, and all that sort of thing and must be sold directly to women. It should be plugged along the lines of "The Pagan," although, if memory serves me right, it is not nearly so good as the earlier picture. However, "The Barbarian" is entertaining, and if advertised along simple, yet more or less passionate lines, it should draw. Like this: "Romantic Ramon Novarro, loving fiercely, in 'The Barbarian' with Myrna Loy."—"Women could not resist him, and you are no exception."—"He kidnapped and held her captive in his desert palace—the only ransom was her love."—"While she bathed in the pool of rose petals—he watched—with burning passion in his eyes." You can't tell them it's a great picture (it isn't even a very good one), so if you launch on a freak advertising campaign you may be able to hold most of the business you would otherwise lose, because Ramon Novarro doesn't mean much at the box office anymore. Played Sunday and Monday. Good business.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

DIVORCE IN THE FAMILY: Jackie Cooper, Conrad Nagel, Lois Wilson—Excellent family picture. Suited fine for Friday-Saturday trade. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

FAST WORKERS: John Gilbert, Robert Armstrong, Mae Clarke—As usual we can not get a play on a picture that Gilbert is starred in. His voice does not record well; it has a peculiar toneless quality that does not add to the picture. The picture has some action and should have got money, for Armstrong and Mae Clarke are liked but John Gilbert is too much of a liability to put any picture over here. Played Friday and Saturday. A good picture for those days had anyone headed the cast but Gilbert.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FAST WORKERS: John Gilbert, Mae Clarke—The star with the help of Robert Armstrong and Mae Clarke made a fair program picture out of this thin story. Some liked it and others said just another picture, and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—A star in Metro's crown for this one. A wonderful picture but small crowd. Pleased 100 per cent. Running time, 86 minutes. Played June 26-27.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—One of the best pictures we ever played. But it did not draw at the box office. They don't want the truth nowadays. This picture had ought to be played in every school in America. They need the education this picture teaches. Story facts, and the acting wonderful.—Played June 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Here's a super special, so Metro said, with great possibilities! It hasn't pleased anyone, anywhere, at any time. It has all the advantages that constitute an extraordinary flop. Failed to get even rental and played it at almost half of what they first wanted for rental. Entertainment value is good for less than one-half of one per cent. Played May 8-9.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

HELL BELOW: Robert Montgomery, Madge Evans—A marvelous picture, full of thrills and excitement from beginning to finish. Only Metro could produce such a picture as this. We cannot begin to tell you of the story, but by all means play it and give it all the time you can. We had some critics say it was the best picture they have ever seen and after you play it you will agree with them. Business above average. Running time, 106 minutes. Played June 29-30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NUISANCE, THE: Lee Tracy—Here's a honey. Story just suited for Lee Tracy, and how he puts it over. And that's not all. He had wonderful support. Frank Morgan portrays a character that reminds one of Lionel Barrymore; in fact the similarity is uncanny. Madge Evans blossoms forth as never before and Charles Butterworth as Tracy's "stooge" could not be improved. Give us more of this type and Lee Tracy will mean something at the box office. Oodles of good comedy and it drew better than usual. Played June 25-26.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—Strictly a class picture, one on which the opinions of our patrons were much divided. Some thought it great and others did not care for it. But that is the way with pictures of this type. There is no question but what the director did a good job following the historical angle of Russia during the reign of the Romanoffs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PEG O' MY HEART: Marion Davies, J. Farrell MacDonald, Onslow Stevens—A nice clean picture, a little gooey in spots, but Metro has done nice work in bringing back this old favorite. There are some beautiful voices in the old Irish songs that help out and you can play it as a good picture for the family. Clean, wholesome entertainment, with a great pooch in Michael, the mutt. You won't have to hide when they come out on this one. If you can get in on a reissue, the picture will please them. I will say this much: it is done better than many of the old pictures that have been brought back, only to take a nose dive at the box office.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—A wonderful picture expertly produced, directed and the acting is marvelous. We cannot recommend this picture too highly. Give all the playing time you can stand. However, this is not the type of picture for the small towns, as only the high class of people will be able to understand it. Business was only fair owing to the heavy drama, but it is the year's best picture. Running time, 122 minutes. Played June 26-27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—It's a mighty big historical picture, in fact, too big for a small town theatre and it takes from 7:30 P. M. till almost 12 o'clock midnight to complete two showings. No more of its kind for me, I truly hope. When the last showing was over I sure had one big job waking them up and getting them out. As my theatre is kept cool there were several sleeping miles and miles a minute. It was the young folks who were asleep. So you see it is a picture for the older set in a town like mine. Running time, 130 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Just about as sorry a picture as produced, from an entertainment and more important productive angle. I am at a loss to understand why any producer will produce these Chinese pictures. I have yet to see my first one click. My patrons shy around them like horses did the first autos. Played May 29-30.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—This is another of Metro's much-a-do-about specials that go through their regular routine of flopping. It is awful hard for Metro to turn out a good program picture during these much needed times, besides clotting up theatre attendance with such pictures as their super-specials, which turn out to be only "super-chargers." Played May 22-23.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

Paramount

DEVIL IS DRIVING, THE: Edmund Lowe, Wynne Gibson—All I can say for this one, just another picture that has no drawing power after the first night's showing. At least that is what it did for me. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—While this is another of the cycle of "air" pictures it is very good and pleased with a fair draw. But my patrons are fed up on "air pictures." If they were stretched out over a period it would not be so bad, but they come in bunches of close releases; that makes it monotonous. Played June 27-28.—Joe Hewitt, Lincoln Theatre Robinson, Ill. Mixed patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant—Dramatic air stuff, well played. Four good names here in March, Grant, Carole Lombard, and Jack Oakie. Played Friday and Saturday. Average business.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

HELLO EVERYBODY: Kate Smith—Business terrible, the worst in the history of the house. Show pleased the few who came. Played June 28-29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MURDERS IN THE ZOO: Charlie Ruggles, Lionel Atwill—Very good picture of its type; Charlie Ruggles was the main attraction here. Our patrons fed up on murder pictures. Running time, 62 minutes. Played June 22-23-24.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—A batch of the worst recording ever put through my projector. Simply wore the volume control out running it up and down. Evidently it was this bird's first attempt at recording. Clark Gable's miscast, that is, providing he would fit in any part. Carole Lombard did very well with the little two-bit part she had. Not so hot, says I, not even fair.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SHE DONE HIM WRONG: Mae West—This little picture knocked them for a loop. Plenty snappy. My folks delighted with it. Mae West, bless her, is a real trouper. This is a splendid picture. Tell 'em it's raw. Try to make it worse than it is. They'll be crazy to see it. It has enough life to make it good. Well acted. Splendid sound, good cast.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

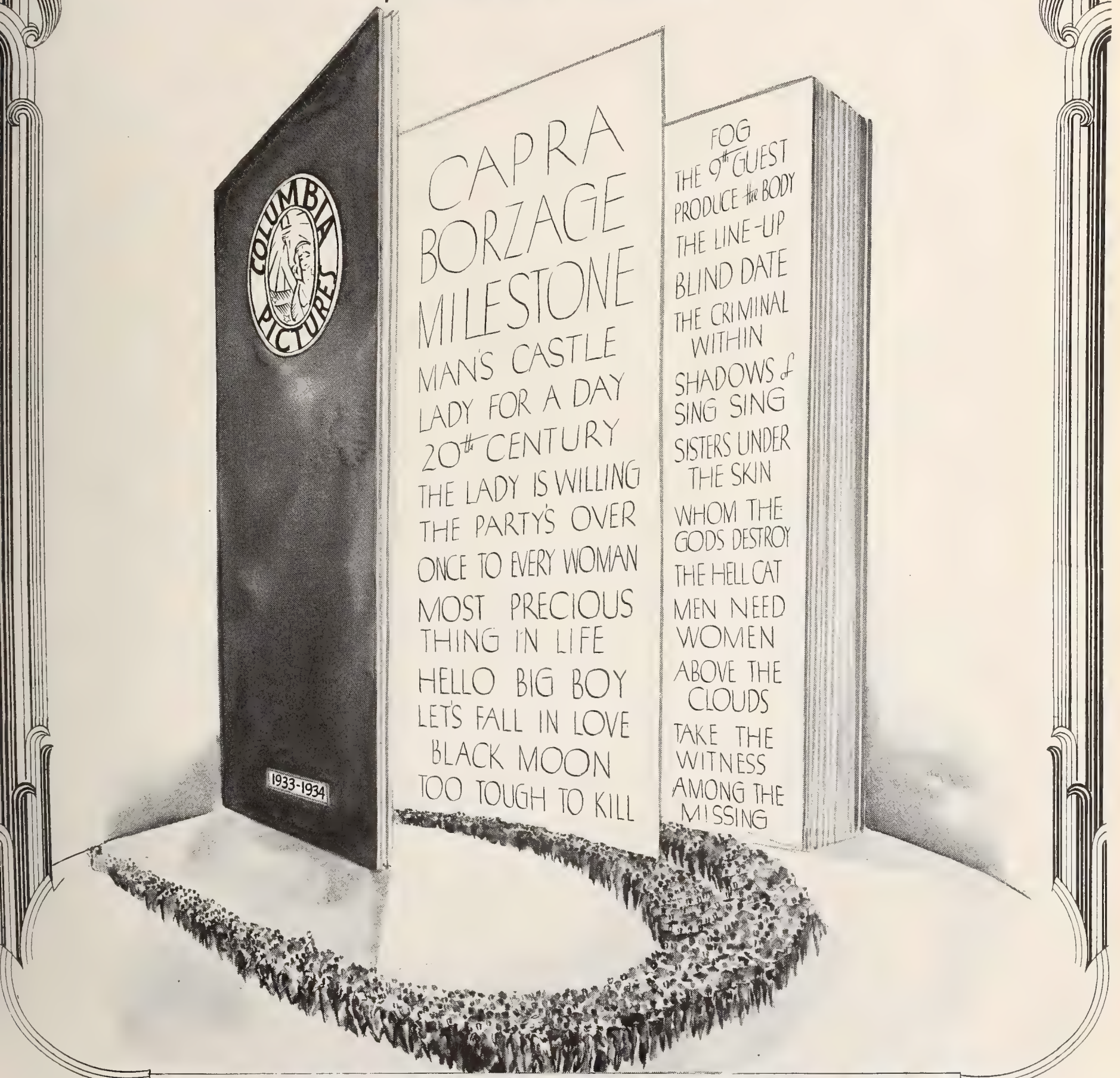
SONG OF THE EAGLE: Richard Arlen, Mary Brian, Charles Bickford—A fairly entertaining picture that did fairly good Saturday night business. Rather hard to sell. The "beer" angle doesn't mean much any more. Once you get a thing you don't care to hear about it after that.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—This type picture usually pleases them, more so with the combination of March and Colbert. March has developed fast and consistently since "Dr. Jekyll and Mr. Hyde" into one of the screen's greatest actors. Played June 2-3.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—A

THE GATEWAY TO GREATER BOX-OFFICE

for 1933 · 1934



March Forward with Columbia!

good Zane Grey western that isn't too rough to please average audience. Personally thought Erwin's best performance recently. Played June 16-17.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

RKO

BILL OF DIVORCEMENT, A: John Barrymore—Good work by a great cast. Drew some of the highbrows who seldom come to pictures, and did fair business. Played June 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHRISTOPHER STRONG: Katharine Hepburn—Another crow from RKO. Boy, oh boy, will RKO ever quit sending us these rotten box office pictures. This one takes the prize as a box office lemon, drawing very little first night, and almost nothing the second. This is one of those pictures where the whole cast talks English as it's talked in dear old England and you can understand about every tenth word. Hepburn does her best with a bad story that was made worse by the treatment it was given. Lots of walkouts on this one. Played June 28-29.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CHRISTOPHER STRONG: Katharine Hepburn, Ralph Forbes—This girl Hepburn that is the composite of Garbo and Dietrich by all reports has suffered in this picture. The picture is dialogued to death, there are about six reels that is nothing but talk. RKO seems to have the propensity to give their women stars stories that do not click. I can't for life of me see why they are not smart enough to build up this star with different stuff than this lemon "Christopher Strong." Its title should have been "Christopher Weak," and no one would have kicked on the title and say that it did not represent the picture, for it did. They did the same thing with Bennett until she was not worth a nickel at the box office and now they are doing the same thing with an actress that, given the right kind of stories, should go far. But they will have to come better than this one, if she keeps out on top.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CONQUERORS, THE: Richard Dix, Ann Harding—Wonderful picture, a little old, but very timely. Drew well first night. Running time, 85 minutes. Played July 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CONQUERORS, THE: Richard Dix, Ann Harding—Old but extremely good. Very timely story material excellently handled. Should go over in any small town late as it is and you can pick it up right. Local conditions hurt the draw the days we ran it but it was worth running. I agree with many previous reports. We all know babies have to be born and have been for many years, but the screen is no place to reveal the fact to the present younger generation and the kids. Running time, 9 reels. Played June 18-20.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—This picture appears to have been just thrown together without rhyme or reason; the same people that made "Cuckoos" and "Rio Rita" with this pair evidently have lost what it takes to make a picture with this pair. The poorest they have had and evidently something went wrong with the recording, for some of the talk is not plain and it is not in the system, which is W. E.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREAT JASPER, THE: Richard Dix—A picture that did not draw and did not give 100 per cent satisfaction. The story a little raw. The acting good for what they tried to make out of the story, but these little snappy spots in the pictures are keeping patrons away from the theatres and putting us all out of the picture business. We will have to go back to stock companies and vaudeville to get the admissions back and get patronage. Played June 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING KONG: Fay Wray, Bruce Cabot—The best faked picture we have ever seen. Good drawing power, and pleased all, even though many of the kids were scared. One picture of this type is enough. Running time, 100 mintes. Played June 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LUCKY DEVILS: Bill Boyd—Exciting picture that seemed to please, but I still think it's wrong to expose these screen illusions. Played June 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LUCKY DEVILS: Bill Boyd—One of the fastest thrill pictures ever screened. Plenty good for any theatre in any town. You tell 'em not big names, but these people can act rings around two-thirds of the so-called big shots. It has everything to please. A real audience picture. Grab it, boost it, play it for a run. They will come a second time to see it.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LUCKY DEVILS: Bill Boyd—This is a mighty good program picture. Pleased them all. Played June 20-21.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEN OF AMERICA: Bill Boyd—Good week-end picture. Not a cowboy opera but a pretty good yarn well told and should prove satisfactory anywhere that action is needed on Saturdays, yet it's above the usual run of shoot 'em ups. Running time, 7 reels. Played June 23-24.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

PAST OF MARY HOLMES, THE: Helen MacKellar, Eric Linden—Just another picture but better than the RKO average. Running time, 62 minutes. Played June 25-26.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SAILOR BE GOOD: Jack Oakie, Vivienne Osborne—Good, funny picture, played on a double bill. Gave satisfaction. Played June 15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—One of those pictures where nearly everyone gets killed, and the balance get a nervous breakdown, including the audience. Who ever told Sidney Fox that she could act. She must be camera shy, as one never got a glimpse of her face. Running time, 76 minutes. Played June 21-22.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Very good picture of its kind. Played June 2-3-4.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—A fine circus picture. Beatty is great and picture exciting, but my patrons are sick of animal pictures. Running time, 80 minutes. Played June 30-July 1.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DESTINATION UNKNOWN: Pat O'Brien, Ralph Bellamy—A strange mixture of religion and rum running, and it seemed to please our crowd on our cheap admission night. They try to work the miracle man stunt in this one, but it falls rather flat and is liable to offend church people. Drew average business for us. Played June 30.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

DESTRY RIDES AGAIN: Tom Mix—One of the best Tom Mix pictures released. Wonderful entertainment for the entire family. Box office very good. Running time, 53 minutes. Played June 28-29.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

KING OF JAZZ: Paul Whiteman—This is the reissued picture and it has been cut down some. There is not so much of Paul and more of the other acts. A welcome change and the picture is great entertainment from every angle. The ballet work of the Russell Markert dancers is marvelous in precision and beauty. This will give Universal a chance to get some of their money back when they came out behind the gun on musicals with this one. Well liked and the patronage that it drew shows that they are ready for a change to good musicals, but it is my opinion that if they are not made in color they will flop.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KING OF JAZZ: Paul Whiteman—A timely revival of the most glorious musical ever produced, and was greatly enjoyed. Excellent drawing power.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—This is a knockout. It's about the funniest thing we've ever thrown on our screen. It's rich, spicy, real and human. It sizzles and snaps and is entertainment plus. It will completely satisfy the most city-bred sophisticate, or the most countrified hick that ever came out of Mud Creek Center. It is positively the grandest comedy that you could possibly wish for. Yes, I'm raving, and in spite of the fact that I am probably the worst crab about what I laugh at in the whole state. I don't pretend to be one of the intelligentsia, but when I laugh at a show, as I did at this one, it's got to be good! "Out All Night" just couldn't be better, and in these times it's a regular tonic. Not since "The Cohens and Kellys" have we viewed a picture that dug so deep into the hearts and funnybones of our patrons. Never have I seen faces so completely pleased over a comedy. Slim and Zasu are at their very best here, and Laura Hope Crews as Slim's doting mother gives an unforgettable funny performance. The story is a natural for exploitation, and Zasu Pitts and Slim Summerville are positively the biggest money-making team on the screen today, bar none! Mr. Exhibitor, wherever you are, don't fail to play this picture. We know it will pack your house, as it did ours. We know it will give your patrons more honest-to-goodness enjoyment than they have had in years. We know you'll thank Universal for giving you a humdinger of a show. Perhaps we've made some pretty broad statements on this film—but "Out All Night" deserves every one of them—and more!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—Fair picture, but too overdone. There was too much picture for the story. Had it been cut in half, the production might have fitted the story. Running time, 72 minutes. Played June 12-13.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

PRIVATE JONES: Lee Tracy—An excellent picture as far as production and story goes, but you can't cram war pictures down the customers' throats. Business below average. Running time, 89 minutes. Played May 29-30.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—Pleasing entertainment. Good business. I hope they don't give any more suggestive lines to this pair, because they can be funny without being dirty. Played June 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—Nothing to this. No entertainment, just vulgar and smutty. My patrons are getting tired seeing such junk. These producers nowadays think it takes sex to make a good picture. They do not realize that what they want are pictures with clean stories, not sex. Too much sex is killing the picture business in these small towns today. When will the producers wake up and give us pictures with clean stories. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Warner

42D STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—Almost broke our house record. Can add nothing to what other exhibitors have said. Played June 24-25.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WORKING MAN, THE: George Arliss, Bette Davis—A fine picture for any night. I thought it Arliss' best picture. Pleased all who saw it but for some reason Arliss is not box office here. Think he is too good an actor for small town patronage. This picture cannot help but please all who see it. Running time, 67 minutes. Played June 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

World Wide

CONSTANT WOMAN, THE: Conrad Nagel, Leila Hyams—Very good program picture. Running time, 75 minutes. Played June 30-July 1.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CROOKED CIRCLE, THE: James Gleason, Zasu Pitts, Ben Lyon—A darn good audience picture. If you can get a full house the crowd will enjoy it. The best of the spooky pictures, spiced with much comedy contributed by Gleason and Pitts.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

HYPNOTIZED: Moran and Mack—Poor. A big flop at the box office. Running time, 71 minutes. Played June 25-26.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhod patronage.

MAN FROM HELL'S EDGES, THE: Bob Steele—A very good western. Bob Steele can be counted upon to put a lot of pep and action in his pictures. The western fans ate it up.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. General patronage.

Short Features

Columbia

BLACK SHEEP: Scrappy Cartoon—Very ordinary. But seemed to please.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

CURIOSITIES—This one is about average, but then the whole series should be discontinued. Why should the producers continue to put off something as sorry as this one on the exhibitors. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEAR 'EM AND WEEP: Lambs Gambol—I was mistaken. Thought that the Lambs Gambols could not get worse, but found out they could. Running time, too long.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HEAR 'EM AND WEEP: Lambs Gambols—This is the best comedy we have played from Columbia this season. However, it is only fair entertainment and not up to the standard comedies. Many songs of yesterday, and the music is very good. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAMBS ALL-STAR GAMBOL: Lambs Gambols—This is the second one of this group that we have shown. What I want to know is "Who told Columbia that they could make comedies?"—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

SCRAPPY: Cartoon—As good a cartoon as any. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Educational

AS THE CROWS FLY: Moran and Mack—A very funny comedy. Better than the average comedies we are getting nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOOL ABOUT WOMEN, A: Andy Clyde—All of Andy's comedies are good. Lots of laughs. This one

is a little extra funny.— Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TORCHY'S KITTY COUP: Ray Cooke—A very good comedy. Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

M-G-M

CHALK UP: Sport Champions—A very interesting one reeler showing billiard and pool shots by the world famous Willie Hoppe. One of the best of this series. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAIDS A LA MODE: Zasu Pitts, Thelma Todd—Slap stick in the worst way. They are funny and go farther for a laugh than any other team.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MUSH AND MILK: Our Gang—A good Gang comedy. These kids are funny and direction of these comedies better than most comedies.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MUSIC LESSON, THE: Flip the Frog—A fine cartoon that all the kids and some of the older patrons waited to see the second time.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ONE TRACK MINDS: Zasu Pitts, Thelma Todd—Very good from the girls. Some of their comedies of late have not been so hot. But this one is better than usual, if not one of their best.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

STRANGE INNERTUBE: Taxi Boys—Awful. Where did the Taxi Boys get the idea they are funny? This is the second one of these so-called comedies I have run and if I never see another one of them it will be soon enough. This one goes on and on, like Tennyson's Brook and when it is over you don't know what it was about. Running time, too long.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—As usual Laurel and Hardy go over well. There should be more short subjects on this order. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C.

Paramount

BETTY BOOP'S CRAZY INVENTIONS: Talkartoon—A very good cartoon comedy that will please any audience. A little silly, but all cartoons are. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RHAPSODY IN BLACK AND BLUE: Louis Armstrong—One of the hottest orchestra reels I have ever run. Very good. Running time, one reel.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SCREEN SOUVENIRS: No. 8—After our first screening we decided to put this one on the shelf and not play it in our house. The entire series has been rotten. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ART IN THE RAW: Edgar Kennedy—A funny comedy. This man is a comedian different from the rest. Always gets plenty of laughs.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PARLOR, BEDROOM AND WRATH: Ed Kennedy—Not funny enough.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PIANO TUNERS: Tom and Jerry Series—This whole series is good. Some clever art work and swell music. Running time, one reel.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SILVERY MOON: Aesop Fable—Excellent. Running time, one reel.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SO THIS IS HARRIS: Phil Harris—A musical comedy that will help any program. Why don't the producers get wise and make more like this one. Wonderful entertainment. Running time, 27 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

THROUGH THIN AND THICKET: Masquers Comedy—A few laughs—and no sense.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

THREE LITTLE PIGS: Silly Symphony—These technicolor cartoons are in a class by themselves. Hear as many comments on these as we do the feature. Disney should have a medal for the entertainment and beautiful color he puts into these cartoons.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

Universal

GOING TO BLAZES: Oswald Cartoon—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HUNTING TROUBLE: Louise Fazenda—Rowdy farce comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

ALMA MARTYR, THE: Fred Waring and His Pennsylvanians—Another nice little one-act novelty musical from the Brothers. Ideal entertainment that will fit in on any man's program.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

BOSKO THE DRAWBACK: Looney Tune—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhod patronage.

CURIOUS CUSTOMS OF THE WORLD: E. M. Newman World Adventure Series—Interesting. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HEY, HEY, WESTERNER: Broadway Brevity—Another good musical comedy all in colors. We would like to have more of these, as they always please and as a rule are very good. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I WISH I HAD WINGS: Merry Melody—One of the best cartoons we have run. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TEE FOR TWO: Broadway Brevity—A splendid technicolor picture. Best we have had. Pleased 100 per cent. Running time, 19 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

THREE'S A CROWD: Merry Melody—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TRANSPORTATIONS OF THE WORLD: E. M. Newman World Adventures—A good travel picture. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

YOU CALL IT MADNESS: Richy Craig, Jr.—Poor. Nothing to it; it seems Vitaphone is slipping. They sure will if they make many like this one. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WAKE UP THE GYPSY IN ME: Merry Melody—An excellent cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler—Say what you like, but these serials are real business builders. Get off to a good start, and you are sitting pretty for 12 weeks. Running time, 18 minutes per chapter.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

JUNGLE MYSTERY: Tom Tyler—Good jungle serial; almost too much wild animal stuff. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SIGNED. . .

Columbia

Spencer Tracy and Helen MacKellar engaged for. "A Man's Castle." . . . Herbert Evans, Jameson, Irene Ware and Theresa Maxwell added to "Brief Moment." . . . R. William Neill to direct "Fury of the Jungle." . . . Albert Rogell will direct "World's Fair." . . . Nancy Carroll signed for "Goin' to Town." . . .

▽

Fox

Bela Lugosi, Hans Von Twardowski, Francis McDonald, Stanley Blystone and Dewey Robinson added to "The Devil's in Love. . . . Raul Roulien and John Blystone, directors, given new contracts. . . . Matt McHugh and Lucile LaVerne engaged for "The Last Trail." . . . Reginald Mason assigned to "Shanghai Madness." . . .

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Aubrey Kennedy

Ford Sterling signed to direct an untitled farce comedy. . . .

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MGM

"Strange Rhapsody" changed to "Storm at Daybreak." . . . Joan Crawford, Jean Harlow, Lupe Velez, Marie Dressler, Jimmy Durante, Lee Tracy, Nils Asther, Charles Butterworth, Jean Hersholt and Jack Pearl assigned to "The Hollywood Party." . . . Clara Blandick and Charles Grapewin join "Turn Back the Clock." . . . Willard Mack cast for "Bombshell." . . . Laurence Olivier signs for "Queen Christina." . . . Jimmy Durante added to "The March of Time." . . . Florine McKinny given contract. . . . Winnie Lightner and Florine McKinny join "Dancing Lady." . . .

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Paramount

Evelyn Venable, player, George Somnes, director, and LeRoy Printz, dance director, given contracts. . . . Edward Everett Horton added to "Design for Living." . . . Hardie Albright and William Bakewell selected for "Three Cornered Moon" (B. P. Schulberg). . . . Gregory Ratoff and Kent Taylor cast for "I'm No Angel." . . . Chic Sale and Sidney Toler to make a two-reel comedy each, Del Lord to direct both. . . . Charles Laughton, Jack Oakie, Alison Skipworth, Mary Boland, W. C. Fields and Charlie Ruggles assigned to "Alice in Wonderland," Norman McLeod to direct. . . .

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RKO Radio

Helen Broderick signed for four pictures. . . . Stroud Twins cast for "Bird of Prey." . . . Chick Chandler assigned to "Lady Sal." . . . Louise Closser Hale succeeds Edna May Oliver and Jean Parker is added to "Little Women." . . . George Archainbaud will direct "Free Lady." . . . Conrad Nagel and Edna May Oliver join "Ann Vickers." . . . Jean Carmen engaged for "Midshipman Jack." . . . William Gargan selected for "Beautiful." . . . Arline Judge assigned to "Blonde Poison." . . . Eric Linden joins "Family Man." . . . Gloria Blondell awarded contract. . . . Frank Conroy, Ed Gargan, Tom Francis, Charles Erwin, John Kelley, Joe Sauers and Claude Gillingwater, Jr., added to "Ace of Aces." . . . Mary MacLaren, Sam Hinds and Forrest Taylor join "One Man's Journey." . . .

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United Artists

Edward Arnold added to "Roman Scandals." . . . Lowell Sherman given directoral contract. . . .

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Universal

Chester Morris chosen for "Kid Gloves." . . . Cecilia Parker engaged for "Daring Danger." . . . Marie Prevost, June Clyde, Oscar Apfel, Jane Darwell and Louise Beavers added to "Only Yesterday." . . . George E. Stone, Maud Eburne, Berton Churchill and Virginia Cherrill join "Lilies of Broadway." . . . Gloria Stuart, William Harrigan, Donald Stuart and Forrester Harvey cast for "The Invisible Man." . . . Sterling Holloway assigned to "Falling for Mazie." . . . Dorothy Granger added to "Gordon of Ghost City." . . . Paul Lukas and Gloria Stuart chosen for "The Giant Plane." . . . Edward Sedgwick awarded contract; to direct "The All-American Girl." . . .

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Warner-First National

Dick Powell and Ruby Keeler in "Sweethearts Forever." . . . Ann Hovey selected for "Wild Boys of the Road." . . . Jean Muir and Aline MacMahon added to "The World Changes." . . . Paul Muni and Henry O'Neill given contracts. . . . Hugh Herbert in "Footlight Parade" and "Bureau of Missing Persons." . . . Lilian Roth signed for a short subject. . . . Edward G. Robinson assigned to "Dark Hazard." . . . Stanley Smith succeeds Dick Powell in "Footlight Parade." . . .

Edward Kealey Dead

Edward F. Kealey, superintendent of the Fox Movietone building in New York, and former vaudeville booker for William Fox, died last week following an operation for appendicitis. Mr. Kealey was nearly 70. He is survived by one son, Joseph, a cameraman on the Coast.

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

We note that Carlysle Jones, a publicity writer for Warner-First National, is reported to have said, "Hollywood should go whoopee wild. It's been too tame the last few years—doesn't pack the "kick" for fans it did in the days before the morality code. There have been too many happy marriages, too many babies and too few love scandals. People no longer regard stars as goddesses and supermen, but just routine folks like the rest of us.

"A few well publicized jamborees would put Hollywood back on the map and give the world something to talk about besides the salaries of the industry."

Carlysle was raised in our town. We knew him before he put on his rompers, and this statement, coming from the son of as fine a mother as the sun ever shone on, is indeed a surprise, not to say shock.

Carlysle's perspective is evidently confined to Wilshire, Sunset and Hollywood boulevards, but it is our candid belief that there are still a few people outside the confines of Hollywood who have not yet discarded the "morality code," notwithstanding the almost super-human efforts of some producers to make them do so.

The nastiness in "So This Is Africa," the bedroom scene in "State Fair" and the suggested rape scene in "Temple Drake," are probably what Carlysle meant by putting in a "kick" in the picture. We are personally acquainted with at least seven thousand independent exhibitors who will not put their stamp of approval on the Jones theory.

If the picture industry must be built upon the premise that "there are too many happy marriages, too many babies and too few love scandals," then let the industry sink. The country survived before motion pictures were known and it could survive after they have been forgotten. We resent the imputation that the success of the industry depends upon the exploitation of immorality.

We would like to suggest to our very good friend, Lin Bonner, that he instruct his protege, Carlysle, that in the future he should *think* before he takes up his pen to write that kind of publicity for the industry, for the Lord knows we have had altogether too much of it already.

▽

If the reader hasn't anything better to do—and we doubt if he could find anything better to do—he should get the HERALD under date of June 10th, and read two editorials, one by William Randolph Hearst and the other by George P. Skouras, both dwelling on the present tendency toward smut and vulgarity of the screen.

No one can question the ability of Mr. Hearst as an editorial writer, and no one can doubt his sincerity when he attaches his signature to an editorial, and no one can say that he lacks in knowledge of the effect of the motion picture on the public mind.

Among other things Mr. Hearst had this to say: "There may be an element of the public which patronizes prurience and vulgarity, but the screen should appeal to the better element of the public."

We are glad Mr. Hearst said that. Coming from him this should have some weight with production heads. It might be a good thing if that statement of his were posted over every desk in Hollywood.

To say that the public taste demands "sex," "smut" and "vulgarity" in its entertainment is to bring an indictment against the intelligence of the American people, an indictment that no producer has a moral right to bring.

Quite frequently we see this sign posted in front of a theatre, "Children under sixteen not admitted." Why bar children from a picture that is suitable for the adult? That sign of itself is evidence of the degenerating effect it might have on the child mind. If that be the effect then why make the picture at all? If this business is to build and hold its rightful place among the legitimate industries of the country it must be built upon decency and public respect. *Dirt won't do it.*

Mr. Skouras also brings an indictment against unclean pictures, and Mr. Skouras ought to know, for he operates several hundred theatres and he knows the effect that unclean pictures have on his box office receipts, but in spite of what Mr. Skouras says, in spite of what Mr. Hearst says, in spite of what the public says, and in spite of what thousands of exhibitors say, dirt and vulgarity will continue to creep into pictures so long as there is an element in Hollywood who are dirt-minded. The specter of censorship has hung over the industry ever since Theda Bara started playing vampire roles, and whose fault is it? Certainly not the public's.

If "too many happy marriages" and "too many babies" and "too few love scandals" are the anchors that are holding this business back, then may God help the industry, but we are not one who believes that the industry has sunk to such a level. There are too many excellent people connected with the production end to admit of such a belief, but there are also too many in authority who have not yet subscribed to the "morality code."

We have tried to preach the gospel of clean entertainment so long that it is becoming tiresome, but when the clamor for decency has been dinged into our ears by thousands of exhibitors day after day, week after week and year after year, it is pretty hard to keep away from it.

▽

We are in receipt of a letter from Harry E. Schiller advising us that he has taken over the management of the Granada theatre at Norfolk, Nebraska. This theatre has been under management and control of Publix.

Mr. Schiller has two theatres in Grand Island, Nebraska, which are being managed by Mrs. Schiller while Harry gives his personal attention to the Granada at Norfolk. We are expecting that under the able direction of Mr. Schiller the Granada will be put upon a paying basis, a condition that has been absent from the Granada ever since it has been under Publix control.

▽

Art Brisbane says that Prof. C. Judson Herrick, a doctor of science of the University of Chicago, says that if you will write the figure 1 and follow it by fifteen million zeros it wouldn't represent the number of telephone lines connecting the cells in a man's brain. Gee whiz, that's some telephone system. It must take a lotta "Hello girls" to handle that system.

▽

We've got our opinion of a man who, when you get set to drive off the tee, will say, "Now be careful and don't hook it into the cornfield or slice it into the river." That guy ought to be shot at sunrise, or before, preferably before.

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In the June 24 issue of the HERALD Mr. Ramsaye says that the Galton Society, in evaluating the percentage of illiteracy of the various states, gives Washington first place with a percentage of 9.03. California 8.92. New York 3.51 and he says "Connecticut, wherein reside so many of the Motion Picture Herald staff, is away up in fifth position with a rating of 7.53." Yeah, but why leave out Nebraska? Out here, "where the frost is on the pumpkin and the fodder is in the shock," our rating is *nothing minus.* Guess that'll hold 'em.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Columnist

TRAVELERS . . .

CARL SONIN, sales manager for MGM in South Africa, sailed from New York for England. He will fly from London to Cape Town.

MIMI JORDAN, Fox star, is in New York for a short vacation.

COLLEEN MOORE is en route to New York from the Coast. She may appear in a stage production during her visit.

MANUEL KOMROFF, author, left New York for Hollywood.

CHARLES C. PETTIJOHN, chief counsel of the Film Boards of Trade, returned to New York this week from a visit to Europe.

YASHA BUNCHUK, conductor of the Capitol Theatre orchestra, New York, left for a European vacation.

HERBERT MARSHALL, British actor, returned to New York from England. He is en route to Hollywood.

JOSEPH M. SCHENCK, AL LICHTMAN, ED FINNEY and HAL HORNE left Hollywood for Chicago where United Artists will hold its sales convention beginning July 17.

CLAYTON SHEEHAN, Fox foreign manager, arrived in New York from Europe.

IRVING THALBERG and NORMA SHEARER left London for New York July 12. They have been abroad about five months.

MONROE GREENTHAL left for Chicago to arrange details for the opening of the United Artists convention.

S. FOWLER WRIGHT left New York for the Coast.

NAT SPINGOLD left New York for the Coast. He will be gone two weeks.

THELMA TODD arrived in Hollywood from New York.

TREM CARR, vice-president in charge of Monogram production, is in Chicago.

WAKEFIELD & NELSON, British comedians signed by Hal Roach, arrived in New York and are now in Hollywood.

GRAD SEARS left New York for a 10-day tour of the exchanges.

DUDLEY DIGGES, Theatre Guild star, left New York for the Coast to start work on a new picture for Universal.

HARRY ROSS returned to New York from a trip to the Middle West.

BILLY FERGUSON is back in New York after attending all the M-G-M conventions.

J. SIMMONDS, of Tower Pictures, Inc., sailed from New York for Los Angeles to begin work on the last four pictures on his current schedule.

ROBERT T. KANE, Fox production executive abroad, and ERICH POMMER, former Ufa producer under contract to Fox, are in New York.

DR. A. H. GIANNINI of the Bank of America will leave this country for Europe next week.

ARTHUR LOEW, ARTHUR FIEDELBAUM and CARL SONIN, all foreign representatives for M-G-M, have been in New York.

ED WYNN arrived in Hollywood to begin work on a feature picture.

WALTER ABEL, Broadway stage actor, left New York by automobile for Hollywood where he will make his first picture for Paramount.

LOU DIAMOND, head of Paramount's short subject department, left New York for Hollywood.

JOSE MOJICA, Spanish player, arrived in New York from South America. He will leave for Hollywood shortly.

J. ROBERT RUBIN left New York for a European vacation.

JOHN E. OTTERSON, president of Erpi, is en route to Europe.

The HERB CRUIKSHANKS (REGINA CREWE, New York motion picture critic) are back in New York from a European trip.

JAMES R. GRAINGER left New York for the Coast. He was accompanied by his son, EDMUND GRAINGER, and EDDIE COOK.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 83—President returns from vacation—Italy sends 25 planes to World's Fair—Carnera new boxing king—Secretary Perkins presents plan—German Catholics hold great fete—Al Smith's grandchild makes movie debut—Show Boats come east.

FOX MOVIETONE NEWS—No. 84—Gold miners work in California—Roy Howard sends message from Tokyo—How girls of west beat heat—Air daredevils provide thrills at Chicago and Los Angeles meets—England wins Ryder Cup—German oarsmen in great battle.

HEARST METROTONE NEWS—No. 282—Ryder Cup goes to British stars—Girls climb Long's Peak in Colorado—Vacation crowds hail carnival on Italian Rivera—Uncle Sam hunts job for idle—French capital's elite witnesses Grand Prix—Carnera boxes with kangaroo in Atlantic City—Hugh crowds witness Chicago and Los Angeles air meets.

HEARST METROTONE NEWS—No. 283—Lindy and Anne hop for Arctic seas—New York children on Hudson River outing—Palio Siena horse race lures crowds—Americans beat Nationals in baseball game at Chicago—Italy's sky fleet flies on—Helen Moody keeps British tennis title—President starts work on California bridge—College oarsmen battle for national title at Long Beach, Cal.

PARAMOUNT NEWS—No. 97—Cappiello wins Grand Prix in Paris—Wiley Post plans to circle globe in six days—Business booming in Reno—English Golfers win Ryder Cup—Ace daredevils provide thrills at National Air Races in Los Angeles—Ex-Mayor Walker turns reporter at Economic Conference in London.

PARAMOUNT NEWS—No. 98—West triumphs over East in regatta at Long Beach, Cal.—Jimmy Mattern safe in Siberia—Lindberghs hop for Greenland—American League baseball team beats Nationals in Chicago—Wealthy family, at Lake Hopatcong, N. J., adopts orphan—Italy's air armada nears destination—Ed Wynn visits World's Fair.

PATHE NEWS—No. 98—Air armada heads for World's Fair—Marble champion crowned at Ocean City, N. J.—Barbara Hutton weds Russian Prince—Drys fight repeal in Milwaukee—Turner flies to coast in eleven and one-half hours—Swim stars practice at Jones Beach, N. Y.—Roosevelt returns to Washington—Carnera likes being champion.

PATHE NEWS—No. 99—Stunt fliers perform at National Air Races in Los Angeles—Carnera spars with kangaroo in Atlantic City—New bombing plane tested in France—Spactacular display of fireworks at World's Fair—Latest fashions from Paris—Lindy set for Arctic hop—Public lauds Roosevelt on parley message.

UNIVERSAL NEWSPAPER NEWSREEL—No. 160—Lindbergh ready for ocean hop—Nature plays queer prank in Germany—Jewish Day celebrated at World's Fair—Unique boat proves unsinkable at Kansas City, Mo.—Youngsters organize nudist cult at Venice, Cal.—Carnival opens vacation season in Italy—Primo Carnera fights kangaroo in Atlantic City—New York kids celebrate Fourth of July—Fliers thrill crowds at Los Angeles meet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 161—Italian air fleet enroute to United States—Cloudburst takes many lives at Morrison, Col.—Tanker destroyed by fire at Hunters Point, Cal.—Austrians pledge aid to state—Washington crew wins rowing title at Long Beach, Cal.—Lindberghs off on ocean hop—Mattern's message cheers mother at Freeport, Ill.—All-star American League baseball team beats Nationals in Chicago.

Rockefeller Interests On New Board of K.A.O.

Representatives of the Rockefeller and M. J. Meehan interests were appointed to the board of Keith-Albee-Orpheum, theatre holding subsidiary of RKO, at the stockholders' meeting last week. W. O. Van Schmus was named as representative for the Rockefellers and Edward Flynn, Bronx Democratic leader, will represent M. J. Meehan.

The full board as elected includes the following members: David Sarnoff, president of RCA; M. H. Aylesworth, president of RKO and chairman of the KAO board; Harold B. Franklin, Donald David, Herbert Bayard Swope, Frank Alschul, J. Eddy and Paul M. Mazur, in addition to Messrs. Van Schmus and Flynn.

Joins Warner Coast Staff

Philo Higley, New York newspaper man, has joined the Coast publicity department of Warner. He was formerly attached to the home office in New York.

U. S. Drops Film Division

The Motion Picture Division of the Department of Commerce at Washington will cease to exist after July 15, in conformity with the government's economy program. Nate C. Golden, assistant chief under C. J. North, will go to the Specialties Division temporarily.

ON BROADWAY

Week of July 8

HOLLYWOOD

Parades of Yesterday	Vitaphone
Wake Up the Gypsy in Me	Vitaphone
Ted Husing Sport Thrills	Vitaphone

MAYFAIR

King Zilch	Fox-Educational
Skipping About the Universe	Fox-Educational
Fields and McHugh	Master Art

PARAMOUNT

Screen Souvenirs—No. 12	Paramount
The Big Fibber	Paramount

RIALTO

Husband's Reunion	Paramount
Jazz a la Cuba	Paramount
Walking the Baby	Paramount
Straight Shooters	Paramount

RIVOLI

Arabian Tights	MGM
Mickey's Gala Premiere	United Artists

RKO MUSIC HALL

Giants of the North	Fox-Educational
She Outdone Him	RKO
Bully's End	RKO

ROXY

The Mad Doctor	United Artists
Boy, Oh Boy!	Fox-Educational

STRAND

Bosko's Knightmare	Vitaphone
Rambling Around Radio Row—No. 5	Vitaphone

WABASH AVENUE

CHICAGO

With several of the conventions over, things are beginning to pep up along the Row. There's a flurry of excitement at Universal, Paramount, RKO and Columbia, indicating that the boys still retain the ginger engendered by the sales talks.

▽

Mike Godshaw is a new member of the Universal sales force and attended that company's meeting at the Congress hotel.

▽

Abe Montague and Rube Jackter stopped in at the Columbia exchange en route to the West Coast. The Columbia conclave was held at Atlantic City.

▽

Morris Hellman, just back from a trip downstate and into Indiana for Ben Judell, reports that business has been decidedly on the upgrade in many sections the past few weeks.

▽

Jack O'Toole of Advance Film Company has opened offices on the third floor at 831 S. Wabash avenue.

▽

Chicago was host to the executive committee of the MPTOA Monday and Tuesday. The meeting, presided over by President Ed Kuykendall and M. A. Lightman, was called to ratify the exhibition code.

▽

Johnny Mednikow of Master Art Products, who has just lowered himself a floor into remodeled offices at 831 S. Wabash avenue, announces that his plans for bigger and better business include the opening of branch offices in St. Louis, Kansas City, Des Moines, Milwaukee, Omaha and Minneapolis.

▽

Harry Lorch of Security has taken over the Harvard theatre from John Semidales.

▽

A film row visitor spotted in Jack Miller's office last week was none other than Pete Woodhull, who is making a swing through the West in connection with a Beauty Pageant to be held in Madison Square Garden in September.

HOLQUIST

California to New York in less than 20 hours . . .

Air Express can give you that extra day you need to make a good job better—and more in many cases. Between coasts, for instance, it gains three whole days, and offers proportionate savings in time over the country's major air routes linking 85 principal cities. Fast train schedules connect with more than 23,000 other Railway Express Agency points. Pick-up and delivery, without extra cost in leading towns, round out this complete transportation system. Duplicate receipts help prevent loss in transit. Call your nearest Railway Express Agent today for new low rates and schedules.

AIR EXPRESS

Division · Railway Express Agency, Inc.

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

THREE CORNERED MOON

Paramount-Schulberg

A hectic up-to-date modern comedy, which carries a keen romantic twist. The story revolves around the Rimplegars, a crazy composite of a modern American family living in Flatbush. Produced by B. P. Schulberg, the picture is based on the play of the same title by Gertrude Tonkonogy, which enjoyed considerable New York success. Supposed to be a broad chronology of the author's own family life, the scenarists, S. K. Lauren and Ray Harris, have taken liberal license in developing its comedy aspects for the screen. Photography is by Leon Shamray, direction by Elliott Nugent.

Save for the daughter (Claudette Colbert), the Rimplegar family is modernly screwy and more or less worthless. One wants to be an actor, another a writer, the third an artist. The mother (Mary Boland) inherits a wad of dough, stock markets it and goes broke. She dolls up in swell clothes to break the news to her fledglings and much fun ensues, as, forced by circumstances, they are compelled to make good on their ambitions.

The script calls for plenty of color and lots of excitement, with plenty of opportunity for the entire cast to turn in an audience-intriguing performance. Claudette Colbert, Richard Arlen and Mary Boland, who is rapidly becoming popular, are featured. Others in the cast are Wallace Ford, Lyda Roberti, Tom Brown, Joan Marsh, Hardie Albright, William Bakewell, Sam Hardy and Clara Blandick. The dialogue is clever, and while the show builds up in series form, it is not episodic.

THIS DAY AND AGE

Paramount-Cecil B. DeMille

A powerful drama, involving present day conditions that seems destined to be one of the year's most talked about pictures. A Cecil B. DeMille production, it departs radically from his glamorous technique, but introduces a new note in mass-mob spectacle. The story is by Bartlett Cormack, remembered as the author of "The Racket," and is done in the same imagination-drawing style. It involves the gangster-politician alliance, court workings, newspaper crusading, popular hysteria, and the effects all have on the younger generation.

A group of high school kids see a man killed. Brought into court as witnesses, they are amazed to see the murderer go free. Deciding to take the law into their own hands, they round up the gangster boss and his gorillas, hold a kangaroo court and mete out justice in their own way.

The cast is extensive. Charles Bickford is the gangster. Richard Cromwell is the boy leader of the kids. Other names are Judith Allen, Harry Green (his first appearance in a Hollywood production in quite a while), Eddie Nugent, Ben Alexander, Louise Carter, George Barbier, Charles Middleton, Warner Richmond, Fuzzy Knight, Arthur Vinton and Billy Gilbert. In connection with this show, it might be interesting to note that Bickford is returning to the DeMille banner under which he scored his first big hit in "Dynamite."

Production values, majoring in excitement creation that threatens continuously to burst beyond control, should be of particular importance in driving home the punch.

THE WAY TO LOVE

Paramount-Glazer

With Maurice Chevalier and Sylvia Sidney in the leads, "The Way to Love" is a dramatic romance that has a distinctly "Seventh Heaven" atmosphere. The story and screen play are by Benjamin Glazer, who did the screen play on "Seventh Heaven," and Gene Fowler. It is being directed by Norman Taurog, who made "Skippy" as well as the last Chevalier picture, "A Bedtime Story." Although Chevalier sings only a few songs, principal of which is the "Laughing Song," by means of which he tries to make the sad-faced girl smile, music by Ralph Rainger and Walter Donaldson and lyrics by Leo Robin and Gus Kahn are effective in the scoring and swing of the show.

Localed in Paris, Chevalier is a soft-hearted, good-natured jack of all trades who'll tackle any kind of job, even to patching up tangled romances. Chiefly he wants to be a tourist battlefield guide, but he is willing to do anything his boss, Horton, orders him to do. Happy-go-lucky, he comes across a street carnival, where Sylvia Sidney is the abused target for a ruthless knife-thrower. Trying to cheer her up, they fall in love and elope to the roof tops of Paris. A little dog, the same one as used in "Peg o' My Heart," is brought into the story as Chevalier's aid in making Sydney happy.

Down to the earth human interest prevails all the way, and although there is a certain somberness, it is more than offset by the romantic development of the theme. The supporting cast includes Edward Everett Horton, Arthur Pierson, Minna Gombell, Blanche Friderici, Nydia Westman, George Rigas, Douglas Dumbrille, Sidney Toler and Arthur Housman.

THE DEATH WATCH

Radio

A creepy mystery story, premised on an occult medium-police detective angle, which combines an interesting love story, copious comedy and plenty of the eerie stuff that goes toward making a good old-fashioned melodrama. Authored by Edgar Wallace, adapted by Garrett Fort and directed by Irving Pichel, the script calls for tense situations, with dialogue held to a minimum.

Stuart Erwin and Dorothy Wilson have the lead roles and Warner Oland and Dudley Digges are in the principal supporting parts. All have roles aptly suited to the screen characters. Comedy centers around Erwin, the other three providing the predominant melodrama.

Erwin, a detective, is cleaning up quacks. Pinching Dorothy Wilson, a clairvoyant, he sells his chief the idea of using her in detective work. Numerous thrillers follow until the story settles down in a cobwebby old house. Wilson's father, Digges, an avaricious character, is killed trying to grab the gold horde, by Oland, a nutty scientist. Erwin and Wilson enter for more squeamy stuff, which climaxes with Oland luring the girl to a death trap as Erwin stands helplessly and comically by. Then the thrill cleanup.

Timeliness and popularity of the theme being acknowledged, production values will do much to increase the punch and power of the show.

New Orleans Independents Organize for Policy Shifts

An informal meeting of New Orleans exhibitors recently attempted to organize independent theatres with a view to bringing about a change in the Sunday opening hour, an increase in the admission for children and definite action on the allotting of prizes.

Hope is held out for an agreement between Independent and United Theatres interests, the new group undertaking the problem which failed of solution last year in negotiations between Allied and United. Theatres participating in the movement are Imperial, Cortez, Casino, Avenue, Gentilly, Gaiety, Laurel, Famous and Happy Hour.

Sales Promotion Firm To Serve Independents Only

The Braumeister Company, New York advertising firm, specializing in sales promotion, has entered the motion picture field with the intention of serving independents. The company plans the production of pressbooks, trade paper advertising and publicity, novelty accessories and the like.

Headquarters of the company is at 35 West 45th street, the Pathe Building. Jack Kyle and Jack Level, both formerly with Pathe, are president and vice president, respectively, while Guy Fowler, formerly with Fox, is in charge of trade copy and press books. Frank Ayres and James Boyle, also once with Pathe, are among the artists.

Court Holds Theatre Is "Accountable" for Injury

The Nebraska supreme court, in a recent decision, ruled that theatres and other amusement places are "more strictly accountable" for injuries to patrons than owners of private property. The case which brought forth the ruling was that of Amanda Emery against the Midwest Amusement Company, owner of a Scottbluff, Neb., theatre.

Torrence Left $10,000

Ernest Torrence, veteran screen actor who died recently left an estate of less than $10,000 in personal property. The will, in the real name of the actor, Ernest Torrence Tomason, left the entire estate to his widow, Elise Reamer Torrence.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THAT CODE

Nope, we're not going to write one. Plenty already written and more coming. A Round Tabler last week wanted to know how the expected motion picture code would affect the manager. He thought it a good idea for your chairman to submit a manual of business practice for the exhibitor and manager.

We refused. Why? Because real showmen managers and smart exhibitor business men need each other too much—the others won't last. You don't need rules for a manager who is at the theatre early and late because he prefers to be there and not because he must be there. You can't state in so many words that a manager has to do this and is not compelled to do that—not so long as you have theatre men who are seeking new "thisses" and "thats" to conquer.

Of what use is such a code to the exhibitor who realizes the concrete value of a real showman; who gives his manager the same regard and consideration as the most cherished dividend-paying possession.

No, we won't submit a code. But we'll tell a story. It really happened. Listen:

Not so long ago in a certain Kansas town, a well-kept, well-run movie was returning a comfortable profit (and no doubt still is) to a showman who worked hard to keep it so. The exhibitor in a neighboring town, a conscientious newspaper reader and professional "viewer-with-alarm," dropped over for a bit of a chat just slopping over with bad news and foreboding.

Spreading himself over the busy desk of the local manager, the visiting brother went into his monologue:

"Boy, business is sure shot to the dogs. Did you see today's paper? Starving miners won't settle strike. Farmers can't give away wheat. Washington can't collect debts. Millions unemployed. What's gonna happen?"

"I don't know," returned the busy manager. "To tell the truth, I'm so on the go all day running this theatre that I haven't had a chance in weeks to read a newspaper."

▽ ▽ ▽

IT WORKED BEFORE

Film salesmen can help managers put over pictures. It has been done and no doubt it still is being accomplished by many road men out of the branch offices.

Years ago, in Portland, Ore., with the assistance of Harry Hunter, now Washington Paramount branch manager, we planned and put over a series of meetings wherein we gathered with small-town exhibitors and managers at centrally located points throughout the territory for a day's discussion and exploitation of the new season's product.

These meetings proved of definite exhibitor value to such an extent that all Paramount salesmen out of that office began to carry, for manager information, ads, tear sheets and photos of successful campaigns put over by other exhibitors in that territory. Some of this advertising was supplied by the exploitation department, but quite a bit was collected locally by the salesmen.

A similar service can be rendered today, even though it takes most of a salesman's time and effort to arrange satisfactory film rentals. But we know that in many cases the road man who really wants to render this extra service can find time for it. Practical aid of this sort builds up valuable good will, and is also an argument in favor of acceptable rentals.

▽ ▽ ▽

SWAPPING MANAGERS

A New York circuit initiates a novel plan, which if nothing else, makes an interesting experiment. For a period of two weeks, the manager of each theatre has been transferred to another house of the circuit, the thought behind the idea being in new surroundings and a different environment the weary manager will be aided in avoiding the ever-menacing rut that is supposed to soften up showmanly initiative.

Well, it sounds refreshing, and we are curious to know what benefits accrue from this new plan. Ball players are known to take on new life when traded to another club, and it may be that this similar deal will result in a floodtide of box office showmanship and rising salaries.

If it solves the problem of what to do with the manager who for one reason or another isn't clicking as well as he might—it has the makings of a grand idea.

▽ ▽ ▽

WHAT'S SHOWMANSHIP?

W. P. Grossman manages the Circle, in Nevada, Iowa, a smart little theatre, judging from the picture he sends us which is reproduced on page 94 of this issue. This showman had booked in an air picture for a Sunday showing and discovered that he was having opposition that day in the form of a travelling 10-cent tent show.

So Bill chewed his nails a bit and did some tall thinking. He remembered a dismantled abandoned plane rotting away in a nearby vacant lot, and promoting the air wagon for a few passes, patched it up and created a front that not only brought in plenty of extra admissions, but just about ruined the tent opposition.

That's showmanship!

A. Mike Vogel

Pace Grows Hotter and Hotter As Managers Race in Last Half July Contest for World's Fair Prizes

Two Weeks and Three Days Remain In Feature Drive for United States and Canadian Showmen; Week's All-Expense Awards to Chicago and Century of Progress Exposition for Highlight July Exploitation Sponsored by Managers Round Table Bring OKays from Theatre Men and Film Executives

By A-MIKE VOGEL

What's that smoke? No, 'taint smoke, boy, it's a cloud of dust, yes sir, and what a cloud—kicked up by the flying heels of those going managers in that continent-wide July drive that leads to that She-cah-go and how they do-go in that steppin' burg on Lake Michigan.

Just about half of the thirty-one important July days have "came and went"—two weeks and three days, plenty of hours, are still left and many a sock campaign is on the fire preparing to be whammed over in that Round Table exploitation contest that will send seven managers to the Fair at the expense of seven film companies.

Step up, folks, and see the big shows! "Street of Paris," where you can join the "art" classes and sketch from living models (oh yeah!). Have you ever really seen sound pictures made on a real set? "Hollywood" will show you. Autos assembled before your very eyes, and a host of inviting brew and food spots to rest your dogs when you get tired of sightseeing.

The above are just a few of the attractions at the Fair, and when you want other diversion, remember your trip includes big league ballgames, golf, swimming, nightclubs, and a host of other entertainments Chicago is noted for. Without, we repeat, any expense to you.

REMEMBER THIS—

Campaigns on subsequent runs will receive equal consideration with the first runs and world premieres. You don't have to be a managing director to win one of the prizes. So sock right in and do your stuff. We specialize in plain managers and home cooking.

MAMMY!

But you'll have to work for it as there is keen competition from managers from coast to coast, from way up in Canada to way down in Texas. Campaigns are coming in. If you've sent one in, don't stop. If you haven't, then get busy—you still have plenty of time.

Getting away from the rest and pleasure angle, do you realize the winners will add to their own value and worth in the eyes of superiors and brother showmen. Stands to reason, doesn't it, that a manager good enough to land one of the prizes against nation-wide competition is going to be regarded highly for his ability. Don't lose sight of what that means to you and your future.

Expressions from executives of other film donor companies indicate that this thought has been considered by thinking showmen.

Gabe Yorke, advertising, manager, Fox Films, has this to say:

"The fullest value to the exhibitor of an individual showing of any feature picture depends to an extent on the theatre manager and what he does through his showmanship to extract every possible dime of revenue at his box office.

"Especially so in the summer months, and therefore the Round Table exploitation contest is to be commended for the opportunity it gives the manager to be rewarded for his work in what is assumed to be a dull month.

"Fox pictures for July availability are gauged to assist in making this

17 DAYS LEFT TO WIN THE GOLDEN TRIPS; KEEP SENDING IN CAMPAIGNS

month a more profitable one. "Life In The Raw" with George O'Brien and Claire Trevor; "The Man Who Dared" with Zita Johann and Preston Foster; "Devil's In Love with Victor Jory and Loretta Young; "F P 1" with Conrad Veidt and Leslie Fenton, and "Shanghai Madness" with Spencer Tracy and Claire Trevor are features that we feel will aid that bolstering box office."

Bob Sisk, genial Radio ad chief, gives us a little inside on what RKO Radio pictures are wide open for the contest.

"Live-wire showmen need no contest to lead them into exploitation action BUT further incentive never deterred any action and genius is deserving of reward—at least in this contest. And this sporting, timely contest is just the stimulation to pep up the box-office, and call attention to the ability of the manager.

"RKO Radio Pictures is glad to be in on something that ought to lure business during the hot month of July. We join in, happy in the thought that it can contribute some summer releases that will afford enterprising showmen something to work on.

"Take 'Melody Cruise' the novelty musical with girls, tunes and Charlie Ruggles—a girl-show is always good but in summer it's a natural. 'Double Harness' is doubly geared with Ann Harding and William Powell. You've exploited both of these stars alone. Now let's see what you can do with them both in the same show.

" 'Bed of Roses,' a Constance Bennett vehicle, quite different from Connie's usual society stuff. It's a new type of show. Ingenuity is going to show itself in selling this one. 'Professional Sweetheart' is a sweetie for stunts. With Ginger Rogers topping the talent list and an inside story on radio broadcasting studios it ought to bring forth some big time exploitation. 'Tomorrow at Seven,' a murder mystery that brings the jig-saw into a strange solution, and 'The Big Brain' that gives George E. Stone that Starring spot he's deserved for so long, and Richard Dix's latest 'No Marriage Ties.'

"I just took in the World's Fair in Chicago and believe me, showmen, the Round Table selected the ace prize of the year for this contest."

Mike Simmons, who put words and pictures on paper and billboards for Ray Johnson's Monogram crew, shoots us a word from Hollywood.

"Monogram is with you. We endorse with great enthusiasm the Round Table contest. Now if ever is the logical time for a real exploitation drive, the results of which will send seven fortunate managers to the World's Fair.

"Available for July playing dates, we offer the following pictures: 'Return of Casey Jones,' with Chas. Starrett, Ruth Hall and Jackie Searl; 'The Sphinx,' with Lionel Atwill and Sheila Terry; 'Black Beauty,' with Esther Ralston and Alexander Kirkland, and 'Phantom Broadcast,' with Ralph Forbes and Vivienne Osborne."

Now you've absorbed all the dope, you know the rules, so settle right back into the harness and for the next seventeen days, eat and sleep World's Fair. We'll see you there.

AND THIS—

If you are putting on a stunt that will run into the playing time of more than one picture, you may send it in as the campaign or part of a campaign on any one individual picture. We have had more than one request for a decision on this question, so we assume that many big ideas are being projected. Smart thinking!

Managers Say—

Anna Bell Ward
Strand, Lexington, Ky.

"It is very pleasing to know that the contest committee has thrown the competition open to every manager—which of course includes the girls. I don't know how many of us will be in the fight, but in their behalf, I will promise a real battle."

▽ ▽ ▽

Louis Charninsky
Capitol, Dallas, Texas

"Just a word from my new assignment. Depend upon me for every effort to be there when the band starts playing. Gangway for the 'Lone Star showmen'."

▽ ▽ ▽

Ben Cohen
State, Manchester, Conn.

"A very good idea and solves the vacation problem for me—I hope. Congratulations to the Round Table Club for putting over this timely contest for the manager."

▽ ▽ ▽

Bunny Bryan
Belmont Theatre, Chicago

"From one already on the ground, I can promise the winners they will have a marvelous week at the Fair. But if I win, I understand that I will not go unrewarded although I am a Chicagoan. Yes?
(Ed.: Yes, Bunny. Go to it. If you hit, you won't lose a thing.)

▽ ▽ ▽

Monty MacLevy
Savoy, Brooklyn, N. Y.

"Let me say that all Randforce managers are in this contest up to the last second. The prizes are corkers and I look forward to some tall battling between live managers who are competing. Best of luck."

AND ALSO THIS—

Don't worry about the smallness of your advertising appropriation for your prize campaigns. Just use the old beano in spending your bucks, many or few, and leave the budget headaches to Roosevelt. From what we hear, many managers are spending little more than their time in putting over their contest entries. Worry over how your stuff stands up—not what it costs!

SHOWMEN'S LOBBY LAFFS!

Well, boys, here's one we're not even going to caption for you. Just hope you get the kick out of it that we did.

RAILROAD ENDORSES COPPOCK EXCURSION RATES FOR PATRONS

Regular bi-weekly theatre excursion specials that tap 74 communities, is the masterstroke of exploitation recently arranged by Manager Sedge Coppock, Paramount Theatre, Stapleton, Staten Island.

For months Sedge has been working with the Interstate Commerce Commission and the Baltimore and Ohio to designate their trains leaving the southern end of the island at 1:17 P. M., and 7:17 P. M. on Mondays and Thursdays as theatre specials.

In the past, patrons living in communities served by the road have had to pay a lot of fare to go to the movies which, of course, cut down their attendance frequency. But now the road has made a 50% round trip train fare reduction on the specials and the increase in travel has encouraged the Chamber of Commerce and Board of Trade to arrange for merchants' sales on these days, the railroad extending the return time to allow for shopping.

Sedge had a tough battle to get the concession, but won by hammering on the point that as the road was running these trains on a regular schedule and that the times designated were off travel periods, the added income would be obtained without any cost to the rail people.

In addition, Coppock has been able to plant posters in every station, when the ad agencies have been turned down regularly on platform concessions. Also, the railroad is distributing excursion handbills and paying for newspaper space to spread the word without cost to the theatre. In return, Sedge runs a credit one frame trailer and uses a lobby card with similar copy.

Coppock says the deal was started at a Kiwanis lunch and put over by a little socializing with some of the R. R. execs. That's a good point to keep in mind, as the right amount of mixing evidently has its rewards.

All in all, it was a splendidly conceived and flawlessly executed campaign and is bound to help the theatre and create all kinds of good will among cooperating merchants. It is the finest kind of showmanship and Sedge Coppock is entitled to a deep bow for his good work.

CAGED LIONS GAVE DENVER AUDIENCES FREE STREET SHOW

That ace purveyor of Denver showmanship, Louis Hellborn, manager of the Denham Theatre, achieved another personal triumph recently by his handling of "The Big Cage," in which his ace feature was the appearance of a cage of African lions and other wild game in front of a local newspaper office.

Captain Hart, veteran animal trainer, put the beasts through their paces before a fast swelling crowd of thousands. The performance received plenty of word-of-mouth publicity, and was then repeated in front of the theatre for the evening show.

The local newspaper sponsored the matinee stunt, and gave it plenty of advance and current publicity in its columns, all of which tended to swell box-office receipts during the run of the picture.

A huge jigsaw puzzle, planted in the window of a local store, attracted a lot of attention, particularly so since the general public was invited to step into the window and try to put it together in an hour. Another effective tie-up was obtained on the various book stores through the medium of the volume written by Captain Beatty, around whom "The Big Cage" was filmed. We'd like to have some more of Hellborn's work to pass along to the Club, as we are sure his fellow showmen will find it interesting. How about it, Louis?

Showman's Calendar

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	President Harding's Death—1923 Alexander Graham Bell Died—1922 Myrna Loy's Birthday
3rd	Germany Declared War on France—1914 Delores Del Rio's Birthday
5th	Battle of Mobile Bay—1864 Alfred Lord Tennyson Born—1809. Francis Scott Key (Author of Star Spangled Banner) Born—1780
9th	Dorothy Jordan's Birthday Charlie Farrell's Birthday
10th	Missouri Admitted to Union—1821 Ex-President Hoover's Birthday—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday
12th	Sewing Machine Patents Granted—1851 Ann Dvorak's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914 Sir Walter Scott Born—1771 Napoleon Bonaparte Born—1769
17th	First Atlantic Cable Message—1858 Winnie Lightner's Birthday
18th	Virginia Dare Born
19th	Madame Du Barry Born—1587
20th	Benjamin Harrison (23rd President) Born—1833
26th	First Kindergarten in America—1873 U. S. Gave Suffrage to Women—1920
28th	Alice White's Birthday
29th	Oliver Wendell Holmes Born—1809
31st	Fredric March's Birthday

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1790 BROADWAY NEW YORK

In the next Better Theatres will appear the first of a series on

ADVERTISING TYPOGRAPHY

written and illustrated for the express guidance of managers and all who prepare theatre advertising for newspapers . . forming a theatre manual on type styles, printing mechanics, engraving, making of layouts, typographical harmonies, decorative devices, instructing the printer and all associated subjects concerning the physical structure of screen theatre advertisements.

THIS IN ADDITION TO:

Organizing a Maintenance System, the third chapter in John T. Knight, Jr.'s straight-to-the-point text book on theatre operation.

Reconditioning the Theatre Interior, in which S. Charles Lee, prominent theatre architect, will give further advice on methods and costs.

And Air Conditioning Guide Sheet No. 2... two new theatres . . . projection and sound equipment inspection . . . maintenance . . . law.

With the next Better Theatres will also be inaugurated, as announced, the practice of publishing in each issue a cumulative cross-index to previous issues over a period of six months. The first period begins with Better Theatres of July 1, and accordingly the first index will cover that issue. If copies are conveniently filed, this system will permit easy reference to material previously published and make it unnecessary to remove, to the mutilation of other material, those pages which seem to have more enduring usefulness. The first Cross-Index will appear

in the July 29th issue of

BETTER THEATRES

THEATRE OPERATION, DESIGN, MAINTENANCE AND EQUIPMENT

VARIOUS CAMPAIGNS ON "GABRIEL" CLICK FROM EAST TO WEST

Frank Steffy, Mgr.
Don Alexander, Publicity
State Theatre
Minneapolis, Minn.

Front page box announcing newspaper tieup. Paper took pictures on street, blew these up to four col. jig cut. Those who identified themselves after putting jig together received passes. Governor Olson was given personal invitation to attend opening night with party and letters sent to prominent political leaders. 30-24 sheets spotted, unusual, as this type of posting not used lately.

Edward Hussong, Mgr.
San Mateo Theatre
San Mateo, Cal.

Newspaper sponsored preview and ran endorsements and review in advance. On opening day, San Francisco papers distributed in San Mateo carried broadside inserts on picture, reverse side containing ads, which paid for cost of special printing.

Department stores ran endorsements in ads; Karen Morley "Eyes" contest put over with local paper—eyes of six prominent woman stars including Morley's and readers asked to identify. Boy Scout special showing, also, one for Italian Society were other helpful angles.

Edward J. Melnicker, Mgr.
Loew's Rochester
Rochester, N. Y.

Presidents of the U. S. identification contest with one paper which gave theatre six 18-inch ads free for five days. Another paper ran "What Would You Do If You Were President " contest to good returns. One hundred special neon signs planted in standout windows. Inserts were placed in 5,000 magazines and 3,000 department store packages. Book stores all used windows.

Direct broadcast from theatre stage included sound effects from regular picture trailer which occasioned city wide comment. Melniker will use this on future pictures.

Ralph Allen, Mgr.
Fox Senator Theatre
Sacramento, Cal.

This city is capitol of California, and legislature was in session, so Governor Rolph, state officials, members of assembly and senate were invited to special screening by Secretary of State before elective body. Newspaper sponsored preview, using paper stationery, and invites were signed by publisher and editor.

Day before opening,, truckload of boxes labeled "Dynamite" was used as bally. Rest of banner read "Dramatic Dynamite When Gabriel Opens at Fox Senator." Veteran fife and drum corps paraded with truck.

Children at Saturday morning show were told Dickie Moore was in picture, and on last day of showing college band made stage appearance.

These four campaigns on "Gabriel" cover every possible box office angle, resulting in satisfactory grosses in the four theatres. The similarity of the preview handling shows well-knit teamwork between managers.

FRANKLIN PROMOTES LITTLE WORLD'S FAIR IN THEATRE LOBBY

A mammoth industrial exposition in the Cleveland RKO Palace lobby sponsored and put over by J. J. Franklin, divisional manager, endorsed by Governor White, Mayor Miller, Chamber of Commerce and other business bureaus is reported by Al Gregg, publicity chief of RKO Palace, who worked with Franklin on the campaign.

J. J. wanted something novel for his tremendous lobby and hit upon the exposition idea with this twist, that exhibit space would be sold in the same manner of any similar show. In addition, merchants and manufacturers were required to purchase a certain amount of regular admission tickets which guaranteed a month's business for the theatre.

Space sold from a map went quickly, and J. J. printed 500,000 lucky number tickets for prize drawings the last week of the expo. The prizes were, among others, foodstuffs, boat trips, watches, clothing, electrical appliances, theatre passes, pony, saddle and bridle.

The exhibits represented everything from beer dispensing equipment to flowers, and included beauty shops, jewelers, newspapers, telephones, band instruments, antiques, diving equipment, radio station remote control hook-up and articles of equal interest.

Publicity was handled over the city desk as straight news, and according to Gregg, more stuff was landed than the theatre has received on any idea in recent years. Exhibitors were more than satisfied with results, one reporting trebling his business.

Theatre business skyrocketed for the month of the expo., exceeding by a big margin receipts of previous individual months, and J. J. has gained for the Palace an increased prestige that money could not buy.

Evidently the little world's fair idea is catching on. Smart managers are realizing the sales possibilities of lobby space and are having little difficulty in promoting outside cooperation.

That such keen showmen as Morris Kinzler of the New York Roxy and J. J. Franklin have made this stunt more than pay in the hot weather is sufficient tipoff to other new idea hunters.

Whether or not merchants will pay for lobby space in the smaller cities, they should be made to go for a certain number of admissions, thus insuring a guaranteed box office return.

LEVEE PROMOTED

William A. (Bill) Levee, formerly at the Northport Theatre in Northport, L. I., has been promoted to the Capitol Theatre in Riverhead, L. I. Go to it, Bill, you can't keep a good man down and you know we're rootin' for yuh.

ATTENTION

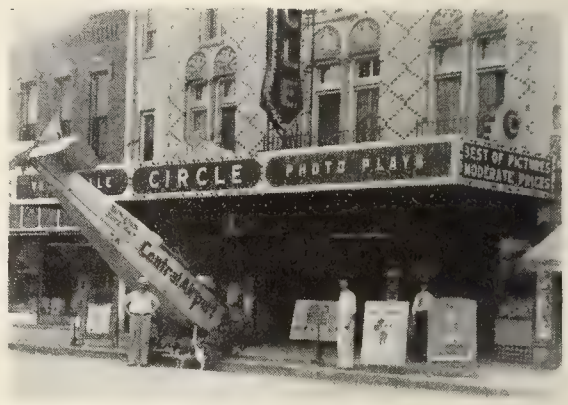
Drop everything now and turn to the Sound Chart, page 25, with explanatory notes on page 24, July 1 issue of Better Theatres, which is edited by our perspicacious colleague, George Schutz.

Probably many of you are already acquainted with this chart. Those who are not, should be. It was drawn up expressly for managers, and not only is a handy source of immediate information, but will prove a great help to many managers and house personnel in detecting flaws in sound and appreciating their significance. If you missed the Sound Chart, or intended to give it further study and then forgot about it, look it up now—and keep it handy. With this chart even your ushers can help keep proper check on sound conditions.

SMART SHOWMANSHIP WITH COSTLESS GAG LICKS OPPOSITION

Good showmen do not welcome opposition, but they certainly fight hard when such appears. W. P. Grossman, manager, Circle Theatre, Nevada, Iowa, had a Sunday ten cent tent show to battle, and utilized a wrecked plane on "Central Airport," which he reports got plenty extra business.

The ship had been lying dismantled on



The Good Ship

a vacant lot for some time, and for a few passes, Grossman was permitted to assemble and plant it in front of the theatre as shown above. That's Bill under the ship, and Howard Mills, assistant, who did the lettering, is the gent in the white pants.

GENE'S "KING KONG" CREATED PLENTY OF BUSINESS FOR HIM

We've had plenty in this Department on "King Kong," but it took Gene Stutenroth of the Holme Theatre in Holmsburg, Pa., to put over the piece de resistance.

He constructed a 30-foot ape on frame and compo board, the shot where Kong is standing with an airplane in one hand and a girl in the other. This giant cutout was placed in the foyer. An exploitation record from the picture with roars of the giant gorilla and screams of the girl was used at the break. The real girl who was placed in Kong's palm went through all the motions of a struggle, while the record emitted her shrieks.

At various times the girl dropped down programs to the men and, being very attractive (Gene would pick a good looker), few of the boys passed her up.

We understand Gene did business, so we'll have to hand it to him for putting it over.

THE GUEST EDITORIALS

COMMUNITY SPIRIT

by PETE EGAN

Manager Palace Theatre, Calgary, Canada

A FEW days ago I drove through two Alberta towns. One was larger than the other, it is true, but nonetheless, one would be blind, deaf and dumb, and totally paralyzed not to notice the difference between these two unnamed places.

In one there were very few trees—many unpainted houses—few signs of energetic action on the part of the people to make their town attractive. In the other well planned streets were lined with trees, the lawns were green and abundant, the business section was very much alive, and everywhere were many evidences that this town was on the map. What is the cause of all this? I feel that I am safe in saying that 75% of the explanation lies in this—a proper community spirit.

A proper community spirit can transform a village into a town that is talked about—a town into a city, and it can and does keep a city before the eyes of the public. The lack of it can ruin the best place on earth. Now if this thing we call a proper community spirit is so valuable it would be well for us to consider for a little just what it is. Can you buy this spirit in the market of the world? Are you able to import it from other countries? Can you erect an institution in which this strong spirit may be distilled for public use? This necessary factor in a community's life is neither bought nor sold, for it costs nothing, and yet it is one of the most valuable of all the assets of any place.

It is as contagious as measles, and yet the health department of every city lives in hope that it will always be at the epidemic stage.

It is given freely by the right-minded people of the place and withheld sometimes as though it cost the world's wealth to give it. The name of its mother is co-operation. Let a city develop the factional spirit—the spirit of distrust and jealousy—the knocking attitude and the false methods of the gang, and that city is really on the fair way to ruin.

Now a theatre is one of the institutions of a town or city. We are in the business of exchange just as a bank, or a mercantile establishment, or a firm of brokers is in business. We are selling entertainment on the same basis as a merchant sells shoes—cost plus a reasonable margin of profit. There are elements which enter into our work which are different and which are unique, but the bedrock principle is the same. Hence, a theatre will suffer from the lack of community spirit on the same proportion as all business will suffer, and likewise it will benefit from a proper community spirit.

I mean by that, simply, that in a place where this spirit is properly developed there will be a wholesome enthusiasm for our programmers. There will be more than that. Where there is a proper community spirit the patrons of the theatre will give the management the advantage of constructive citicism. Where this spirit is lacking the criticism will be made to the detriment of the theatre.

▽ ▽ ▽

Again, when a community project is on the theatre can help greatly by extending the courtesy of five minutes' time to a selected speaker on the enterprise (by this I mean matters like the Red Cross, etc.). Just here, of course, care must be exercised in case someone may take advantage of this to occupy more time than the patrons will stand for. However, I believe, used with discrimination this spirit of service to the community invariably tends to make friends for the theatre.

In connection with the occasional free entertainment—there are some things which we can do which will help to develop a proper community spirit. In most cities there is a crippled kiddies' hospital. Several of the little people are always at a stage in their treatment where they can be brought to a show, and any service club in the city or town is always willing to provide transportation to and from the theatre.

After all the problem of community life is one of the basic problems of all life. The problem is that of learning to live together. The liquid air professor told us the other day in Calgary that even molecules get together when the temperature goes down. So in the presence of all the pressing needs of life with prejudice towards none we need to learn to get together. And the true basis of this is friendship that overlaps all barriers of race, creed, politics and natural prejudice.

Then we are told that he who would have friends must show himself friendly. If a theatre shows itself friendly it will certainly have friends, too. And our business, like every other business, needs to live in the midst of such a spirit.

•personalities

J. C. COLLINS
has succeeded C. E. MOSHER as manager of the Hildreth Theatre in Charles City, Ia. Mosher was transferred to Nebraska.

▽

H. DECKER
is now managing the Harris Theatre in Donora, Penna.

▽

L. D. PARRETT
has been named acting manager of the Strand Theatre in Creston, Ia.

▽

AL STEVENS
formerly of Warners in Albany, in Col. Lou Lazare's territory, is now managing the Willoughby Theatre in Brooklyn and booking for both that house and the Wyckoff.

▽

HENRY "BUD" SOMMERS
formerly of the RKO Albee in Cincinnati has been transferred to the Gateway at Northside Chicago house.

▽

J. A. HOWELL
has just taken over the McCall Theatre in McCall, Ia.

▽

E. E. BAIR
has taken over the State at Urichsville, Ohio. Good luck to you, "E. E."

▽

GEORGE DELIS
has been promoted to general supervisor of the Palace Theatre, Canton, Ohio.

▽

LEON STEPANIAN
has taken over the management of the Sky Lite Bowl, Richmond, Va.

▽

EDWARD RICHARDSON
has succeeded Larry Thompson as assistant manager of Loew's Akron Theatre, Akron, Ohio. Mr. Thompson has been transferred to a Loew house in Indianapolis.

▽

E. P. MOTT
has taken over the management of the Opera House at Wooster, Ohio, in partnership with Dr. J. J. Kinney.

▽

W. L. FITZGERALD
has reopened the Chatham Theatre, Chatham, Mass., for the summer.

▽

MATT APARTON
has joined the sales force of the Sheffield Exchange at Seattle, Wash. He was formerly with Universal and later with Educational World Wide.

▽

W. A. WHITE
is planning the erection of a modern theatre at Holyoke, Colo.

▽

A. L. DAVIS
is now operating the Arvada Theatre at Arvada, Colo.

▽

MRS. GERTRUDE BOBESON
manager of the Mines Theatre, Idaho Springs, Colo., recently installed new sound equipment and other improvements.

▽

ROY MORGAN
is remodeling and installing new equipment in his Lyceum Theatre, Thief River Falls, Minn.

▽

LEE BRANDON
has been made manager of the Liberty Theatre, Marysville, Calif., re-opened in connection with fruit-harvesting activities in that section.

POSTER ART WORK FOR THE THEATRE!

Don Andorfer, artist for the Strand in Whitewater, Wis., comes to the fore again with another of his snappy posters. This time it is of Richard Dix. The head was done in violet, the name in gray and the title in light yellow with deep green shade line. The background was black. Let's have some more, Don; your stuff is always good.

JULIAN HARVEY
has been transferred from the Golden State to the Lincoln Theatre in Oakland, Cal.

▽

CHARLIE STRAW
moves from the Capitol Theatre in Regina to the helm of the Capitol Theatre in Winnipeg, Canada.

▽

MIKE GOODMAN
who has been at the Gaiety Theatre in Winnipeg, has now turned his attention to the Metropolitan in Regina.

▽

HARRY BROWN
joins Warners as poster artist in Hartford. How about some samples of your work, Harry?

▽

BOB HARVEY
is temporarily managing the Coliseum, uptown N. Y. C. house, during the sick-leave of Harry Federsman. Gutter Besserung, Harry.

▽

WILLIAM A. LEVEE
is now managing the Capitol Theatre in Riverhead, L. I. He just started there after being at the Northport, Northport, L. I., for a few weeks.

▽

GEORGE DOWBIGGAN
manages the Crescent at Regina, Canada, and GEORGE LAW, formerly at the Crescent, may now be found at the Gaiety.

▽

E. B. WEAVER
has reopened the Senate Theatre at Shidler, Okla., which has been dark several years.

BURRELL JONES
has acquired the Whiteway Theatre, Marlow, Okla., from O. Stephenson.

▽

DUDLEY HARRIS
recently reopened the Sunset Theatre at Dallas in Oak Cliff, a suburb.

▽

A. L. MEANS
after completely remodelling and redecorating his theatre, the Empire, Wilson, Okla., has reopened the house to splendid business. He is also revamping the NuSho Theatre here and installing RCA equipment.

▽

RICHARD CROCE
has been appointed manager of the New Garden Theatre at Sarasota, Fla. Guy M. Ragan, well known theatreman, is owner.

▽

R. GLEN DAVIS
formerly located at Franklin, Va., has leased and reopened the Louisberg Theatre at Louisberg, N. C. House was completely remodeled.

▽

STEVE FUNDENBURG
has purchased the Imperial Theatre at Birmingham, Ala.

▽

R. E. GRIFFITH
has opened his new theatre, the Kiva, at Greeley, Colo. He has also leased the Burns-Paramount at Colorado Springs, Colo., and renamed it the Chief.

▽

STEVE HABANEK
is now operating the Ritz Theatre, East St. Louis, Ill.

▽

BOB CLUSTER
is in the managerial seat of the Palace Theatre in Johnston City, Ill.

▽

S. W. HANMER
recently took over the Rex Theatre at Salmon City, Idaho, from PHIL RAND, who operated the house for the past 12 years.

▽

LESLIE SWAEBE
manager of the Strand Theatre, in Boston, Mass., is receiving congratulations on his recent marriage.

▽

DICK CRUISINGER
formerly manager of the Warner Alhambra, in Canton, Ohio, is again in charge of the house, succeeding JOHNNIE MANUEL, who returned to Warners' State in Lima, recently reopened.

▽

LOUIS CHARNINSKY
for the last several weeks manager of the Queen Theatre, in Austin, Tex., has been promoted to the helm of the Capitol, in Dallas.

▽

S. S. HOLLAND
formerly operator of theatres for Publix in the east and middle west, has replaced A. W. SOBLER as general manager of theatres for the Elkhart Amusement Company, in Elkhart, Ind.

▽

WILLIAM PETERS
has acquired ownership of the Del Rio Theatre at Los Banos, Calif., formerly owned by Peters & Borg.

▽

H. B. MORRIS
has opened the Merchant's Theatre at Wellston, Oklahoma, and we wish him luck in the new undertaking.

BABY LEROY OKAYS MOST POPULAR BABY

"A BEDTIME STORY"

Paramount Theatre
Rutland, Vermont

HARRY BOTWICK, *Manager*

Second annual baby popularity contest, which ran five weeks and one day, entries from one to five years of age. Contestants judged by photos supplied by theatre, furnished by photographer in return for publicity and accruing extra business which proved very satisfactory. One 8x10 print of each baby given free to theatre and these placed in lobby, numbered. Winners decided on votes.

Votes given out free of charge by ten merchants who supplied prizes and came in on two co-op pages, one at beginning of contest, other at finish; during contest ran special baby sales and window displays.

Entry blanks in triplicate, obtained at theatre. One blank for contestant, one for photographer, one for theatre. Every entry numbered to facilitate check on photos and eliminate dead beats.

Votes at ten stores given adults only which brought buyers to these stores often and helped business. Ballot box in theatre lobby and pictures on lobby easels brought many to theatre. No names on photos, only numbers, thus avoiding any hints of favoritism and negative comment.

Botwick got break by playing "Bedtime Story" during contest, and having Baby LeRoy wire congrats. to first entry. Harry also had LeRoy send prize and got picture of this infant mailing prize from studio, which all papers ran.

Milk bottle tops plugged contest; milk dealer also took full page ad. After contest, parents were given lobby baby photos free. Two hundred and twelve babies were entered in 12 days, then entries were shut down.

Although voting contests are usually charged with dynamite, Harry put this one over big. He was smart enough not to tie in the votes to admissions, thus creating good-will and keeping clear of government restrictions on lotteries. That this is the second annual contest of its kind shows that it meant plenty to the theatre, as interest was kept high for five weeks, and a full house assured when the prizes were announced from the stage.

SUN RAY CLUB GETS "SAMARANG" ADVANCE BREAKS IN PAPERS

Monroe Greenthal, U. A. exploitation dynamo, sure put on an oldtime honey in advance of the New York Rivoli opening of "Samarang," by organizing a good health "Samarang Club," the slogan of which is: "Permit Us to Strip to the Waist."

The gag was planted at a nearby ocean resort where there is a law against males bathing without shirts. One of the "club" members, as a test case, had himself arrested and all the papers went for the trial, mentioning the name of the club.

The erring brother received a suspended sentence, which was a signal for the "club secretary" to send out mimeographs on special letterheads to all city editors protesting against the antiquated ordinance that prevented male bathers from benefiting themselves of the sun's rays.

To enlist popular opinion in behalf of the movement, five members in good standing allowed themselves to be photographed on

The "Crusaders"

the beach (see above) displaying a banner plugging the "club" purpose. The "Samarang" opened a few days later in time for a healthy box office reaction.

We don't see Monroe in the photo, which leaves us to believe either his body is brown enough, or that he was hiding under the boardwalk thinking up a new nifty.

SORIERO PROMOTES ARIZONA-TO-MAINE FREE SUMMER TRIPS

A free eight week Maine camp vacation for the most popular boy and girl is Tom Soriero's bright contest idea to stimulate summer business at the Fox theatres, Tucson, Arizona.

Tom was able to dig up a local resident who pays all expenses of both trips, so in this case the money obstacle is well taken care of. The winners, chosen by vote, will fly to New York and join the camp parties there.

Managers who would like to put over some variation of this idea may still have time to work it by running a contest during July for a prize of an August vacation. You may be able to make satisfactory arrangements with nearby boys or girls camps, and for this purpose, you should be able to obtain a list of these camps from your state recreation or publicity bureau.

But we're writing Tom to send us all the details as soon as the contest is over so we can tell you more about it.

They are bringing greeting scrolls printed on thin rolled copper "From Tucson in Arizona, the Copper State," signed by the Mayor, Charley Skouras, West Coast head, Tom himself, and John P. H. Chandler, donor of the prizes.

It sure is a nifty, Thomas, and is receiving praise from all who see it.

One We'd Plug!

Whether or not managers should plug shorts in newspaper ads is a question to be settled according to the picture appetites of each locality. But for sheer excitement, that Paramount short, "The Aggravatin' Bear" kept us on the edge of our seat, and caused the old pulse to beat faster. We caught it at a neighboring Loew theatre, and it sure had the audience buzzin'. They went out talking about it, and that's your answer. A bow to Jack Eaton and Grantland Rice, who are responsible for this swell entertainment.

DANZIGER PUTS ON HOLLYWOOD OPENING FOR WORLD PREMIERE

Bill Danziger's descent on Cincinnati to engineer with ad chief Evy Dinerman the highly successful world's premiere of "College Humor" at the RKO Palace was in the nature of a home coming, as Bill press-agented in those parts long enough to call the Mayor by his first name.

John Flinn, Para exploitation chief, evidently so figured in assigning Danziger to handle the opening, for the premiere was the talk of Cincy for days resulting in a mop up holdover for the picture.

It was a Hollywood opening "for real," with reserved seats, 5,000 watt search lights, fife and drum corps, fireworks, radio broadcasts, balloons and what not. The advance campaign included girls in "College Humor" slickers on the streets, special electric sign and 50-foot banner on prominent hotel marquee, collegiate caps and ribbons on all house employees, special printed aprons on ball park vendors and newsboys and announcements in 600 street cars and busses.

Newspaper breaks covered a "College Humor" limerick contest in one sheet, a full page promotional spread in another, a six-column strip in a third showing stars posing new dance steps, and a flock of art and stories that landed for days in advance.

Orchestras in all hotels and dance halls plugged the hit numbers and radio stations announced the premier, newsstands were covered with posters, and 30 downtown cafes served "Humor" luncheons.

There's a lot more, but the above will give you a fair idea of what Bill and Evy consider the high spots of putting over a premier. It's right in line with the picture's openings in various spots where other high powered Paramounteers have been working with theatre ad men. Flinn has gathered a great gang of buckaroos under his banner, and it looks as though the old exploitations days are back again.

GIANT JIGS PANIC ON "VACATION" FOR HOWARD PETTINGILL

When a puzzle company spends over $100 to make up two special jig saws for theatre exploitation, it passes beyond the stunt phase and enters the realm of pure showmanship. So please take a bow, Howard Pettingill, manager Warner Theatre, Lynn, Mass., especially since you report that the idea was a distinct box office help to "King's Vacation."

Two regular Arliss production stills were blown up to the giant size of 3½x5 feet, glued on wood, colored and the back covered with a felt base, then each cut up into 5,609 pieces. The largest store in Lynn sponsored the campaign by placing the puzzles in its windows and invited the public to put the jigs together.

Newspapers ran special entry coupons besides lots of swell stories, and the puzzlers took part in an elimination contest, the winners of which were turned loose in the store window for the finals. The ultimate winner took 155 hours, the time being recorded on a special clock which finalists punched in and out during the period of the contest.

We wonder, Howard, if George Arliss is taking the summer off to work one of the actual puzzles that you sent him as a souvenir.

MERRILY—WE ROLL ALONG

VINCENT F. EDICK
has the O. K. of his manager in joining the Club, and from the nice things we hear about him we can expect great doings out at the Highland Theatre, in Utica, N. Y. Come on, Vince, get going and send in your campaigns and we'll do the rest.

▽

JULIO QUINONES
manages the Teatro Cuba, in Santiago, Cuba, and judging by the number of members we have in Cuba, they certainly are a hustling, showmanlike bunch of boys. The interest the boys in the states display in their brother showman's activities in far-off places convinces us that your doings would be more than welcome in our pages. What say, Julio, will we be hearing from you?

▽

MORRIS SWARTZ
is up in West Lynn, Mass., where he manages the Uptown Theatre. We're mighty proud of our membership in Mass., and the brand of showmen that have come from up there, so you're another to swell the ranks and we're expecting things from you.

▽

ARNOLD C. CHILDHOUSE
manages Skouras' Playhouse at Great Neck, N. Y. Convey our kindest regards to the other men in your circuit, Arnold, most of whom are members, and just as soon as you can find time, send along a report on your activities.

▽

CARL E. JOHNSON
comes to us from the Pickwick Theatre, in Greenwich, Conn., and if any of you members are thinking of getting married, you might pay Carl a visit. Greenwich is the spot where most of 'em take "the" step, and maybe Carl will push you on your way, or hold you back, as the case may be. Next time we're up your way, we'll stop in and say hello, so keep the handle on the big front door polished.

▽

J. RAYMOND BELL
is more than welcome and entitled to membership in our Club. He was one of the South's youngest dramatic critics, was on the editorial staff of Atlanta and Detroit papers and at present is managing the Palace Theatre in Athens, Ala. He says he reads our pages with "avidity" and anybody that does that should be one of us. Well, Ray, you'll have to do more than read our pages; you'll have to contribute to them. How about it?

▽

HENRY DORSEY
joins the ranks as one of our good-looking members (photo will be used later with his biog.) and he hails from the Strawberry Country, where he holds down the managerial reins at the Columbia Theatre, in Hammond, La. Well, Henry, since you were reading our pages since their inception, it's about time you joined, so be sure to send us some of your stuff.

▽

LEON M. GIBSON
makes his theatre 100% Round Table by joining. This new member was a projectionist for fourteen years before becoming the assistant at the Broadway Theatre in Fayetteville, in N. C., and if he isn't learning the ins and outs of his theatre, we don't know anybody who is. He promises to aid us in every possible way, so we'll be expecting to hear from him again soon.

▽

KARL W. SCHAEFFER
another newly elected member of the Round Table Club, hails from Philadelphia, where he manages the Richmond Theatre and we're adding his name to the already staggering list of showmen from the City of Brotherly Love. Remember us to the rest of the Warner boys and particularly Andy Anderson.

CHARLES FELTER
becomes a member of the Club this week, joining from the Chester in Chestertown, N. Y. He promises us a nice long letter, so before we warn you that we'll be waiting for your material to arrive, we'll see what Uncle Sam brings us from you. Until then, au revoir.

▽

REGGIE ST. CLAIR
is the assistant manager out at the Alamo Theatre in Pine Bluff, Ark., and since he tells us he was born in 1913, Reggie is apparently an up-and-coming youngster. Let's hear from you and tell us what you are doing to keep things humming at the Alamo.

▽

BERNARD SEAMAN
sound to us like he ought to make a pretty active member, and unless we miss our guess we'll be hearing from him. He manages Warner's Queen Theatre in Wilmington, Del., and if his membership doesn't tie up the Warner Circuit 100% as Club members, we've missed our guess by about four. Step on it Bernie, and let's have the dope on your doings.

▽

CLIFFORD E. McKAY
is the assistant at the Uptown in Lynn, Mass., and joins our ranks at the same time as his boss, Morris Swartz, does. Since Cliff comes to us highly recommended by Morris, we're hoping to hear great things from the Uptown, with two such peppy showmen at the steering wheel.

▽

FREDERICK JAMES STUDD
comes to us from the Beaufort Cinema in Birmingham, England, and we don't have to tell him how welcome he is in the CLUB. Our thousands of members and readers are always tremendously interested in the activities of their brother showmen in distant points, and judging from the looks of the house you are managing, Fred, you ought to have plenty to tell us about.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JOE MARINO
is another assistant to join our midst, only he is a little closer by. Joe aids his manager at the Harlem Grand Opera House in 125th Street, New York City. And from what we know about that neighborhood, they must have their hands full trying to keep everybody happy in that congested neighborhood. Stop in and see us when you're around this way, Joe, you're always welcome.

▽

BOB SPROWL
manager of the Fox Hermosa, in Hermosa Beach, Cal., is one of the latest coast men to join our midst. We're wondering if you're a brother of Norman Sprowl, who's been a member of the Club since 1929. Well, Bob, whether you are or not, we bid you enter and make yourself to "hum."

▽

DAVID VORZIMER
is up at the Windsor Theatre, in the Bronx, N. Y., and he's another new member to be introduced to his brother Round Tablers. Take your bow Dave and then tell the gang that you'll do your best to keep up the good work being done by this Department. What was the last stunt that you pulled that brought extra dough into the B. O.? Drop us a line so that we can pass it along.

▽

HERB WHEELER
manages the Stratford out in Chicago, and if Herb isn't too busy spending all his "off" days at the Fair, maybe he can take a little time to sit down and let us know what he is doing to drag 'em in to his house. What about it, Herb, do we hear, or do we hear?

▽

CLARENCE E. SEALS
is the assistant advertising manager of Warner Brothers Theatres in Cleveland, Ohio, and judging by the number of Cleveland Warner boys that we have "sewed up" as members of the Club, we were sure it was 100% solid until Clarence's membership came along. Well, you're welcome into the Club and you can't just sit back and accept your welcome, you'll have to do something about it, so get busy and let's know what's doing.

▽

J. E. GLADFELTER
manages the Lion Theatre in Red Lion, Pa., and since Pennsylvania is known for the good showmen it has turned out, we're just going to wait and see what "J. E." has to offer. Come on now, we can take it and see that you give it.

▽

H. M. KHOURIE
is the resident manager of the State Theatre in Oroville, Cal., and he starts off his membership by contributing to our pages and telling us that he finds the Club very helpful. Well, "H. M.," you sure start in like you're going to develop into a darn good member, how's about it, can we depend on you?

▽

C. J. BROWN
is Colonel C. R. Stoflet's assistant down at the Margie Grand, in Harlon, Ky., and we bid him welcome. Now that we have Brown in the Club, too, we expect great things from Harlan, Ky., so don't disappoint us, and if the old Colonel doesn't send in his activities you do it for him. Regards to you both.

▽

M. E. REYNO
sends his application in to the Club from far away Buenos Aires, Argentine, where he has charge of the 25 Mayo Theatre. His affiliation is further evidence of the international scope of this organization. Glad to have you with us, Reyno, and we are sure your fellow showmen here in the states would be interested in hearing of your activities.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 181.—(A) When fusing motor circuits, is it necessary that circuit wires be large enough to carry the current permitted by overfusing without overloading them? (B) Give us your views as to the economy or lack of economy in the one-man projection idea; also set forth your views of what gain there is in having two men on duty. Go into particulars, please. Many theatre managers and exhibitors read this department. I want your side laid honestly before them. Be careful, however, and make no fanciful claims. Stick to statements which must be recognized as having at least some foundation in fact. (Note: If any exhibitors or managers wish to, I shall be glad also to set forth their argument, always provided they too stick to facts. In such matters I do not care to "take sides," but only to set forth what is believed to be fact, or arguments having at least some recognizable foundation of fact.

Answer to Question No. 174

Bluebook School Question No. 174 *was: (A) Do local authorities for the most part err in the matter of locating port shutter fuses? (B) Many port shutter fuses are located from three to four feet from the seat of any possible film fire. How long, in your judgment, would it take for them to "let go" and drop the shutters? (C) What value would the fuses so placed have in the prevention of fire in case the projectionist failed to drop the shutters manually? (D) What state has laws requiring port fire shutters to be held by film fuses so located that fire will reach them instantly, whether starting at a projector aperture or rewind table?*

The following made acceptable answers, except that most failed on Section C (those answering correctly in it are noted by an asterisk):

G. E. Doe*; G. L. Reed*; M. Spencer and D. T. Arlen*; O. L. and J. F. Evans*; S. Maybe and R. D. Konley*; B. Doe*; P. Jackson and B. Diglah*; H. Edwards*; A. Breaston and D. Haber*; D. Goldberg and L. Hutch*, T. Van Vaulkenburg; E. Parkinson; C. Rau and S. Evans; D. Danielson; K. Dowling; R. K. Wayland; W. Ostrum; H. True; J. Wentworth; T. R. Bancroft; L. Grant and P. T. Zann; M. L. George and R. Singleton; P. L. Day and P. L. Daniels; W. D. Cholaugh; D. Halliburton and L. N. Barton; R. Wheeler and R. Suler; T. McGruder; R. D. Oberleigh; L. Jones and B. L. Banning; J. B. Malley and M. D. Oleson; L. Summers, D. M. Banks and T. N. Danby; L. Thomas and D. D. Davis; D. U. Granger; L. H. Simmons; B. R. Landers; E. W. Warner; H. Rogers; T. L. Raymond, B. T. Miller and D. Nelis; D. Emmerson; H. B. Coates; M. Spencer and D. T. Arlen; W. Lobe and S. D. Love; H. Harrison and E. Harlor; B. L. Tanner and E. Rymer; O. Allbright; J. B. Buckley and D. Singleton; D. L. Mason and J. T. Ballinger; C. Cummings and T. Kelley; B. I. Fanchann; D. V. Peterson; P. L. Jensen and A. Ilks; N. Truman; F. and J. L. Hanson; L. Lorient and E. L. Gibbs; M. H. Lonberger; D. Michelson; T. M. Vinson and D. K. Ormie; B. Rubin and L. Hendershot; D. L. Sinklow; O. L. Daris and M. Simms; T. Davis and T. Lambert; B. Sappert; L. N. Sapperstone; D. L. Howard; D. Holler and D. R. Peters; T. Lambert and T. Davis; J. Williams; R. S. Allen and T. Williams; G. Farmann; J. C. Peters; H. R. Baldwin and C. K. Berger; H. Pilson and D. L. Daniels; R. G. Rogers.

As to Section A, W. Ostrum answers, "Yes, local authorities for the most part err in the matter of locating port shutter fuses, often placing them near the ceiling on the theory that the air there will heat very fast, since, as we all know, heat rises. However, notwithstanding the fact that heat does rise, it is easily seen that it will probably require far more than two seconds for fuses so located to melt and release the shutters, whereas two seconds is the maximum permissible period of time consistent with safety. Anything in excess of two seconds may permit the audience to see either smoke or flame and thus start a panic. The fuses then should be so placed at all probable sources of fire that it will reach and either fuse or burn them immediately, releasing the shutters before the audience can see any evidences of fire."

(B) T. Van Vaulkenburg says, "It would depend upon whether the distance be considered as above, horizontal, or below. However, since no one in his right mind would locate them either horizontally or below, we may assume our editor meant above. But even so it would be impossible to form any close estimate of the time required to melt the fuses, even if one knew their exact composition.—F.H., that question was poorly worded! Take that slap on the wrist and like it! [Accepted and um—well, darn it, liked!—F. H. R.]

"Assuming fuses of a class ordinarily used for such a purpose, and that the ceiling be immediately above them (if it were not, but high up the time required for fusing might be appreciably longer), I would guess anywhere from five to fifteen seconds—possibly even much longer, depending upon the fire itself. If the fire be in a closed projector magazine or film cabinet, a great volume of smoke and very little heat would result. If it be an open blaze of film, as from an open film cabinet, a rewind table or an open projector magazine, such a fuse probably would let go rather quickly—say five to ten seconds, or even sooner. In any event, however, a fuse so located is practically worthless in the matter of averting panic, as our editor has often told us."

(C) Messrs. Rau and Evans say, "A fuse so placed would have no value at all in averting panic. Before it would melt the audience would certainly know a fire was in progress, and so far as panic be concerned, the damage would be done."

(D) All those marked with an asterisk answered "Pennsylvania." However, I am not myself certain whether it is a law or a department rule. Anyhow, up to this time it is the only really competent rule or law governing the fusing of port shutters that I know of. Most of them are almost as bad as nothing at all. Locating fuses near the ceiling is a bit funny, or would be were it not for the element of danger to women and children—yes, and to men, too, for in a panic no one is safe except the one who remains quiet until the panic has panicked itself out and people again regain their senses, to find there was really no danger at all.

Christ O. Brown Dead

Christ O. Brown, manager of Sullivan and Considine, New York theatrical producers, for 17 years, died as the result of a heart attack in Hollywood last week. Mr. Brown was manager of the Shubert theatre in Detroit before going to the Coast.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"One Year Later"	Screen play by F. Hugh Herbert. Director: E. Mason Hopper.	Mary Brian, Russell Hopton, Donald Dilloway.	Shooting
FOX			
"Paddy, the Next-Best-Thing"	Story by Gertrude Page. Director: Harry Lachman.	Janet Gaynor, Warner Baxter, Margaret Lindsay, Walter Connolly, Mary McCormic.	Shooting
"Shanghai Madness"	Story by Frederick Hazlitt Brennan. Director: John Blystone.	Spencer Tracy, Fay Wray, Ralph Morgan.	Shooting
"Life's Worth Living"	Story by James Gould Cozzens. Director: John Ford.	Will Rogers, Vera Allen, Louise Dresser, Ralph Morgan, Boots Mallory, Marian Nixon, Andy Devine.	Shooting
"The Last Trail"	Story by Zane Grey. Director: James Tinling.	George O'Brien, Claire Trevor, El Brendel.	Shooting
MAJESTIC			
"The Sin of Nora Moran"	From the play by Willis Maxwell Goodhue. Director: Howard Christy.	Zita Johann, John Miljan, Gilbert Emery.	Shooting
METRO-GOLDWYN-MAYER			
"Another Language"	Play by Rose Franken. Director: E. H. Griffith.	Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattel.	Shooting
"March of Time"	Screen play by Edgar Allen Woolf. Director: Willard Mack.	Alice Brady, Frank Morgan, Russell Hardie, Madge Evans, Jackie Cooper, Eddie Quillan.	Shooting
"Turn Back the Clock"	Story by Edgar Selwyn and Ben Hecht. Director: Edgar Selwyn.	Lee Tracy, Colleen Moore, Mae Clarke, John Halliday, Otto Kruger, Peggy Shannon.	Shooting
"Dancing Lady"	Screen play by P. G. Wolfson and Allan Rivkin. Director: Robert Z. Leonard.	Joan Crawford, Franchot Tone, Grant Mitchell, Frank Morgan, Jean Malin, Ted Healy, Winnie Lightner.	Shooting
MONOGRAM			
"Sensation Hunters"	Story by Whitman Chambers. Director: Charles Vidor.	Marion Burns, Arline Judge, Preston Foster, Juanita Hansen, Kenneth MacKenna, Creighton Hale, Nella Walker, Cyril Chadwick.	Shooting
PARAMOUNT			
"Big Executive"	Story by Alice Duer Miller. Director: Erle C. Kenton.	Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynn, Dorothy Peterson.	Shooting
"The Way to Love"	Story by Gene Fowler and Benjamin Glazer. Director: Norman Taurog.	Maurice Chevalier, Sylvia Sidney, Edward Everett Horton, Minna Gombell, Arthur Pierson, Blanche Friderici.	Completed
RKO-RADIO			
"The Glory Command"	Story and direction by Christy Cabanne.	Bruce Cabot, Betty Furness, Eric Linden.	Shooting
"Jamboree"	Story and screen play by Ruth Rose. Director: Ernest Schoedsack.	Robert Armstrong, Helen Mack, Frank Reicher, John Marston.	Shooting
"Little Women"	Screen play by Sarah Y. Mason and Victor Heerman. Director: George Cukor.	Katherine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas, Eric Linden, Louise Closser Hale, Henry Stephenson, Spring Byington, John David Lodge.	Shooting
"Bird of Prey"	Screen play by John Monk Saunders. Director: J. Walter Ruben.	Richard Dix, Elizabeth Allen, Eric Linden, Bill Cagney, Theodore Newton, Arthur Jarrett.	Shooting
UNIVERSAL			
"Four Wise Girls"	Story by William Hurlbut. Director: E. A. DuPont.	Neil Hamilton, June Knight, Sally O'Neil, Dorothy Burgess, Mary Carlisle, George E. Stone, Oscar Apfel.	Shooting
"S. O. S. Iceberg"	Screen play by Tom Reed and Dr. Arnold Franck. Director: Tay Garnett.	Rod LaRoque, Gibson Gowland, Leni Reifenstahl, Ernst Udet.	Shooting
"The Invisible Man"	Screen play by R. C. Sheriff. Director: James Whale.	Claude Rains, Dudley Digges, William Harrigan, Gloria Stuart, Henry Travers, Una O'Connor, Forrester Harvey, Billy Bevan.	Shooting
"Gordon of Ghost City" (Serial)	Screen play by Ella O'Neil. Director: Ray Taylor.	Buck Jones, Madge Bellamy, William Desmond, Francis Ford, Walter Miller, Hugh Enfield.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Footlight Parade"	Screen play by Manuel Seff and James Seymour. Directors: Lloyd Bacon and Busby Berkeley.	James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Hugh Herbert, Frank McHugh, Arthur Hohl, Gordon Westcott, Claire Dodd, Guy Kibbee, Philip Faversham.	Shooting
"Red Meat"	Story by David Karsner. Director: Al Green.	Edward G. Robinson, Joan Blondell, Genevieve Tobin.	Shooting
"Bureau of Missing Persons"	Story by Robert Presnell. Director: Roy Del Ruth.	Bette Davis, Pat O'Brien, Lewis Stone, Glenda Farrell, Gordon Westcott, Ruth Donnelly, Allen Jenkins.	Shooting
"Wild Boys of the Road"	Story by Daniel Ahearn. Director: William A. Wellman.	Frankie Darro, Dorothy Coonan, Arthur Hohl, Claire McDowell, Minna Gombell, Rochelle Hudson.	Shooting

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec..	26	69.	Jan.. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67	Dec. 3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
One Year Later — Mary Brian-Russell Hopton
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Studio Secrets — Olga Autrey-George Douglass — July 22,'33
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July	7,'33		
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65.	July 1,'33

Coming Feature Attractions

Notorious But Nice — Marian Marsh-Betty Compson — Aug. 5,'33

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33	68.	June 17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	8,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33	62.	July 1,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Hell's Cargo (See "Below the Sea")					
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	28,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr.. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29,'33	64.	July 1,'33
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	63.	July 8,'33
Wrecker, The	Jack Holt-Genevieve Tobin	July	10,'33		

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Car No. 17 — Tim McCoy-Evalyn Knapp
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Alan Dinehart-Raquel Torres
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle — Loretta Young-Spencer Tracy
Ninth Guest
Party's Over, The
Twentieth Century

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr.. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr.. 1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,33	75	Dec.. 24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76.	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65.	Jan. 14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot	July	15,'33	62.	June 17,'33
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81	Nov. 5

Coming Feature Attractions

Goodbye Again — W. William-Joan Blondell — Sept. 9,'33 — 65. June 17,'33
I Loved a Woman — Edward G. Robinson-Joan Blondell-Genevieve Tobin
Shanghai Orchid — Richard Barthelmess

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33		
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb.. 4,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb.. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71.	May 27,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75.	June 24,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33	68.	July 1,'33
Life in the Raw	George O'Brien-Claire Trevor	July	7,'33		
Man Who Dared, The	Preston Foster-Zita Johann	July	14,'33	75	
Me and My Gal	Joan Bennett-Spencer Tracy	Dec..	4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr.. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr.. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69.	June 17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May. 6,'33
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Berkeley Square — Leslie Howard-Heather Angel
Charlie Chan's Greatest Case — Warner Oland-Heather Angel
Devil's In Love, The — Victor Jory-Loretta Young — July 21,'33
Doctor Bull — Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan
F. P. 1 — Conrad Veidt-Jill Esmond-Leslie Fenton — July 28,'33 — 90. May 20,'33
Last Trail, The — George O'Brien-Claire Trevor
Mad Game, The — Spencer Tracy
My Lips Betray — Lilian Harvey-John Boles
My Weakness — Lilian Harvey-Lew Ayres
Paddy, the Next-Best-Thing — Janet Gaynor-Warner Baxter
Pilgrimage — Marian Nixon-Norman Foster — 95
Power and the Glory, The — Colleen Moore-Spencer Tracy
Shanghai Madness — Spencer Tracy-Fay Wray — Aug. 4,'33
Three Against Death — Marion Burns-Kane Richmond
Worst Woman in Paris? — Benita Hume-John Boles-Adolphe Menjou

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June	30,'33		
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec..	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67.	Jan. 28,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80.	Apr. 22,'33

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh
Sin of Nora Moran, The	Zita Johann-John Miljan
Sing, Sinner, Sing	Paul Lukas-Leila Hyams

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65.	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.		67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75.	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88.	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92.	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66.	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87.	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105.	Apr. 15,'33
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33	89.	July 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83.	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70.	Apr. 8,'33
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	76.	June 17,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72.	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80.	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90.	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85.	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100.	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78.	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79.	Jan. 7,'33
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33	82.	July 1,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115.	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78.	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85.	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78.	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101.	Mar. 25,'33

Coming Feature Attractions

Another Language	Helen Hayes-Robt. Montgomery
Big Liar, The (Tent.)	Jimmy Durante-Stuart Erwin-Jack Pearl
Bride of the Bayou	Lionel Barrymore-Madge Evans
Dancing Lady	Joan Crawford-Franchot Tone
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt
Eskimo	Native Cast
Fire Chief, The (Tent.)	Ed Wynn
Hollywood Party, The	(All Star Musical)
March of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Marie Dressler-Wm. Collier, Sr.-Jimmy Durante
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery
Penthouse	Madge Evans - Warner Baxter - Charles Butterworth
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan
Turn Back the Clock	Lee Tracy-Mae Clarke

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70.	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Crashin' Broadway	Rex Bell	June	1,'33	55	
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Fugitive, The	Rex Bell-Cecelia Parker	July	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63.	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80.	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68.	Apr. 8,'33
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70.	June 3,'33
West of Singapore	Betty Compson	Jan.	31,'33	68.	Apr. 15,'33

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames
Devil's Mate	Preston Foster-Peggy Shannon
Galloping Romeo	Bob Steele-Doris Hill
Rainbow Ranch	Rex Bell
Rangers' Code	Bob Steele
Sensation Hunters	Arline Judge-Preston Foster
Skyways	K. Crawford-Ray Walker

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Running Time Date	Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87.	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,'33	78	Dec. 31
College Humor	Bing Crosby-Jack Oakie	June	23,'33	80.	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75.	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7,'33	65.	June 24,'33
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72.	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70.	Feb. 18,'33
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72.	June 17,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76.	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70.	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75.	May 6,'33
International House	Peggy Hopkins Joyce	June	2,'33	65.	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76.	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74.	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72.	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70.	Jan. 28,'33
M	Peter Lorre			66.	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33	72	
Man of the Forest	Randolph Scott-Verna Hillie	July	14,'33		
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	65.	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75.	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66.	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83.	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72.	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70.	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65.	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76.	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73.	Feb. 4,'33

Coming Feature Attractions

Big Executive	Ricardo Cortez-Elizabeth Young
Duck Soup	Four Marx Bros.
Her Bodyguard	Wynne Gibson-Edmund Lowe
I'm No Angel	Mae West-Cary Grant
Midnight Club	Clive Brook-George Raft-Helen Vinson
One Sunday Afternoon	Gary Cooper-Fay Wray
Song of Songs	Marlene Dietrich-Brian Aherne
This Day and Age	Charles Bickford-Judith Allen
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland
Way to Love, The	Maurice Chevalier-Sylvia Sidney
White Woman	Dorothea Wieck-Chas. Laughton

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Bed of Roses	Constance Bennett-Joel McCrea	July	14,'33	67.	July 8,'33
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16,'33	70.	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72.	Mar. 18,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55.	Apr. 8,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63.	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	60.	July 1,'33
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68.	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76.	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77.	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75.	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100.	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68.	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23,'33	75.	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58.	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72.	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62.	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9,'33	70.	June 3,'33
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68.	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57.	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74.	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80.	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64.	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78.	Feb. 11,'33

Coming Feature Attractions

Bird of Prey	Richard Dix-Elizabeth Allen-Eric Linden
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore
Doctor, The (Tent.)	Lionel Barrymore-Joel McCrea-Dorothy Jordan
Double Harness	Ann Harding-William Powell
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien
Glory Command, The	Bruce Cabot-Betty Furness
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff
In the Fog (Tent.)	Robt. Armstrong-Helen Mack
Jamboree	Robt. Armstrong-Helen Mack
Little Women	K. Hepburn - Joan Bennett-Frances Dee-Paul Lukas-Eric Linden
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.
Rafter Romance	Ginger Rogers-Norman Foster

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Running Time Date	Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71.	Jan. 21,'33
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19,'33	63.	July 1,'33
Devil's Playground, The		Principal	Jan.	1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb. '33	84.	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85.	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10,'33	60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Isle of Doom, The	Peter Sobolevski	Amkino			
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1 67.	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70.	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80.	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr. 27,'33	97.	May 6,'33
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar. 31,'33	54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May 25,'33	88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71.	Apr. 29,'33
Soviets on Parade		Kinematrade	Mar. 31,'33	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70.	Apr. 15,'33
Taming the Jungle		Invincible	June 3,'33	59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16,'33	60.	June 24,'33
Virgins of Bali		Principal	Dec. 8...	46	Dec. 17
Wives Beware!	Adolphe Menjou	Regent Picts.			

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Important Witness, The	Noel Francis-Donald Dilloway	July 15,'33		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17,'33	75.	Apr. 29,'33
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84.	Mar. 4,'33
Samarang	Native Cast	June 23,'33	62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90.	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan	May, '33	69.	Mar. 18,'33

Coming Feature Attractions

Bowery, The	Wallace Beery - George Raft-Jackie Cooper-Fay Wray
Emperor Jones, The	Paul Robeson
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez
Masquerader, The	Ronald Colman-Elissa Landi. Aug. 18,'33 — 75. Feb. 25,'33
Nana	Anna Sten-Warren William
Roman Scandals	Eddie Cantor-Ruth Etting

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67.	Jan. 28,'33
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13,'33		
Fighting President, The		Apr. 14,'33	50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1,'33	Apr.	5,'30
King of the Arena	Ken Maynard	June 1,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June 15,'33	75.	July 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57.	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75.	Feb. 11,'33

Coming Feature Attractions

All American Girl, The	Leila Hyams-Robert Young
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea. July 20,'33
Four Wise Girls	June Knight-Neil Hamilton-Mary Carlisle-George E. Stone. Aug. 17,'33
Her First Mate	Summerville-Pitts. Aug. 3,'33
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan. Aug. 24,'33
Moonlight and Pretzels	Mary Brian-Leo Carrillo. July 27,'33
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume-Billie Burke
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens. July 20,'33
S. O. S. Iceberg	Rod La Roque-Gibson Gowland

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1,'33	74.	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11,'33	89.	Mar. 18,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33	90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69.	Apr. 8,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70.	June 24,'33
Man from Monterey, The	John Wayne-Ruth Hall	July 15,'33		
Mayor of Hell, The	James Cagney	June 24,'33	80.	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8,'33		
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72.	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75.	Apr. 1,'33
Private Detective 62	William Powell	June 10,'33	67	
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33	63.	June 10,'33
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")	May 6,'33	67.	Apr. 8,'33

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas. 72. June 24,'33
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Stanley Smith-Guy Kibbee
Mary Stevens, M.D.	Kay Francis. July 22,'33
Voltaire	George Arliss-Doris Kenyon. Aug. 5,'33 — 70. June 24,'33
Wild Boys of the Road	All Star

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23,'33	75.	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Cadet, The	Franz Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93.	Feb. 18,'33
Darling of Vienna, The	Willy Forst-Else Elster	European Films			
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31,'33	78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80.	Mar. 18,'33
Golden Goal, The	Richard Tauber	Bavaria Films	June 17,'33	85.	July 8,'33
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
M	Peter Lorre	Paramount	Mar. 31,'33	96.	Apr. 8,'33
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15,'33	85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78.	Apr. 18,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90.	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists	July 8,'33		
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96.	Apr. 29,'33
Hawleys of High Street	Leslie Fuller	British Int'l		68.	July 8,'33
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80.	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70.	Mar 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Money for Speed	John Loder-Ida Lupino-Cyril McLaglen	British-United Artists		67	
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26,'33	77.	June 10,'33
Private Life of Henry VIII, The	Charles Laughton	London Film			
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
Sleeping Car	Ivor Novello	Gaumont-British		83.	July 8,'33
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18,'33	1 rl.
Bunnies and Bonnets	Mar. 29,'33	1 rl.
Crystal Gazabo	Nov. 7	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7,'33	1 rl.
Minstrel Show, The	Nov. 21	1 rl.
Prosperity Blues	Oct. 8	1 rl.
Russian Dressing	May 1,'33	
Snow Time	Nov. 30	1 rl.
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20	21½
Poor Fish, The	Apr. 27,'33	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl.
Laughing with Medbury Among Dancing Nations	Dec. 23	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	1 rl.
Beer Parade, The	Mar. 4,'33	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9	1 rl.
Great Bird Mystery	Oct. 20	1 rl.
Match Kid, The	May 9,'33	1 rl.
Sassy Cats	Jan. 25,'33	1 rl.
Scrappy's Party	Feb. 13,'33	1 rl.
Technoracket	May 20,'33	1 rl.
Wolf at the Door, The	Dec. 29	1 rl.
World's Affair, The	June 5,'33	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21
College Gigolos	Jan. 3,'33	18½
Mind Doesn't Matter	Nov. 21	19½
Partners Two	Jan. 19,'33	22
Preferred List Ken Murray		
Safe in Jail	Feb. 11,'33	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29,'33	2 rls.
The Curse of a Broken Heart	Feb. 4,'33	18
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	1 rl.
Champions	May 5,'33	1 rl.
Horse Sense	Dec. 29	1 rl.
In the Good Old Winter Time	June 17,'33	1 rl.
Rough Sport	Dec. 29	1 rl.
Throwing the Bull	Jan. 14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22
Artist's Muddles	Jan. 29,'33	20
Boy, Oh Boy!	Dec. 25	21
Dora's Dunking Doughnuts	July 9,'33	
Feeling Rosy	Apr. 30,'33	21
Loose Relations	June 11,'33	20
Sunkissed Sweeties	Oct. 30	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11
Kid'n Africa		
Kid' In' Hollywood	May 14,'33	11
Kid's Last Fight, The	Apr. 23,'33	11
Pie-Covered Wagon	Oct. 30	10
Polly Tix in Washington	June 4,'33	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9
Beneath Our Feet	June 25,'33	
Desert Demons	Nov. 27	9
Killers	Oct. 30	10
Sea, The	May 7,'33	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33	7
Our Bird Citizens	Oct. 9	8
Our Noble Ancesters	Dec. 4	9
Pirates of the Deep	May 7,'33	9
Stable Manners	Nov. 6	7
Wild Company	Jan. 1,'33	10
Wild Life at Home	June 18,'33	1 rl.
Woodland Pals	Jan. 29,'33	1 rl.
BROADWAY GOSSIP		
No. 2	Dec. 11	9
No. 3	Feb. 5,'33	11
No. 4	Mar. 5,'33	11
No. 5	Apr. 30,'33	11
No. 6	June 18,'33	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9
Taming the Wildcat	Jan. 15,'33	8
The Iceless Arctic	Nov. 6	11
Two Hundred Fathoms Deep	Mar. 19,'33	8
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8
Highlights of the Past	Apr. 9,'33	8
Old-Fashioned Newsreel, An	July 2,'33	
Puffs and Bustles	Mar. 12,'33	7
When Dad Was a Boy	Jan. 22,'33	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19
Always Kickin'	Oct. 9	20
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18
Evil Eye Conquers, The	Jan. 8,'33	14
In the Clutches of Death	Nov. 13	14
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11
Animal Fair, The	Jan. 15,'33	10
Any Way to Get There	July 16,'33	
Down on the Farm	Dec. 18	10
Little Thrills	Oct. 23	9
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	10
Skipping About the Universe	Feb. 12,'33	10
Traffic	Nov. 6	10
Women of Many Lands	Mar. 12,'33	9
Wonder City, The	Nov. 20	9
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6	22
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21
Knight Duty Harry Langdon	May 7,'33	22
Hooks and Jabs	July 30,'33	
Tired Feet Harry Langdon	Jan. 1,'33	22
Tied for Life	July 2,'33	
Vest with a Tale, The Tom Howard	Dec. 4	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20
As the Crows Fly	Feb. 5,'33	18
Blue Blackbirds	July 16,'33	
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22
Walpurgis Night	Oct. 30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33	10
Cornell	Dec. 18	9
Georgia Tech	May 7,'33	9
McGill	May 28,'33	9
Michigan	Dec. 4	8
Yale	Oct. 9	10
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6
Cinderella	May 28,'33	6
College Spirit	Oct. 16	6
Down on the Levee	Mar. 5,'33	6
Fannie in the Lion's Den	July 23,'33	6
Farmer Al Falfa's Birthday Party	Oct. 2	6
Forty Thieves, The	Nov. 13	6
Hansel Und Gretel	Feb. 5,'33	6
Hollywood Diet	Dec. 11	6
Hook and Ladder No. 1	Oct. 30	7
Ireland or Bust	Dec. 25	6
Jealous Lover	Jan. 8,'33	6
King Zilch	June 11,'33	6
Oh! Susanna	Apr. 2,'33	6
Oil Can Mystery, The	July 9,'33	
Pirate Ship	Apr. 30,'33	6
Robin Hood	Jan. 22,'33	6
Romeo and Juliet	Apr. 16,'33	6
Tale of a Shirt, The	Feb. 19,'33	6
Toyland	Nov. 27	6
Tropical Fish	May 14,'33	6
Who Killed Cock Robin?	Mar. 19,'33	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33	
Drug on the Market, A	Jan. 22,'33	11
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2	20
Torchy's Kitty Coup	Jan. 22,'33	21
Torchy's Loud Spooker	June 25,'33	20
Torchy Rolls His Own	Nov. 20	21
Torchy Turn Turtle	Apr. 23,'33	21
Trying Out Torchy	July 23,'33	
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18	20
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20
Techno-crazy Monty Collins-Billy Bevan	Apr. 23,'33	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2	9
9 Zanzibar	Oct. 9	9
10 Belles of Bali	Oct. 16	8
11 Sailing a Square-Rigger	Oct. 23	10
12 Venetian Holiday	Oct. 30	10
13 Havana Ho!	Nov. 6	9
14 Paths in Palestine	Nov. 13	8
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9
17 From Kashmir to the Khyber	Dec. 4	9
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10
25 Gorges of the Giants	Jan. 29,'33	9
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Apr. 15,'33	
31 Paris on Parade	Mar. 5,'33	
32 Isles of the East Indies	Mar. 12,'33	
33 The Iceberg Patrol	Mar. 19,'33	
34 A Gondola Journey	Mar. 26,'33	
35 Broadway by Day	Apr. 2,'33	
36 Sampans and Shadows	Apr. 9,'33	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20
Fallen Arches	Feb. 4,'33	19
Mr. Bride	Dec. 24	19
Now We'll Tell One	Nov. 19	19
Tarzan in the Wrong		20
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18
Menu		
Over the Counter		18
Wild People	Feb. 4,'33	18
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9
Fiji and Samoa		
Iceland	Jan. 14,'33	10
Leningrad	Dec. 17	9
New Zealand		9
Norway	Feb. 4,'33	9
Over the Seas to Borneo		9
Rio the Magnificent		9
World Dances, The		8
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8
Lunchroom, The		
Nursemaid, The	Nov. 26	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal		21
Their First Mistake		21
Towed in a Hole	Dec. 31	21
Twice Two	Feb. 25,'33	21
ODDITIES		
Duck Hunter's Paradise	Dec. 31	10
Toy Parade, The	Dec. 3	7
Whispering Bill	Dec. 31	10
OUR GANG		
A Lad an' a Lamp	Dec. 17	17
Birthday Blues	Nov. 12	20
Fish Hooky	Jan. 28,'33	19
Forgotten Babies	Mar. 11,'33	17
Kid from Borneo, The	Apr. 15,'33	19
Mush and Milk	May 27,'33	
PITTS-TODD		
Asleep in the Feet	Jan. 21,'33	19
Bargain of the Century		20
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10	17
SPECIAL		
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12
Bone Crushers	Feb. 8,'33	8
Chalk Up	Dec. 10	10
Football Footwork		12
Motorcycle Mania	Jan. 28,'33	9
Swing High	Dec. 10	10
Throttle Pushers		9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20
Call Her Sausage		
Farewell to Legs		
Rummy, The		18
Taxi Barons		
Taxi for Two	Dec. 3	18
Thundering Taxis	June 24,'33	16
Wreckety Wrecks	Feb. 18,'33	19
TED HEALY SHORTS		
Nursery Rhymes		

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18	11
No. 5	Dec. 16	11
No. 6	Jan. 13,'33	10
No. 7	Feb. 10,'33	11
No. 8	Mar. 10,'33	11
No. 9	Apr. 7,'33	10
No. 10	May 5,'33	1 rl
No. 11	June 2,'33	1 rl.
No. 12	June 30,'33	10
No. 13	July 28,'33	10
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18,'33	10
Detective Tom Howard of the Suicide Squad Tom Howard	June 9,'33	1 rl.
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	8
Jazz a La Cuba Don Aspiazu	July 7,'33	1 rl.
Let's Dance Burns and Allen	Mar. 17,'33	10
Moonlight Fantasy Vincent Lopez	Apr. 14,'33	1 rl
Rookie, The Tom Howard	Feb. 24,'33	10
Walking the Baby Burns and Allen	May 12,'33	1 rl.
Your Hat Burns and Allen	Nov. 25	11
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	10
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	10
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	10
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24,'33	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl.
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33	1 rl.
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33	10
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3,'33	7
Aloha Oe Royal Samoans	Mar. 17,'33	7
"Bollesk" Watson Sisters	June 9,'33	7
Dinah Mills Bros.	Jan. 13,'33	7
Down by the Old Mill Stream Funny Boners	July 21,'33	7
Peaunt Vendor, The Armida	Apr. 28,'33	7
Popular Melodies Arthur Jarrett	Apr. 7,'33	7
Reaching for the Moon	Feb. 24,'33	7
Sing a Song James Melton	Dec. 2	7
Sing, Sisters, Sing Three X Sisters	June 3,'33	1 rl.
Song Shopping Ethel Merman		1 rl.
Time on My Hands Ethel Merman	Dec. 23	7
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 rl.
SCREEN SOUVENIRS		
No. 5	Nov. 25	10
No. 6	Dec. 23	10
No. 7	Jan. 20,'33	10
No. 8	Feb. 17,'33	10
No. 9	Mar. 17,'33	10
No. 10	Apr. 14,'33	1 rl.
No. 11	May 12,'33	1 rl.
No. 12	June 9,'33	1 rl.
No. 13	July 7,'33	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl.
Balance	June 23,'33	1 rl.
Call Your Shot	July 21,'33	1 rl.
Canine Thrills	Feb. 3,'33	10
Catch 'Em Young	Dec. 9	11
Hot and Cold Thrills	Mar. 31,'33	10
Jabs and Jolts	May 26,'33	1 rl.
Over the Jumps	Jan. 6,'33	11
Straight Shooters	July 21,'33	16
Stuff on the Ball	Nov. 11	11
Wonder Girl, The Babe Didrickson	Mar. 3,'33	10
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33	1 rl.
Betty Boop's Birthday Party	Apr. 21,'33	7
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl.
Betty Boop for President	Nov. 4	7
Betty Boop's Ker-Choo	Jan. 6,'33	7
Betty Boop's May Party	May 12,'33	1 rl.
Betty Boop's Museum	Dec. 16	1 rl.
Betty Boop's Penthouse	Mar. 10,'33	7
Is My Palm Read	Feb. 17,'33	1 rl.
Mother Goose Land	June 23,'33	1 rl.
Popeye, the Sailor	July 7,'33	7
Snow-White	Mar. 31,'33	7
TWO REEL COMEDIES		
Barber, The W. C. Fields	July 28,'33	21
Big Fibber, The Sennett Star	July 14,'33	20
Blue of the Night Bing Crosby	Jan. 6,'33	20
Bring 'Em Back Sober Sennett Star	Nov. 18	18
Caliente Love Sennett Star	Mar. 10,'33	20
Daddy Knows Best Walter Catlett	June 16,'33	2 rls.
Dentist, The Sennett Star	Dec. 9	20
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	18
Doubling in the Quickies Sennett Star	Dec. 16	19
Dream Stuff Sennett Star	May 12,'33	2 rls.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Easy On the Eyes Sennett Star	Feb. 17,'33	22
False Impressions Sennett Star	Nov. 4	21
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	19
His Perfect Day Sennett Star		
Hollywood Double, A Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7,'33	19
Human Fish Sennett Star	Dec. 30	22
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23,'33	2 rls.
Lion and the House, The Sennett Star	Dec. 23	18
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21,'33	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31,'33	2 rls.
Prosperity Pays Tom Howard	Nov. 4	
Roadhouse Queen Sennett Star	May 26,'33	2 rls.
See You Tonight Sennett Star	June 2,'33	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24,'33	19
Singing Boxer, The	Jan. 27,'33	20
Sweet Cookie Sennett Star	Apr. 14,'33	20
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10,'33	20
Uncle Jake Sennett Star	May 5,'33	2 rls.
Wrestlers, The Sennett Star	Jan. 20,'33	22

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19,'33	20
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17
Gay Nighties, The	June 23,'33	
Heeus Foeus	Mar. 3,'33	20
Iceman's Ball, The	Aug. 13,'33	20
Jitters, The Butler	Dec. 30	20½
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33	20½
Loops, My Dear	Jan. 6,'33	17
Shakespeare With Tin Ears	June 30,'33	18½
Thrown Out of Joint	May 12,'33	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31,'33	18½
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33	20½
Moonshiner's Daughter, The	May 19,'33	20
Through Thin and Thicket	Jan. 20,'33	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18
Mickey's Big Breakfast		
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	19
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Tooners	Nov. 11	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
AMKINO	
Killing to Live	17
ATLANTIC FILM	
Playgrounds in the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Coocoo Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.

Title	Rel. Date	Mins.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
IDEAL		
Evolution		28
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS		
Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		8
Melodies on Parade		
Night of Romance		7
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Waipi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	6
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	8
12. Ye Olden Days	Mar. 24,'33	7
13. The Mail Pilot	June 5,'33	7
14. Mickey's Mechanical Man	June 9,'33	6
15. Mickey's Gala Premiere	June 30,'33	7
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds in the Spring	Dec. 30	7
9. Father Noah's Ark	Jan. 27,'33	8
10. Three Little Pigs	May 26,'33	8
11. Lullabye Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl.
Carnival Capers	Oct. 10	1 rl.
Confidence	July 17,'33	1 rl.
Going to Blazes	Apr. 10,'33	1 rl.
Ham and Eggs	June 19,'33	1 rl.
New Deal, A	July 17,'33	1 rl.
Ocean Hop (Reissue)	Apr. 24,'33	1 rl.
Plumber, The	Jan. 30,'33	7
Shriek, The	Feb. 27,'33	7
Teacher's Pest	Dec. 19	7
Wild and Wooly	Nov. 21	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5	1 rl.
Crowd Snores, The	Oct. 24	1 rl.
Hot and Cold	May 6,'33	1 rl.
King Klunk	July 31,'33	1 rl.
Lumber Champ, The	Mar. 13,'33	7
Merry Dog, The	Jan. 2,'33	1 rl.
Nature's Workshop	June 5,'33	1 rl.
Pin Feathers	July 3,'33	1 r...
Terrible Troubador, The	Feb. 13,'33	1 rl.
Underdog, The	Nov. 7	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 rls.

Title	Rel. Date	Min.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	10
Your Technocracy and Mine	Apr. 15,'33	1 rl.
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17	1 rl.
No. 24—Novelty	Nov. 14	1 rl.
No. 25—Novelty	Dec. 12	1 rl.
No. 26—Novelty	Jan. 23,'33	8½
No. 27—Novelty	Mar. 20,'33	8
No. 28—Novelty	Apr. 17,'33	8½
No. 29—Novelty	May 29,'33	1 rl.
No. 30—Novelty	July 10,'33	1 rl.
No. 31—Novelty	Aug. 7,'33	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 20	1 rl.
Good Old Days, The	Nov. 21	1 rl.
Greeks Had No Word for Them, The	Oct. 24	1 rl.
Lizzie Stratta	Jan. 23,'33	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31,'33	21
Alias the Professor James Gleason	Mar. 8,'33	21
Boys Will Be Boys Frank Albertson	Nov. 30	2 rls.
Family Troubles Henry Armetta	Jan. 11,'33	21
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 rls.
Gleason's New Deal James Gleason	July 12,'33	2 rls.
Hesitating Love L. Fazenda-M. Prevost	Nov. 18	2 rls.
His First Case Vince Barnett	June 14,'33	2 rls.
Hunting Trouble Louise Fazenda	Feb. 8,'33	20
Lights Out James Gleason	Dec. 24	2 rls.
Mister Mugg James Gleason	May 10,'33	21
My Operation Vince Barnett-June Clyde	Dec. 28	2 rls.
Officer, Save My Child Slim Summerville	Nov. 2	2 rls.
Pick Me Up Marie Prevost	Apr. 5,'33	19
Rockabye Cowboy James Gleason	Jan. 25,'33	21
Room Mates Frank Albertson	Apr. 19,'33	20
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22,'33	20½

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20
No. 11—How've You Been? "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth Jack Haley		
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17
No. 11—That Goes Double Russ Columbo	July 29,'33	
No. 12—Bygones Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18
No. 18—World's Champ Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth Ruth Etting	May 6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus Charles Judels		
No. 23—Pie a la Mode	June 19,'33	

Title	Rel. Date	Min.
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
No. 2—Position and Back Swing	June 10,'33	
No. 3—Hip Action	June 24,'33	
No. 4—Down Swing	July 8,'33	
No. 5—Impact	July 15,'33	
No. 6—Fine Points		
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		9
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band	July 8,'33	
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucce		
No. 26—Seeing Samoa		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl.
No. 2—Transportations of the World		1 rl.
No. 3—An Original Cocktail		10
No. 4—Curious Customs of the World		1 rl.
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		1 rl.
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		1 rl.
No. 13—Top of the World		1 rl.

SERIALS

MASCOT

Title	Rel. Date	Mins.
Three Musketeers, The		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Mins.
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14,'33	
Lost Special Frank Albertson	Dec. 5	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33	

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MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ABOUT HIGHER ADMISSIONS

"make haste slowly" is majority opinion of industry's observers

FOX PRODUCT ANNOUNCEMENT IN THIS ISSUE

Vol. 112, No. 4 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* July 22, 1933

Mr. and Mrs. Irving Thalberg arrived from abroad on the S. S. Majestic, Tuesday. They are en route to the Metro-Goldwyn-Mayer Studios at Culver City, California.

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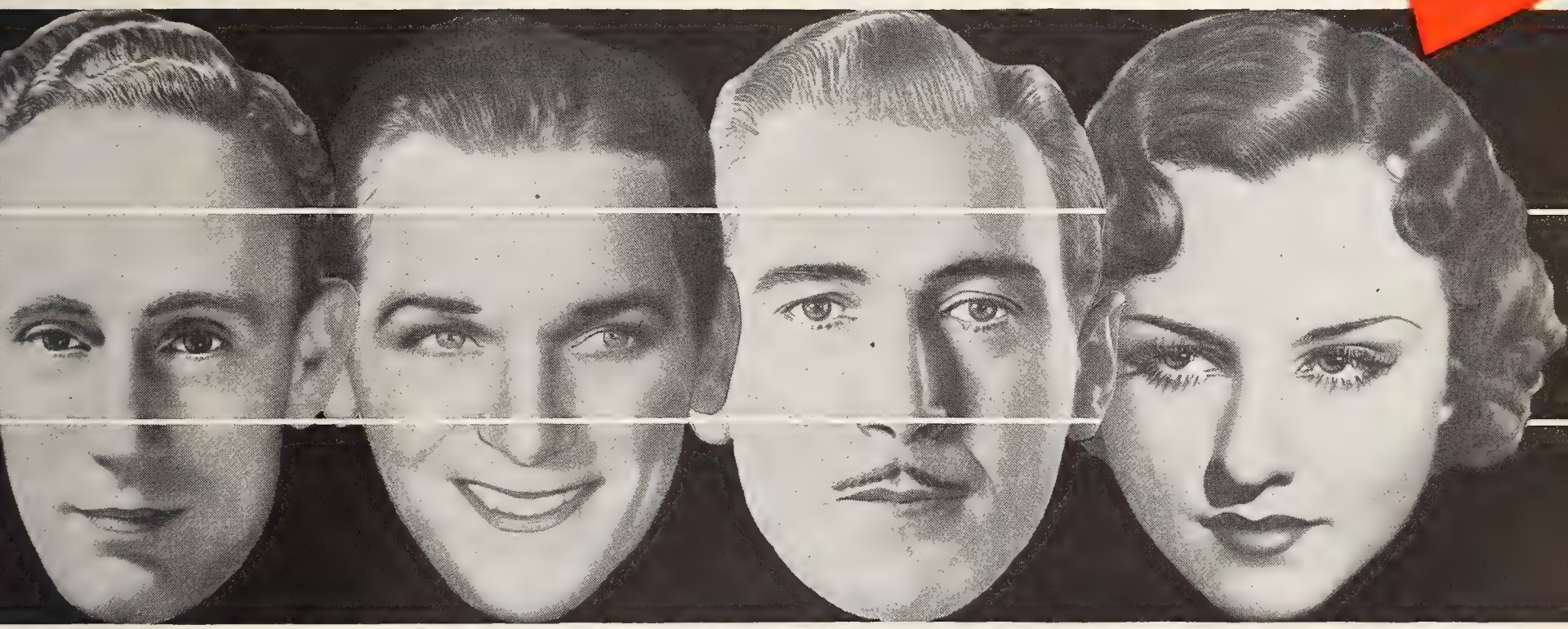
FOR RELEASE AUGUST 19

A 1932-'33 SPECIAL

WITH



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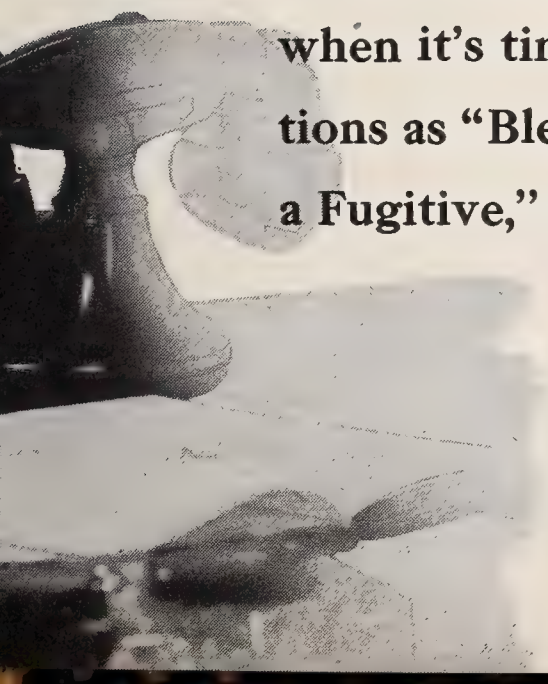
Go to your exchange and see how Warner Bros. are finishing the season with "CAPTURED!"* with LESLIE HOWARD, Doug. Fairbanks, Jr., Paul Lukas, Margaret Lindsay—CAGNEY in "THE MAYOR OF HELL"*—"GOODBYE AGAIN"† with SIX BIG STARS — KAY FRANCIS in "MARY STEVENS, M. D."* — ARLISS in "VOLTAIRE"* — CHATTERTON in "FEMALE"† — JOE E. BROWN in "SON OF THE GOBS"† — CAGNEY in "THE FINGER MAN"* — EDW. G. ROBINSON and KAY FRANCIS in "I LOVED A WOMAN"†.

Play them for every dollar they're sure to bring. Play them to sweep you into the new season without a let down. Play them knowing that right on their heels will come THAT WARNER WALLOP FOR 1933-'34. Rush your plans if you want to. Push off in a hurry. But remember this: It's wise to look backward when it's time to look forward . . . back to such Warner attractions as "Blessed Event," "Life Begins," "Frisco Jenny," "I Am a Fugitive," "42nd Street" — countless others.



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- We know their high quality will justify every claim we make for them. (*See page 18.*)

- *You* will see them soon.

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JUL 22 1933
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MOTION PICTURE HERALD

Vol. 112, No. 4 — July 22, 1933

PRICES ARE LOCAL

EARNINGS being what they have been, or rather what they have not been, in all departments of this sensitive and depression-ridden industry of the motion picture, it is but inevitable that now at the first glint of upturn there should be discussion of prospect of increased prices all along the line, with the obvious accent on the box office as the source of all revenues.

It is interesting to note, in a news article presented in this issue of Motion Picture Herald, how cautiously the subject is approached by the more seasoned observers of the industry, and how definitely aware they appear to be that decisions on prices will have to be the local decisions of the exhibitor governed by the conditions of his spending public.

There can be no lack of sympathy with the anxiety to make the industry show prosperous totals as early as possible. But in the emphatic declaration for higher admissions from Mr. H. A. McCausland, representing the Irving Trust Company in RKO, for instance, one sees attention to an immediate urge rather than a long view of the interests of an industry. Just as some months ago we saw a disregard of the whole interest of the industry in what we called the cut-price, fire-sale policies of Mr. Howard Cullman, receiver for the Old Roxy theatre. Incidentally the Old Roxy has stepped its prices up again.

The moral seems to be that receivers want money today, while the motion picture industry must expect also to do some business tomorrow.

△ △ △

PROGRAM ELASTICITY

PLEASING sanity of procedure is represented in the tendency of the product announcements of the distributors for this season to leave large open spaces in their schedules to permit shifts in production plans as trends develop, tastes appear or special opportunity dictates.

It has long been perfectly clear that the motion picture, so closely attuned as it needs to be to the varying whim of fashion and what we call the public taste, cannot make up its mind for a whole season in advance. In this sense the motion picture is a form of publication and needs publication elasticity. No magazine editor, even of a ponderous monthly, can know all about the contents of his book for the next six or eight months.

Half of the distributor-exhibitor quarrels over "substitutions" have in the past grown out of the fact that selling schedules tried to decide and promise farther ahead than production machines could.

The tendency is toward shorter working life but more intensive and intense careers for pictures, and to make production closely responsive to the pulsations of life in the process of being lived. This is not entirely comfortable for machine processes and selling routine, but it is an inescapable part of the swifter tempo of a world overwhelmingly served with communication at high speed by air and screen and wires and printed page.

The United States is only eighteen hours wide now. All our social and economic reactions are speeded up and heated up by this space-time compression. Some marked influences upon the motion picture, along with other media of expression, are inevitable. Song hits used to last for months, where they now survive for weeks. Newspapers got the preponderance of their European correspondence by mail. Fashions were a year or more penetrating the hinterland. Ever the trend is for blanket, simultaneous coverage of the whole market, which means the whole country. More and more we have to "make 'em and sell 'em while they're hot."

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BETTER, BETTER THEATRES

WITH the New Deal, with decentralization, and maybe with a lot of optimism, there is a trend to an awakening in the theatre field that is both anticipated and reflected in our Better Theatres Section. This remark is inspired by a survey of the contents for the issue dated July 29, now in work, which will present the first of an able series on theatre advertising, an article on reconditioning the interior—and probably by now it needs it—and some important suggestions by experts on organizing maintenance, controlling air conditioning systems and inspection of sound and projection equipment.

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IT hasn't reached the optimistic public press yet, but on the club car of the State of Maine the other night we were authoritatively informed that the New England Power Company on Monday and Tuesday of last week, delivering electricity all over the region, carried the highest load in its history. The looms are humming and there are no idle weavers. Fall River is about to discontinue its relief commissary.

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GIMBELS MAKE A BET

GIMBEL BROTHERS, operating department stores in New York, Philadelphia, Pittsburgh and Milwaukee, are betting on the upturn and increased prices to the extent that they will make a refund of the difference to each customer if their furniture goes lower than their current sale prices before December 1. It is part of their scheme of stimulating immediate buying.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

EAR-MARKED THEATRES

Into the future peered vacationing MGM production chieftain Irving Thalberg, last week in London, before sailing, saw theatres classification-restricted to prescribed types of pictures, preview audience reactions determining the exhibition spot of each film. As the beginning, precedent already set, Producer Thalberg pointed to "little cinemas" in metropolises using foreign films, catering to "distinction." "Inevitable," he sees his prognostication. Envisioned results: patrons with a flair for subtle comedy would go where they could find it; those thirsting for sentimental romance, strong drama, would rush to the appropriate box office. To the defense of MGM's multi-star individual casts Mr. Thalberg came, but qualified with the thought that many stars in a film with nothing to do but be stars is bad sense, bad box office, since audiences today, super-critical, demand value. . . .

BURIED "DEAD-HEADS"

Long have motion picture interests of the sovereign state of Virginia sweltered, fumed under the heavy weight of the hand of censorship. Film deletions choke pages of manuscript as the shears are ruthlessly wielded in the interests of morality and the welfare of Virginia. Most annoying was the practice of "inspection," censor appointees, happy volunteers, entering theatres, to ascertain the presence of the seal of the commonwealth on the films exhibited. The "dead heads," with this flimsy excuse, have long been a particularly lengthy and pointed thorn in the theatreman's side. To them last week came victory as their protests registered with the attorney general, caused him to rule: but one volunteer "inspector" may attend, gratis, any theatre at one time for the seal-inspection. On the list had been relatives, wives of cabinet members, friends. Thus entombed are numerous of Virginia's "dead-heads." . . .

BROUGHT TO BOOK

Bucked perhaps by the manner in which disgruntled New York projectionists dragged their union into court, caused appointment of a receiver, haled domineering president Sam Kaplan before the bar of justice, 11 Newark, N. J., junior operators, of Local 244, Essex County, this week obtained a court order, prevented a meeting at which all 11 were to be ousted. Reminiscent of the Kaplan-306 affair were the charges of the 11: that the officers, Ray Cooper, president; Michael D'Anton, vice president; Louis Kaufmann, business agent, under Kaufmann's guidance, built a system of large union disbursements, diverted quietly but effectively into the pockets of the officers. Numerous instances were cited: substantial Christmas presents, purchase of automobiles. Also from the court the 11 won an order directing the defendants show cause why a union receiver should not be appointed. Not unscathed comes out the parent IATSE, against which the action is also directed. . . .

ENMESHED "ROXY"

Not yet free of legal entanglement is the show-name "Roxy," source of controversy, bandied about since Samuel Lionel Rothafel stepped out of the Roxy, into Radio City—and a breakdown. Suit was filed, discussion flared as to whether Promoter Rothafel had any legal right to take his name with him to Radio City's Roxy from the original Roxy. Finally came decision: that Roxy might go, but must leave his name behind. Ready were workmen to decapitate the Radio City marquee, when appeal was taken, aimed at the United States Supreme Court. While the Justices vacation, appeal pends, and the workmen hold back. When in the fall the highest court reconvenes will come decision, but the court may refuse even to accept the application of petitioners-RKO for a review of the case already once decided. . . .

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REACHING FOR THE PAST

Sad, regretful in the extreme are city fathers, real estate operators of New Jersey's Fort Lee, Palisades ensconsed, when their wandering thoughts now and again turn back, recalling when Fort Lee was the hub, production core of what was to be the motion picture industry, ere one Jesse Lasky discovered the sunshine, vast spaces of Southern California. Now comes another drastic effort, following others past, on the part of Mayor Louis F. Hoebel, borough heads, Charles E. Perrin, real estate operator, once manager of a studio where Mary Pickford, the "movie sweetheart" of that day, made her early pictures. The Pickford-Fairbanks marital snag gave the opportunity. Offered to Miss Pickford is a house, a film studio, if she will continue her career in pining Fort Lee. . . .

EMBATTLED TEXANS

Into court last week burst embattled Texans, with two suits involving pictures, one not serious, quickly settled, the other giving promise of lengthy testimony, drawn procedure, in common with many a predecessor. First: Robb & Rowley, holding a contract for second run of "College Humor" at the Mirror, in Dallas, rushed to court, obtained a stay when the film was moved from the Palace to the Old Mill, thus, in the plaintiff opinion, constituting a second run. Almost immediately came compromise, settlement. Not so easily, the second: named as defendants were nine major distributors by B. Legge, owner of the Suberta at Denison, who would force them to enter contracts to supply second runs to his house. Charged was the often-resounding violation of the Sherman and Clayton anti-trust statutes, similar Texas laws. Once more will majors' legal departments earn their keep. . . .

"POPULAR" SONGS

By virtue of depression, dollar stringency, extreme curtailment of luxury purchasing, the publishing business has mightily suffered. Not only books, but particularly sheet music, that once heavily lucrative field to its promoters, is in virtually continuous pain. With the coming of the radio, still further was there a substantial knawing into the vitals of that business. Pertinent facts and figures recently dropped from the tongue of Paramount's Coast musical director, Nat W. Finston: annually published in this country are some 1,000 popular songs, of which no more than 200 ever show profits; years ago a song hit might sell one, even three million copies, today 250,000 sales marks a terrific hit. Thus, often is a popular song popular by courtesy of colloquialism. . . .

LEADERS URGE CARE IN INCREASING ADMISSIONS

Exhibition and Distribution Executives Say It's a Local Matter for Communities Where Buyer Power Is Pronounced

Exhibitors considering an increase of admission prices in line with the general upward trend of basic commodity prices, improved box office returns and employment, will do well to study their own communities carefully before inaugurating such a movement, in the opinion of exhibition and distribution leaders. It was emphasized that the stage of general business recovery to date warrants price raising only in local situations where the upturn has been most pronounced and public buying power has been materially strengthened.

Changes in admission scales have long been a controversial subject between the exhibitor and the distributor. Last January theatre circuits and independent exhibitors embarked upon unprecedented price-cutting programs after six months of indecision. Cuts ranging down to 50 per cent were made. With receipts lower, proportionately, than ever before, exhibitors resorted to drastic reductions after they had tried everything else.

Now, with receipts as a whole in almost every section climbing steadily upward and with general conditions getting better day by day, exhibitors are wondering if they were not a little too hasty in making such drastic reductions half a year ago.

Receivers Favor Increases

For the first time of consequence in producer-owned circuits there is an outside factor to be reckoned with, an influence, empowered by the courts to give orders and see them carried out: the receiver and the trustee in bankruptcy. Both the receiver and the trustee have decided that, on the eve of national industrial recovery, admission prices must be increased. Last week, it was reported, H. A. McCausland, representative of Irving Trust, receiver for RKO Theatres Corp., indicated it is imperative for all circuits to make substantial increases at once.

However, the preponderance of expressed opinion, from theatre executives, sales heads and exhibitor representatives, is firmly against such action at present. It is pointed out there still are millions destitute, many factories and stores still shut, and that such money as is being spent on motion picture entertainment, is being expended frugally, with people shopping for shows as they never shopped before.

In the Pacific Northwest, receipts in key cities are showing a marked increase, ascribed largely to the upward trend in prices of wheat and hops, and the sudden demand for lumber at prices almost double those quoted three months ago, but exhibitors are expending these new dollars on theatre equipment instead of talking about increases in admission scales.

Generally speaking, theatre grosses in the Detroit sector do not reflect the general improvement in business, but a few exhibitors have noted sufficient improvement to be optimistic. There is, however, little talk of raising prices.

While the situation in Richmond and elsewhere in Virginia is reported better, admission reductions several months ago improved patronage and exhibitors generally are not contemplating higher charges. A few towns have raised prices on a sliding scale for special pictures, but on the whole a fairly low level has been maintained.

In Cleveland there have been many discussions but they have led nowhere, it is reported. Theatre owners there agree that present admissions are too low, but they realize that until the first-run houses go up they are forced to maintain their present scales.

Buffalo exhibitors in general are disinclined even to discuss increases. Two theatres, one a first-run and the other a second, have advanced prices, and theatre men are awaiting the box-office verdict.

Exhibitors in southern Ohio are not contemplating advances for the time being, although suburban and neighborhood houses may make slight increases in the fall. Smaller theatres are now charging an average of 25 cents, as the result of great unemployment.

Philadelphia First-Runs Up

In Philadelphia two of the leading first-runs have tilted their prices upward, attributing the move chiefly to a conviction that the drastic cuts of a year ago haven't particularly helped business.

In Milwaukee there is no immediate prospect of a raise in prices. Grosses among the first-runs in various instances have shown some improvement over the same period last year, due in some measure to the considerable number of large conventions there this summer.

Upward adjustment of admission scales will be delayed for some time in the Minneapolis-St. Paul area, although there has been considerable talk of raising them immediately. The tendency for many months has been toward 40-cent top.

In New York City the original Seventh Avenue Roxy, for a long time handing out first and second runs at a 35-cent top, recently increased its top to 55 cents. The RKO Roxy in Radio City has increased prices over the week ends. At the same time the Rivoli, United Artists' first-run, reduced its 75-cent top to 55 cents and Loew's States has cut charges approximately 20 per cent for weekends.

Prices Maintained in Canada

There is little indication of higher admissions in Canada, where they have held up steadily all during the past year, exhibitors preferring to give double bills and merchandise premiums.

An exception is New Orleans, where receipts are falling gradually, except in cases of exceptionally strong films. There is no likelihood of increased prices in the downtown section, and neighborhood theatres are reported to be expecting further reductions.

In the Kansas City territory, prices have not been increased, nor have they been reduced in the past few months.

Prices in Houston, Texas, theatres have declined since the beginning of the summer and there is no indication that prices will go upward.

Declare Business Improvement to Date Does Not Warrant General Raise; Discussions Held in Many Territories

In the new exhibition code, drawn up this week by the MPTOA, there are two clauses dealing with admission scales. The first reads: "Distributors shall refuse to permit the exhibition of their pictures at unreasonably low admission prices in competition with a theatre charging a fair admission scale; the second, "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by the giving of rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts, or things of value, or by two-for-one admissions, or by other methods or devices of similar effect, except as approved by the local maximum clearance and zoning schedules. This shall not be deemed to prohibit exhibitors *from reducing or increasing their admission scales as they see fit,* except as may be prohibited by exhibition contracts, or local zoning and clearance schedules. It is aimed at reductions through means which are unfair to competing exhibitors and which deceive the public."

Schaefer Favors Increase

George Schaefer, general manager of Paramount, said admission prices must go up with the general commodity price advance.

"More than 2,000 small theatres are going to reopen within the next 18 months, indicating that this industry already has benefited by the 'New Deal,'" Mr. Schaefer said. "Admission prices must increase with other commodities. President Roosevelt's actions have created new mental attitudes throughout the country. The quality of production depends solely upon adequate returns, meaning that it will be necessary for theatre admissions to increase. The trend toward greater attendance has already established this. The industry is going places."

Many distribution and theatre executives in New York agree that eventually the logical thing will be to raise admission prices, but they feel it cannot be done on a national scale, that it is purely a local matter. However, with wages spread around a bit more than they have been for some time, with employment on the increase, many say that increases are near at hand in many localities.

Robert H. Cochrane, executive vice-president of Universal, said that as a national proposition the raising of admission scales at this time would not conceivably be feasible.

"In places where they can get away with it, it would, of course, be a wonderful thing, but it is all a matter of what the individual theatre can do in the matter," Mr. Cochrane said. "In localities where there has been an upturn in general business conditions, theatres may be able

(Continued on following page)

PRICE UP TO COMMUNITY

(*Continued from preceding page*)

to increase their scales successfully, but where there are still hundreds of unemployed it would be foolish to attempt to squeeze more money from people who hardly can afford to pay what they do at present."

The motion picture industry generally responds to business conditions as quickly as any, said David Palfreyman of the executive staff of the Motion Picture Producers and Distributors of America, and, this being the case, with general business on the upward trend, box-office receipts should go up accordingly.

"As far as admission scales are concerned," Mr. Palfreyman said, "that is a problem which can only be solved by the condition of the patron. A great many persons in this industry seem to think that all they have to do is to sit back and say 'we will now raise admission prices.' Unfortunately the patron will have considerable to say in this matter. If he is in a position to pay higher prices, chances are he will do so, but if he is not, the exhibitor is apt to lose a patron. Thus, the patron sets the scale. If it is too high he forces the exhibitor to reduce, often by withdrawing his patronage. If, on the other hand, the scale is too low, the patron naturally will not ask the exhibitor to raise it, but then it's the exhibitor's business and he should know how his patrons will react."

Rolls Royces at Ford Prices

Dan Michalove, Paramount Publix theatre executive, said scales ultimately must be raised, "but it cannot fairly be said by anyone within the industry that now is the time to do it. Admission prices have, in a majority of instances, been lowered too drastically, but until we have more tangible evidence that motion picture prosperity is really 'just around the corner,' it would be foolish to attempt a price raising policy. Exhibitors can, however, stop selling 'Rolls Royces' for the price of 'Fords,' and by that I mean that as the distributor cannot expect to get the same price for 'Picture Snatcher' as he does for 'Cavalcade,' the exhibitor need no longer sell the latter for the same price as the first. People are looking for real values in pictures today and when a special type of picture comes along the exhibitor is justified in raising his prices to meet it. I do not believe there is a theatre man in the business who would not give his right arm to see a good healthy rise in admission prices, but I am equally certain that it cannot be accomplished until buying power increases proportionately with rising commodity prices."

Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, said: "There does not seem to be any appreciable rush to the box-offices of Greater New York at the present time, in spite of the fact that present admissions are just about 50 per cent of what they used to be. People are picking their pictures with far greater discretion today than ever before, picking them to fit their pocketbooks, and we are experiencing great difficulty in attracting them to the cashier's window. Therefore, in my opinion, it would be suicidal even to think of raising admissions now."

Doubts Improvement by Cuts

Charles E. McCarthy, Fox director of advertising and publicity, put it this way:

"It would appear that raising admissions is a local problem. We cannot sit down in New York and tell the exhibitor in the field what is best for him. If all the mills in a town are closed the exhibitor certainly is not going to raise his prices."

"I have yet to find a situation throughout the nation which has improved in numerical attendance as a result of reductions in admission scales," said Harold B. Franklin, president of RKO Theatre Operating Corporation, this week.

"While I feel confident that prices must be raised, this is not the correct time. I do not believe that the public has acquired sufficient increased buying power to relish any appreciable increase. Theatres which are fortunate to have exceptional attractions regularly, may possibly get away with increased prices. We all look forward to the time when prices can be raised throughout the country, but this is hardly the time.

"In any case, admission scales cannot be determined for themselves: it all depends on a spirit of cooperation from everyone, competitors included. One company cannot raise its prices and get away with it if another maintains a low level. The RKO Roxy in Radio City has put into effect an average increase of 30 per cent on weekends only, but we are not contemplating a national move."

Major Albert Warner said that Warner Brothers is keeping its sales and production plans elastic "to be able to take advantage of new trends in public film taste and front page stories, and to help exhibitors take advantage of increased admission prices that now seem inevitable."

J. R. McDonough Is Named General Manager of RKO

Merlin Hall Aylesworth, president of Radio Corporation's motion picture and broadcasting properties, will be assisted in the management of Radio-Keith-Orpheum by J. R. McDonough, whose appointment as general manager of RKO and subsidiaries was announced Wednesday afternoon by Mr. Aylesworth. The announcement from RKO's home office in Radio City said:

"Mr. McDonough, executive vice-president of Radio Corporation of America, has been given a leave of absence from his executive duties in the Radio Corporation during the period of receivership of Radio-Keith-Orpheum and its reorganization. Mr. McDonough will devote his full time to the activities of the various organizations of Radio-Keith-Orpheum and will report directly to the president.

"Mr. McDonough was formerly president of the RCA Victor Company, Inc., and resigned to become executive vice-president of the Radio Corporation.

"Mr. Aylesworth states that the executive officers of the Radio-Keith-Orpheum organization will continue to function as at present."

Brentinger Dead at Hollywood

Alfred Brentinger, vice-president and general manager of United Artists' studio, died at his Playa del Rey home, near Hollywood, this week after a heart attack. He was 42 years old. Mr. Brentinger is survived by his wife and two daughters.

Thalberg Returns; Calls Theatre Loss Studios' Disgrace

Irving Thalberg, Metro-Goldwyn-Mayer production executive, returned to New York from Europe Tuesday with his wife, Norma Shearer, fully recuperated after a long illness. He is minus his tonsils and plus fifteen pounds. Refusing flatly to discuss rumors to the effect that he is contemplating a change in his company affiliation, Mr. Thalberg created some mystery when he said, "I will make an announcement of my new plans in a week."

Mr. Thalberg said that his contract with Metro still has four years to run and that he is heading straight for work in Hollywood.

"My chief interest is to make pictures," he said. "I consider it a disgrace to make pictures that keep theatres operating at a loss. The job of making pictures, as I see it, is threefold: it must be conducted with an eye to the stockholders, the public and to exhibitors. Maybe I'm wrong in putting the public in second place," he added.

Mr. Thalberg was asked, "Who can tell what the public wants?"

"That is not difficult," he replied. "We know, for instance, that the public wants Greta Garbo in fine motion pictures. Why, then, make bad ones?"

Mr. Thalberg said the idea which some producers have of turning out "just pictures" is all wrong, and that his trip to Europe had convinced him of it more firmly than ever before. He pointed out that all over Europe outstanding attractions are making big grosses and that in England really outstanding films gross, on an average, between $500,000 and $1,000,000. Grosses of $150,000 in France and Germany are not impossible, he said.

Discussing the subject of contracts, the Metro executive said, "I think I've done a job. I've been in the business for 15 years and have nothing to apologize for. The record speaks for itself."

Eugene Paschall Killed In Texas Motor Accident

Eugene W. Paschall, operator of the former Dent circuit of 60 Texas theatres, was killed Tuesday at Dallas in an automobile crash. G. S. Campbell, Publix district manager in Dallas, was seriously injured. According to reports from Dallas, Mr. Paschall was passing underneath a railway bridge and crashed into a concrete post which flanked a sharp turn immediately under the bridge.

Ochs Drops Open Air Houses

Lee Ochs, New York circuit operator, has turned over four open air theatres in New York, which he acquired from the projectionists' union, Local 306, to Cy Barr, Brooklyn exhibitor. Mr. Barr has begun operation under the firm name, Motion Picture Exhibition Corporation, of which Max Hoffman is president.

PARAMOUNT POSITION IMPROVED; TRUSTEES CONTINUE TO SEPTEMBER 17

Report Shows $4,836,563 Cash on Books of Production-Distribution Subsidiaries; Parent Company's Cash Improves

Paramount Publix Corporation's trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, were instructed this week by the court to continue their operations another sixty days, following submission to the court of a report which listed as of June 3, cash totaling $4,836,563 on the books of production-distribution subsidiaries. The cash position of the parent Paramount Publix company showed an improvement, too, of some $257,000 during the past two months.

Liquidation and reorganization of unprofitable properties are proceeding and shortly the trustees expect materialization of a simplified reorganization plan calling for unified administration of the existing 126 theatre holding and operating companies contained in the Publix Enterprises setup.

The trustees reported that "among the most important assets of the bankrupt Paramount Publix Corp. are the assets held by the various subsidiary companies of Paramount Pictures Corp. This group of companies is engaged in the production and distribution of motion picture films throughout the world."

The cash position of the Paramount Pictures production-distribution group has improved from $1,611,162, on November 12, 1932, to $4,836,563 on June 3, 1933.

Assets were listed at $28,981,284, as shown in the accompanying table.

Total liabilities were listed at $21,237,501. Capital and surplus raised the total to $28,981,284.

Davis Signs Continuance Order

The order filed with the New York district court on Monday, urging continuance of Messrs. Hilles, Leake and Richardson as trustees for another six days, was signed by Henry K. Davis, referee in bankruptcy, and was appended to the trustees' second report of the condition of Paramount Publix Corporation. Referee Davis' order, besides extending the trustees' power to operate until September 17, 1933, also allows them until December 31, 1933 (unless the time be further extended by the court), within which to determine which of the company's contracts, including leases, they should continue.

In concluding their report, the three Paramount Publix trustees said:

"There had been filed with the referee up to and including July 8, 1933, claims against the bankrupt estate aggregating $56,005,277. Of these, $552,817 were tax claims; $307,185 were other priority claims; $47,227,217 were landlords', mortgages' and other general claims; and $7,918,057 were the claims of bondholders. In conformity with authority granted by the referee an office has been set up for the checking and cataloguing of such claims, and the validity of all claims filed will be carefully investigated by the trustees. The time for the filing of proofs of claim expires September 14, 1933.

"The trustees believe it to be important in the interests of the creditors that the business be continued, and pray that an order be entered to that end," the report stated.

"The bankrupt is a party to leases and other contracts running into the thousands. The trustees are making a survey of all such contracts, but some time will necessarily elapse before said survey is completed. The trustees therefore request that they be allowed until December 31, 1933, before they be required to take action in respect of any contract or lease, without prejudice to their right to request a further extension of time and also without prejudice to the right of any other party to a particular contract or lease, on motion, to

ASSETS AND LIABILITIES STATEMENT SHOWS GAIN

ASSETS

	At June 3, 1933	At Nov. 12, 1932
Cash	$4,836,563.56	$1,611,162.25
Advances to affiliated companies:		
Paramount Publix Corp.	353,908.30	5,103.26
Subsidiaries of Paramount Publix Corp.	412,015.50	159,242.45
Accounts receivable:		
Film customers, including affiliated companies, and sundry accounts receivable, less reserves	2,297,993.66	3,200,354.79
Due from Warner Brothers Theatres, Inc., (in dispute)	167,808.98	.....
Advances to outside producers less reserves	631,042,13	439,708.94
Inventory:		
Released productions, cost less depletion	6,545,552.01	5,944,670.47
Completed productions not yet released for exhibition	2,415,481.00	5,273,133.15
Productions in process of completion	1,406,592.99	414,412.41
Scenarios and other costs applicable to future productions	1,524,050.66	1,052,133.66
Rights to plays, etc.	444,177.74	116,348.48
Securities	82,703.04	109,507.93
Deposits to secure contracts.	137,609.79	60,760.09
Investments in subsidiary and affiliated Companies:		
Partly owned subsidiaries	48,531.00	48,531.00
Mortgage receivable, due after one year	122,200.00	151,400.00
Fixed assets:		
Land	889,097.91	866,865.21
Buildings, leases and equipment (after depreciation).	6,421,386.40	6,653,913.48
Prepaid expenses and deferred charges	244,569.93	204,405.69
Total assets	$28,981,284.60	$26,311,653.26

LIABILITIES AND CAPITAL

	At June 3, 1933	At Nov. 12, 1932
Notes payable	$13,368,932.02	$13,368,932.02
Owing to affiliated companies:		
Paramount Publix Corp.	3,596,117.10	1,807,740.26
Subsidiaries of Paramount Publix Corp.	87,643.39	13,016.36
Trade acceptances payable	91,571.80	283,961.37
Sundry accounts payable	1,017,263.36	1,334,962.36
Owing to outside producers and owners of royalty rights	279,878.50	268,233.88
Excise taxes, payrolls and accruals	1,050,237.70	592,290.48
Purchase money obligations for properties and investments	77,620.23	123,717.72
Mortgages of subsidiaries (less sinking funds)	923,909.38	939,541.87
Advance payments of film rentals, etc. (self liquidating	643,145.98	404,702.27
Reserve for foreign exchange fluctuations	22,934.75	110,446.98
Other reserves	78,247.49	180,135.31
Total liabilities	$21,237,501.70	$19,427,680.88
Interest of minority stockholders in capital and surplus of subsidiaries	244,291.48	241,858.07
Capital stock	1,200,000.00	1,200,000.00
Paid-in surplus	5,454,681.84	5,442,114.31
Earned surplus	844,809.58	.....
Total liabilities and capital.	$28,981,284.60	$26,311,653.26

Unified Administration of 126 Theatre Holding and Operating Companies in Publix Sought in Reorganizing Plan

pray for a determination by the trustees prior to that date.

"The trustees do not recommend payment of a dividend at this time. The obligations of the trustees for payment of various expenses connected with the equity receivership have not yet been determined or paid. The trustees have been conducting the business of the bankrupt and believe that they should continue to do so in the interests of creditors. It is important that the trustees should have on hand at all times cash in an amount sufficient to meet administration and other expenses incurred by them, and to preserve so far as may be the assets of the estate. The trustees believe that it would not be advisable to deplete the cash now on hand by the payment of a dividend at this time.

"A final report cannot now be filed because of the uncompleted matters mentioned in this report, because all the assets of the bankrupt have not been liquidated, and because the period for filing claims has not yet expired."

Trustees Increase Cash in Bank

This second report of the trustees, which follows a report filed on April 20, concerns not only the condition of Paramount Publix Corporation, and the amount of money on hand, but also includes an inventory of the assets as of July 17, and a complete cross-section of the financial, administrative and legal structure of the corporation from the time of the equity receivership on January 28, to the present.

The trustees have bettered the cash position of Paramount Publix by some $257,354 between May 13 and July 8, as follows:

Cash in banks, May 13	$589,280.18
Receipts from May 13 to July 8	320,620.44
TOTAL CASH AS PER CASH BOOK	$909,900.62
Disbursements from May 13 to July 8	63,265.90
CASH IN BANKS (Trustee's Account), JULY 8	$846,634.72

Attached by the trustees to their new report is a comparative balance sheet of Paramount Publix Corporation as of January 28, following the appointment of equity receivers, and on April 18, the day preceding qualification of the trustees. It indicates a decrease of $641,463 in total assets, from $149,852,385 on January 28, to $149,210,921 on April 18.

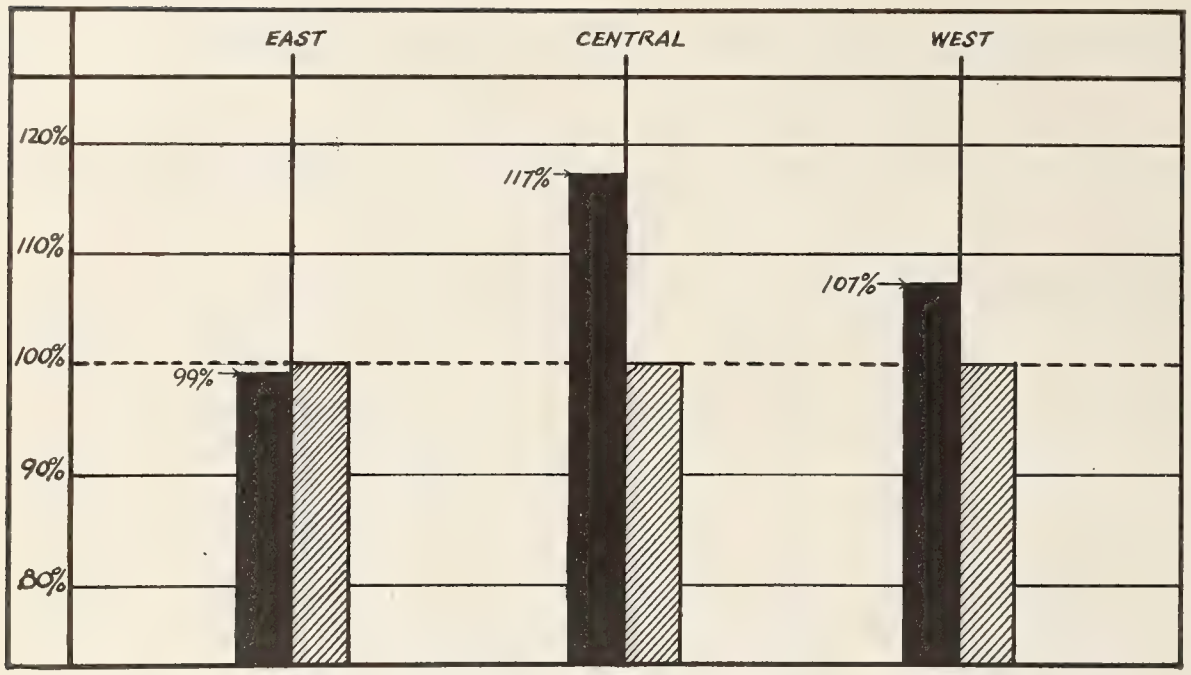
Assets listed on April 18 were: Cash, $531,826; Liberty Bonds, $1,997; productions inventory, $487,242; advances to outside producers, $38,224; notes and accounts receivable, and investments (stated at book figures but not represented to be realized values), after certain reserves, $135,977,423; fixed assets, after reserves for depreciation, $3,286,610; deposits to secure contracts, $767,558; prepaid expenses and deferred charges, $63,146; goodwill, $8,056,890.

In the foregoing total of $135,977,423 for notes and accounts receivable were $13,368,932 in notes receivable from Fox Film, discounted per contra; also $81,992 due from Spyros Skouras; and $210,000 from Art Cinema, which later was settled for $150,000.

Accounts receivable included $3,447,820 from Paramount Pictures Corporation and certain other subsidiaries. Investments in certain affiliated companies totaled $28,864,000 and in other subsidiaries and affiliates, $77,746,000.

On the liability side of the ledger on April

(*Continued on page* 48)



Increased theatre receipts in the Central and Western sections for the four-week period from June 17 to July 8, as compared with the previous four weeks, May 20 to June 10, are shown in the graph, based upon Motion Picture Herald's weekly compilation of theatres' grosses. The Eastern section reflected a slight decline. The 100 per cent line and the shaded columns represent the business done in the earlier four-week period, the solid black column the receipts for the later four weeks. Cities used in determining the data for the chart were: Eastern—Boston, Cleveland, New York; Central—Chicago, Kansas City, Minneapolis, Oklahoma City, Omaha; Western—Hollywood, Los Angeles, Portland, Ore., and San Francisco.

ROOSEVELT MOVE MAY BRING FILM TARIFF CUT

Several Governments Already Invited To Consider Possibility of Starting Discussions Looking Toward New Treaties

by FRANCIS L. BURT
of the HERALD'S *Washington Bureau*

Possibilities of relaxation of foreign tariff and other regulations now handicaping the sale of American films abroad are seen in President Roosevelt's move to initiate negotiations of reciprocal trade agreements with other governments.

Several South American governments and one or two of the less important European nations already have been invited by the President to consider the possibility of beginning discussions of new treaties.

Conversations have been held by the President and state department officials with Argentine Ambassador Espil, from which can be gathered the broad outlines of the Administration's policy.

Seeking to offer a foundation upon which the negotiations could be based, the President is understood to have suggested possible relaxation of our sanitary quarantine regulations which now bar imports of Argentine meats and possible reduction of duties on certain other products which form the backbone of Argentine's trade with us. In return, he would seek concessions in rates imposed by the South American country upon those manufactures which we ship in largest quantity.

A great deal of interest surrounds the possibility of the President asking the Argentine government to modify its tariff on shoes. This is comparable to the conditions which confront our films in a number of countries, since, seeking to encourage her own shoe industry, Argentine has imposed a duty on shoes which is practically an embargo.

While President Roosevelt, in his conversations with Dr. Espil, made offers of broad concessions of Argentine products, he made clear that the proposed agreements cannot be entirely one-sided and suggested that the Argentine government give consideration to the concessions it can offer in return.

In the case of those nations which are seeking, by one means or another, to keep out American films, it is firmly believed in Washington that the President will strongly protest against any barriers of this nature, and will take the attitude that his willingness to throw the American market open to foreign products must be reciprocated with equal generosity.

That a stormy path lies before the President in the framing of his new treaties has already been made apparent. Following Ambassador Espil's visits to the White House and state department, the Paraguayan minister visited the department to protest against any reduction in the duty on quebracho from Argentine which was not also applied to that product from Paraguay. Quebracho, an important leather tanning material, is a product of both countries.

Similarly, relaxation of the quarantine on Argentine meats is expected to be protested by some 20 other countries whose meats are barred from the American market under the same quarantine.

Pathe Exchange Plans to Resume Active Operation

Pathe Exchange, Inc., for the past two years, since the sale of its picture production assets to Radio-Keith-Orpheum Corporation, primarily an inactive corporation, has, by decision of its board of directors, announced this week, determined to return to active operation.

The change in policy of the new administration at Pathe, of which the announcement is an expression, has come about under the presidency of Stuart W. Webb, who brought new interests into the company and arranged the purchase of the control formerly held by J. P. Kennedy and associates. Activities of Pathe Exchange will be centered about the large laboratory at Bound Brook, N. J., where release prints will be produced and other effort made to enhance the position of the company in the raw stock business through its interest of approximately 49 per cent of Dupont Film Manufacturing Corporation.

Pathe began operation in this country in 1905 with a suitcase full of films from France and desk room in an office in Madison Square, developing into one of the dominant concerns, enjoying a special advantage in the manufacture and processing of its own film.

Since the sale of the studios, star contracts, newsreel and newsreel laboratory to RKO in 1930, the activities of Pathe have been primarily that of a holding company, with a small staff engaged in liquidation operations. The cash derived from those operations now about offsets the operating expenses. However, the company has come through the recent depression in favorable condition since the Dupont Film Manufacturing Company has continued to pay an annual dividend of $400,000, and in no year of the depression has this dividend been earned less than twice. Pathe is in essence in partnership, in the film manufacturing enterprise, with E. I. Dupont de Nemours & Company, which holds the remaining 51 per cent of the film concern's stock. The film activity includes the making of X-ray as well as motion picture film and various other materials for the general photographic field, although it has not yet included roll films for hand cameras.

The Bound Brook Pathe laboratory has continued in operation on small orders sufficient to keep it in working condition.

"It has until recently been practically impossible to secure contracts for printing of film for motion picture producers without making advances of money to them under what the company regarded as unfavorable circumstances," said Mr. Webb, "but it appears that conditions have now so changed that printing contracts can be made on conservative terms. We expect to resume operations on a substantial scale."

Edward Dillon Dead at 60; First Lead of Mary Pickford

Edward Dillon, 60, first leading man for Mary Pickford and subsequently one of D. W. Griffith's directors, died last week in Hollywood of heart disease.

Mr. Dillon, one of the earlier pioneers of the industry, started his career as a director with Mr. Griffith in the Mutoscope days. He directed many short features for Griffith in collaboration with Harry Salter. In more recent years he turned his attention again to acting and appeared in many well known pictures.

THE CAMERA REPORTS

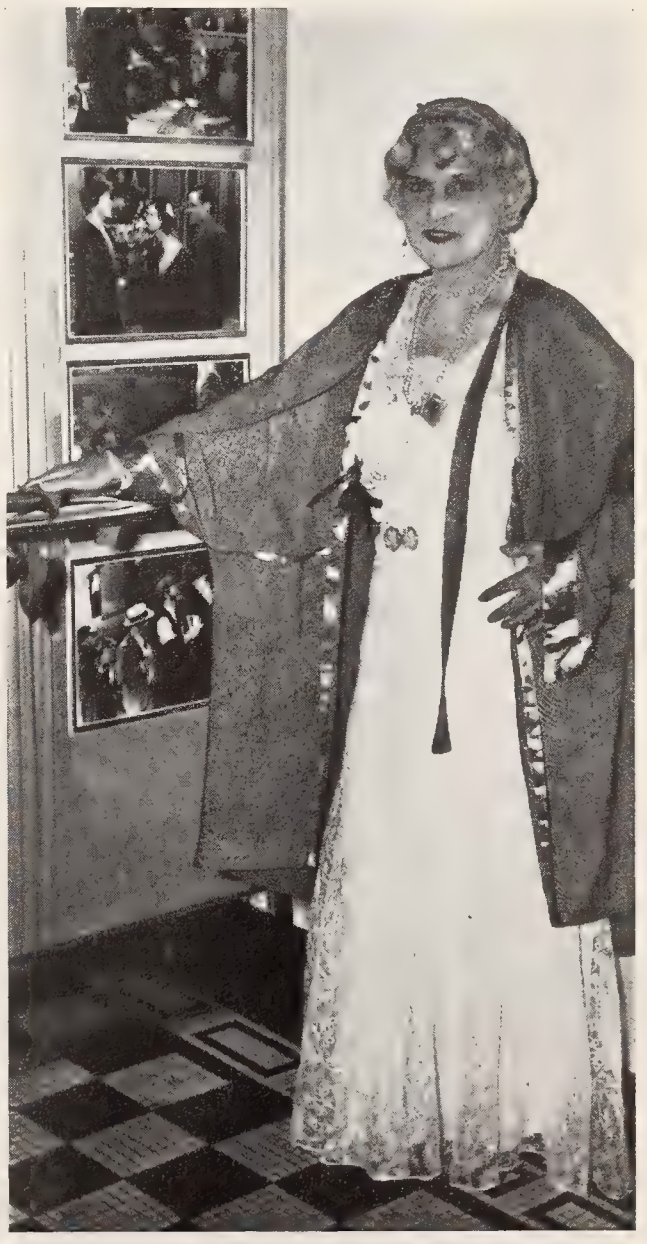
HEADED FOR HOME. Irving Thalberg, production executive of MGM, with his wife, the MGM star, Norma Shearer, and their son, Irving, Jr., as they boarded the Majestic at Southampton, England, for New York and Hollywood. This photo came via radio from England. *[Internatl.]*

HOLLYWOOD BOUND. Herbert Marshall, English and American screen and stage star, with his wife, Edna Best, as they left New York for Hollywood, where Marshall will portray the masculine lead in "White Woman," as at least his first under a recently signed Paramount contract.

SIGNED. (Above) Jean Muir, Broadway player, who, following screen tests, has been given a Warner Brothers contract and has been cast in that producer's "Bureau of Missing Persons."

BATHING BEAUTY. (Left) And as such she is cast in RKO Radio's "Headline Shooter." She is June Brewster, former Vanities attraction and one of the new personalities of the screen. She is now under contract to RKO Radio.

AT PREMIERE. (Right) The star of "Pilgrimage," Henrietta Crosman, at the premiere of that new Fox production at the Gaiety theatre in New York City. The picture is playing a two-a-day engagement.



DECK CHAT. Prof. Raymond Moley, one of President Roosevelt's closest advisors, with Professor Day of Harvard, and Charles G. Pettijohn of the Hays Office, on the SS. Manhattan, returning to New York.

UNDER CONTRACT. (Left) Vera Allen, who has been signed by Fox. She appears opposite Will Rogers in the Fox production, "Life's Worth Living."

AERIAL MYSTERY. Inasmuch as the photographer failed to include whatever was happening aloft in this picture. It probably was irrelevant, the point being that here are Mervyn LeRoy, First National director, and Paul Muni, together for a new picture. LeRoy directed Muni in "I Am a Fugitive," and is directing him in "As the Earth Turns."

PERSONALITY. And apparently Shirley Anne comes by it naturally, as this snapshot of Guy Kibbee, Warner Brothers featured player, and his daughter indicates. Here the little miss with the fetching smile is shown on a recent visit to the Warner studio.

SALUTE ADVERTISING. At World's Fair in film showing contributions of advertising to progress. In front of theatre are John Benson, head of agency group; Rufus Dawes, Fair chief; Edgar Kobak, of McGraw-Hill; and P. L. Thomson, director W. E. public relations.

MPTOA COMPLETES CODE DRAFT; 36-HOUR WEEK, $10.80 MINIMUM

But Wage Minimum Does Not Apply to Ushers and Cleaners; Most "Suggestions" of First Draft Incorporated

(Complete text of the proposed new Exhibition Code appears on following page.)

The Motion Picture Theatre Owners of America presented to the industry over the weekend a completed draft of a code for exhibition in which were included clauses applying to minimum wage scales and maximum hours of labor, in accordance with the National Recovery Act. The work was finished in Chicago at a four-day session to ratify the tentative exhibition code drawn up by the MPTOA executive committee in New York late in June and to make new recommendations.

36-Hour Week in Exhibition Code

The revised code of exhibition, which incorporated minor changes of a few clauses and omission of others in the original code, stipulates a 36-hour working week and a minimum wage scale of 30 cents an hour, thus setting a minimum weekly salary for theatre employees of $10.80. The minimum wage scale applies to all theatre branches with the exception of ushers and cleaners. While the new code is generally regarded by the MPTOA to be little more than a second tentative draft, it is said in many circles that is may turn out to be the final and definite exhibition code.

Significant among the changes, aside from insertion of wage and hour scales, is the inclusion of a majority of the "Suggestions to Distributors," in the first draft. The "suggestions" refer to universal use of an optional standard contract; block booking; clearance; arbitration; cut-rate competition; tying in shorts with features; selective service contracts; overbuying; double features; playing arrangements; non-theatrical competition; exclusive runs; substitutions; threats and intimidations; sales policies and score charges.

An advertising code of ethics for exhibitors is included in the new code and is said to be an important addition. This advertising code follows almost word for word the Hays advertising code which was included in the tentative distribution code. Another addition is a clause prohibiting subsequent runs from advertising a feature during its first run. Other additions prohibit agreements among exhibitors to allocate product in order to eliminate fair competition; prohibition of disclosing contract terms or signed contracts in order to obtain rental advantages, and of unreasonable discrimination in favor of circuit theatres as against independent houses in rentals and availability.

The revised draft expressly prohibits substitutions of specific stars, directors, books or plays.

Clearance and zoning disputes under the new draft would be submitted to an arbitration board equally representative of exhibitors and distributors, with the right of appeal to the national board of appeals or to an appeal board for independent theatre disputes. The arbitration board would have three unaffiliated exhibitors and three distributor representatives.

The new draft will be submitted within the next few days to the directors of the MPTOA for ratification by state unit. Many of the paragraphs enumerated have been agreed upon already by distributors.

The code was drafted by the entire executive committee of the MPTOA consisting of Ed Kuykendall, national president, Fred. S. Meyer, Love B. Harrel, Fred Wehrenberg, Jack Miller, M. A. Lightman, David Barrist, George Aarons, David Palfreyman. A number of independent exhibitors interested in the proposed code sat in at most of the meetings.

Leaders in the Kansas City territory fear that with the new selling season under way, considerable confusion will arise when attempts are made to conform individual sales policies and agreements to the distribution and exhibition codes.

Independents Meet

In line with the administration's plans to put into effect regulations governing ten basic industries first, the film codes will probably not receive consideration from Washington for some time, possibly three or four months. Close observers are questioning the practicability of putting the codes into effect at a time when the season is far advanced and theatres already will have entered into local zoning and other agreements.

In New York representatives of 30 independent distribution organizations met at the MPPDA offices and laid plans for agreements on maximum working hours, minimum salaries and employment increases. Tentative recommendations were made for salary schedules and maximum hours for executives, office workers, skilled and unskilled labor. Fixed averages will be worked out later on the basis of suggestions received and, primarily, on information obtained from replies to a questionnaire to home offices and exchanges both major and independent. This questionnaire, which was worked out by a Hays office representative, is expected to determine the average working hours and salaries of the various groups of distribution employees. It was said that the distributors hope to announce the results this week.

Laboratory Association Active

Other New York developments included a meeting of the directors of the newly formed Motion Picture Laboratories Association of America Wednesday, when a 40-hour maximum working week was agreed upon for insertion in the code; adoption of four major proposals, including free competition in film selling, elimination of block booking, unrestricted double featuring and divorce of production from distribution, by the Association of the Motion Picture Industry. AMPI, representing independent producers and distributors, decided upon this policy after careful study of the original tentative distribution code. The theatre Owners Chamber of Commerce and the Independent Theatres Owners Association are cooperating to draw up a code for theatres in the New York Metropolitan area and have begun compiling statistical information.

In Washington it was reported late last week that Congressman Patman's plan to add an anti-block booking provision to his bill for creation of a Federal Picture Commisssion cannot become effective until the next session of Congress, and may never be put into effect if the film industry adopts a code.

At the regional sales convention of Monogram Pictures Corporation in Chicago last week, W. Ray Johnston announced that the corporation, after giving the proposed film codes due consideration, had decided to support AMPI.

"We shall continue to maintain," Mr. Johnston said, "that the exhibitor has the right to run his theatre any way he sees fit and that the rights of the small producer must be protected in order to keep an open market in our industry. We have requested all of our franchise holders to support the AMPI code."

Hays Assigns Pat Casey to Study Studio Salary Lists to Learn Maximum and Minimum Pay for Production Code

Developments in Hollywood on a production code were few and far between. Will H. Hays is still holding conferences with various creative and technical branches. On Thursday the first general meeting of the Producers Association was held with Mr. Hays. Technicalities were clarified and the session adjourned with indications that a code might be in definite shape the early part of next week. Pat Casey, producer contact on labor problems, was assigned by Mr. Hays to inquire into studio salary lists to learn minimum and maximum wages in connection with the production code. He will report his findings to a producers' committee composed of Louis B. Mayer, Winfield Sheehan, Joseph M. Schenck. B. B. Kahane and Jack L. Warner. Meanwhile it was announced that the Screen Writers' Guild and the American Federation of Labor will cooperate in preparing the employees' case for hearings on the National Industrial Control Bill.

Groups Study Codes

In various sections exhibitor groups were studying proposed codes. Plans of Allied of Michigan for a new zoning code which would provide that pictures be not available for double-billing for six months after first run, is reported to be meeting with strenuous opposition from Detroit exhibitors, who feel that duals are necessary.

In Texas further recommendations for the national theatre code were adopted by the joint code committe of Allied and the Texas Theatre Owners' Association, meeting in Dallas for its concluding sessions. The code recommended that "operation of theatres by producer-distributors is unfair and should be ended." The remainder of the code covers exactly the same ground as those already published.

Missouri is said to be in a quandary as to the application of the Act in that state. State attorney-general Roy McKitrick returned from Washington to Kansas City last week after conferences with U. S. attorney general Homer S. Cummings on Missouri's stringent antitrust laws.

From Memphis this week M. A. Lightman, former president of the MPTOA, issued a statement which said in part:

"The national government is doing a fine thing. . . .

"But I do feel that it is necessary to be extremely careful in delegating powers to the government which we may later wish had been left in our own hands. . . .

"I am thinking particularly of what might happen in case we include in our code a provision against salacious advertising matter. On the face of it, such a provision might seem most worthy. . . .

"But this code must be uniform throughout the country. Yet, what will be found entirely unquestionable in New York would arouse the public of Mississippi to the highest pitch."

The legitimate theatre in New York has progressed far in drawing up a code, so far, in fact, that on Monday representatives of nearly all organized groups met with Sol A. Rosenblatt, acting for General Hugh S. Johnson, federal administrator of *NIRA*, to adopt a unified fair practice code. Last week Dr. Henry

(Continued on page 52)

COVERS WORK HOURS, MINIMUM PAY

Following is the complete text of the proposed Code of Standards of Fair Competition in the exhibition of motion pictures, as announced by the executive committee of the Motion Picture Theatre Owners of America, following a meeting in Chicago last week at which the first tentative draft was amended and changed into the form herewith:

Preamble

To provide for increased employment, to create a shorter working week, and to improve standards of labor; to eliminate the waste and burden of unfair trade practices destructive of the interests of the public, the employees, and employers of the exhibition branch of the motion picture industry; and in full accord with the efforts of our government in meeting the conditions of our present national emergency, and with a sincere desire to fully effectuate the policy of Title 1 of the National Industrial Recovery Act, the following provisions are established as a code of fair competition for the Motion Picture Industry as relates to exhibition.

(While the general level of wages among the employees of our industry is higher than the minimum wage hereinafter set out, it is to be considered that a no small number of our theatres are located in and are providing the only means of recreation and amusement for the small cities, towns and villages throughout the United States where the cost of living and wages are less than that in the industrial centers.)

Minimum Wage Scale Covering All Employees Required in Theatres

On and after the effective date, the minimum wage that shall be paid by employers in the Exhibition branch of the motion picture industry to any of the employees engaged therein—except ushers and cleaners—shall be at the rate of 30c per hour.

On and after the effective date employers in the exhibition branch of the motion picture industry shall not operate on a schedule of hours of labor for their employees, except office and supervisory staffs, firemen and watchmen, in excess of 36 hours per week.

Standard License Agreement

1. The Optional Standard License Agreement already negotiated and used by a majority of the distributors shall be used exclusively by **all** distributors, with the **"optional" arbitration clause** of same eliminated.

Where the provisions of the Standard License Agreement are in conflict with the provisions of this Code, the Code shall prevail.

Arbitration

2. All trade disputes, controversies and disputes and claims arising under exhibition contracts shall be submitted to a local arbitration board equally representative of exhibitors and distributors for final determination. The findings of such arbitration board shall be binding and enforceable against either party to the dispute.

Maximum Clearance and Zoning Schedules

3. Exhibitors in any exchange territory may agree with distributors upon the formulation and adoption by exhibitors and distributors of schedules limiting the maximum clearance that may be granted by distributors to exhibitors according to a classification of theatres by zones, or otherwise. Each such agreement shall be made by a representative committee of which two shall be representative of distributors, two representative of first-run theatres and four representative of subsequent-run theatres. No exhibitor shall serve as a representative of both first and subsequent-run theatres.

All disputes concerning such schedules shall be determined by arbitrators equally representative of distributors and exhibitors with the right of appeal to a National Board of Appeals, as provided for in the new optional standard license agreement.

Personnel of the National Board of Appeals

4. The personnel of the National Board of Appeals shall be as provided in the proposal for a National Board of Appeals proposed in connection with the Optional Standard License Agreement. This National Board of Appeals shall be constituted as follows: For the purpose of hearing appeals or conciliating complaints not involving a circuit of theatres affiliated with a producer or distributor, the National Board of Appeals shall consist of three unaffiliated exhibitors and three distributor representatives.

For the purpose of hearing appeals or conciliating complaints involving a circuit of theatres affiliated with a producer or distributor, the National Board of Appeals shall consist of either (a) four unaffiliated exhibitors, two distributor representatives and two affiliated circuit representatives; or (b) two unaffiliated exhibitors, one distributor representative and one affiliated circuit representative, and the action of a majority shall be the action of the National Board. It is important that both parties to the controversy have fair and equal representation of disinterested parties who are generally familiar with the business. Selection of unaffiliated exhibitor members can be made by the national exhibitor associations or by lot from a panel of unaffiliated exhibitors conveniently located.

Fair Clearance

5. No exhibitor shall demand nor be granted in any license agreement clearance, in time or area beyond that which under all circumstances and conditions then prevailing in the locality where the exhibitor's theatre is situated, is reasonable and fair.

Maximum Clearance

6. No exhibitor in territories where there exists a maximum clearance and zoning schedule shall receive clearance in excess of the applicable maximum therein provided.

Sales Policy

7. If a distributing company represents a sales policy as a national policy any deviation therefrom must be publicly announced.

Allocation of Certain Film Rentals

8. If feature pictures are licensed by a distributor under a license agreement by which the distributor has the right to assign pictures at a later date to different price group or classification, or in which pictures are not described or identified, permitting the distributor to assign pictures not so identified to various film rentals, then the distributor shall, at the conclusion of the contract, provided the exhibitor is not in default thereunder, and provided the percentage of the total number of features contracted for in each price group has not been released by the distributor, adjust the total film rental on the basis of the average price per picture for the total number of pictures contracted for.

Tying In Shorts With Features

9. Distributors shall not sell an exhibitor short subjects as a condition of contracting for feature pictures, or vice versa.

Dating Restrictions

10. No distributor shall refuse to date feature pictures because of a delinquency in the dating of the short subjects, nor refuse to date shorts on account of delinquency in the playing arrangement of the feature contract.

Unreasonable Discriminations

11. Unreasonable discriminations in favor of chain theatres as against individual theatres, as to film rentals, the terms upon which exhibition rights are granted or the availability of prints shall be construed as unfair competition.

Threats and Coercion

12. Threats, intimidation and/or the actual acquisition of theatres by a producer or distributor directly or indirectly, to create unfair competition and/or compel the leasing of pictures at a higher film rental, should be expressly prohibited.

Distributors' Employees

13. No distributor employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect financial interest.

Offer of Gratuity

14. No exhibitor shall give any gratuity or make any offer or promise of gratuity to a distributor or any representative of any distributor for the purpose of procuring advantages that would not otherwise be procurable or as an inducement to influence such distributor or representative not to deal with competing or other exhibitors.

Inducement to Breach Contract

15. No exhibitor shall seek to induce or induce a distributor or any representative of any distributor to breach any active contract licensing the exhibition of motion pictures with a competing or other exhibitor.

Selective Contracts

16. Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select from the total number of pictures licensed less than eighty-five (85%) of the total number, and to reject the remainder, shall, by written notice to the distributor, reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and failing to give such notice of rejection, each of such pictures shall be deemed to have been selected. Where this section conflicts with the local zoning and clearance schedule, the latter shall prevail.

Overselling

17. Distributors shall refrain from selling additional pictures to a theatre endeavoring to buy more pictures than it can reasonably use with the intent of depriving a competing theatre of needed attractions. Where such a condition exists:

(A) The exhibitor shall be required to release pictures on selective service contracts promptly.

(B) The local arbitration board shall be empowered and shall investigate such situations on complaint and, if necessary, secure the release of pictures to correct the situation.

Overbuying

18. No exhibitor shall contract for the license to exhibit more motion pictures than such exhibitor reasonably requires for exhibition in any theatre or theatres operated by such exhibitor and with the effect of depriving a competing exhibitor from contracting to exhibit such excess number of motion pictures.

Allocation of Product

19. No exhibitor shall agree with any other exhibitor or other exhibitors to allocate among them the motion pictures of distributors for the purpose of eliminating fair competition between such exhibitors in the bidding and negotiating for the motion pictures of such distributors.

Disclosure of Contract Terms

20. Any disclosure or exchange of film rental information, the purpose of which is to fix, maintain or reduce film rentals, by concerted action, expressed or implied, is an unfair trades practice and shall not be permitted.

Misuse of Signed Application

21. No exhibitor shall use any signed application for a license to exhibit the motion picture of a distributor with the effect or purpose of inducing any other distributor to lower the license fees of the motion pictures of such other distributors.

Transfer To Avoid Contracts

22. No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre.

Cut-Rate Competition

23. Distributors shall refuse to permit the exhibition of their pictures at unreasonably low admission prices in competition with a theatre charging a fair admission scale.

Block Booking

24. In contracts for the exhibition of groups of ten or more pictures the exhibitor shall have the privilege of rejecting at least 15 per cent of the number of pictures contracted for without payment therefor.

Substitutions

25. The exhibitor shall not be required to accept for any picture described in the schedule as a picture of a star, or of a director, or based upon a specified story, book or play, any other picture with a material substitution of a star or director, story, book or play. Nothing herein contained shall limit the right of the distributor to change the title of any picture, or as respects any picture based upon any story, book or play, prevent the making of any alterations, changes in or adaptations thereof.

It shall also be mandatory upon the distributor to give a reasonable notification to the exhibitor of all instances where an entirely different feature picture is being substituted.

Score Charges

26. There shall be no score charges. This provision shall not apply to existing contracts.

Playing Arrangements

27. Distributors shall not require any specific day or days of the week for exhibitions.

Non-theatrical Competition

28. Non-theatrical accounts are unfair competition and shall not be sold by the distributors.

Exclusive Runs

29. This is a difficult question. Many hundreds of small towns have always shown pictures exclusive run in their town for the simple reason that there were no subsequent-run theatre or places for exhibition.

It is very difficult to define in any code this matter in such a way as to fairly correct an abuse that might develop some time in the future as the result of this policy, and at the same time not interfere with the operation of theatres where technically an exclusive run may be well justified because of local conditions.

Pictures Violating Production Code

30. No exhibitor shall exhibit any motion picture which is declared to be contrary to and violative of the standards and requirements of production of the Production Code of the Motion Pictures Producers

(*Continued on page* 52)

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Loew's—"Theatres Everywhere." Kentucky—Colonels ditto.

Last week Joseph R. Vogel, Loew circuit executive, succumbed to the title-temptation and accepted a place (there are only a few left) on the staff of Governor Ruby Laffoon, of Kentucky. Present at the ceremony at the Loew-Metro headquarters in Times Square were a few of the numerous titled dignitaries of the Loew organization: Colonel E. A. Schiller, General Nicholas M. Schenck, Major Edward Bowes, "Admiral" Felix F. Feist, Sergeant Leopold Friedman, Judge I. Frey. Because they are different, not holding any titles, Louis K. Sidney and Charlie Moskowitz were allowed to present the notification document to Mr. Vogel.

"Vogel's colonelcy brings on complications," read the announcement from the company. And Joe is said to be worried. He now outranks his boss, Colonel Schiller, whose title comes as a retired officer. However, Colonel Vogel will not insist upon a salute from Colonel Schiller, at least when the big chief calls Joe into the front office.

Colonel Vogel will feel his first shell-fire next spring, when the portly General Charles Clyde Pettijohn marches his enormous army of Kentucky colonels southward for regular maneuvers (at the Derby).

▽

Renewed activities recently at Paramount's Long Island studio remind us of the days some seven years ago, when the company closed the plant and transferred to Hollywood Bebe Daniels, Thomas Meighan and Richard Dix—the last of the old eastern players to go west. Previously, each had refused on numerous occasions to travel coastward, and had clauses written in their contracts which would assure their remaining in New York. However, someone at Paramount's home office eventually did a good job of salesmanship and the trio agreed.

Arriving on the lot one sunny morning, the trio were shown to their dressing rooms. Tommy Meighan would not enter his until Benjamin P. Schulberg removed a bright red chair. Miss Daniels balked, too, because her room was smaller than Pola Negri's. So "B.P." built her a bungalow. Nor was Mr. Dix satisfied. "What," he shouted, "no music?" "Get me a graphophone, and pronto, too; how do you expect me to put on makeup without music?"

That was seven years ago.

▽

Frequently we have referred to the difficult job that is M. H. Aylesworth's, what with one hand working to bring people out of their homes to RKO theatres, and the other trying to keep them in to hear NBC's radio programs. Another form of radio competition which Mr. Aylesworth has to contend with as head of Radio theatres is the attendance every day of thousands of hero-worshippers at the NBC studios while air headliners are broadcasting. NBC encourages this interest of listeners. RKO tries to discourage it.

"Guests" present at broadcasts during June at NBC's two studio buildings in New York totaled 25,000. *Metronome* said last week that there are some 600 stations throughout the nation. An average monthly attendance of only 5,000 means that yearly about 9,000,000 people are entertained in radio studios, and not in motion picture theatres. To say nothing about the millions of "listeners-in."

▽

Reminded of the Ivory Soap slogan, "It floats," Metro's Scotch Billy Ferguson is thinking of asking the soap people's research department to invent an Ivory golf ball.

PARAMOUNT'S EDITORIAL BOARD all sat around and sighed for something new. Suddenly, and quite unexpectedly, someone got an idea. They all jumped to their feet. Labor pains, and then there was born a notion: "What will life and love be like fifty years from now?' They called it "unique!" "daring!" "outstanding!" But let George Palmer Putnam, of the editorial board, tell about it:

"Imagine this world picturized . . . dramatized . . . not in fanciful dreamings . . . but from actual forecasts by the world's greatest scientific minds. Think of this subject humanized on the screen . . . portrayed in super drama . . . in spectacular adventure . . . in glowing romance!

Picture for yourself, continued the excited Palmer Putnam . . . "a city stretching from Manhattan to Boston, or from Los Angeles to San Francisco—cities devoid of wintry blasts . . . of summer heat! . . . men and women who live to be 130 years old! . . . synthetic clothing that manufactures its own weather . . . men and women knowing the joys of youth for 60 or 70 years . . . selective breeding in humans as well as animals . . . the Mayor of your city proclaiming rain for Tuesday of next week and Thursday of the following week—and picture the weather man complying! . . . New York to London in three hours" . . . (But there was nary a word about the future of that old debbil, double bills.)

Mr. Putnam said at the outset that the idea will be picturized, "not in *fanciful* dreamings." Production, then, will evidently be in the east, where there's nothing but *plain* dreamings.

▽

Nor did Paramount's creators of celluloid confine their imagination to "Fifty Years from Now." Listen:

"They knew the minute, the hour and the day the world would come to an end, and hundreds would be destroyed! . . . A sinister, thrilling whisper stalks the telegraph trails of the world" (there were no apologies made to Western Union's Newcomb Carlton) . . . "Two scientists in confirmed calculations discover that two great planets have jumped their orbits and are racing through space to collide with the world . . .

"'The League of Last Days' is formed . . . They plot a miraculous escape in which only the fit will survive . . . Millions turn to the church . . . Other millions turn savage . . . All creation becomes a shambles . . .

"And then the crash—the end of the world . . . Catacylsmic! Staggering Irresistible! Fascinating!

"Visualize the colorful, vivid, terrifying spectacle of a civilization sentenced to annihilation . . . millions praying for salvation . . . millions spending their last days in orgies."—That's "The End of the World"—to be directed by Cecil Blount DeMille!

Hollywood's creators are entitled to take full advantage of their narrating liberties to tell about the end of the world in one breath, and the same world fifty years from now, in another, but, boy, what imagination! Anyway, in view of the fact that the end comes first, which might interfere with Mr. Roosevelt's plans to restore normalcy, we refer the matter to his new recovery man, Mr. Frank C. Walker, who will know what to do about it.

▽

Louisville exhibitors are up against some new competition. There's a lot of rheumatism and neuritis this season, which Louisvillians blame on green 3.2 beer and chilled theatres. One of the causes of the pains can hardly be disputed.

President Roosevelt actually found a whole clam in some clam chowder—thanks to Merlin Aylesworth's National Broadcasting Company. When the Presidential yacht dropped anchor at Nantucket, Austin Strong, of NBC, was on hand and saw to it that Mr. Roosevelt's appetite was appeased with a mess of Nantucket's famous clam chowder. Later the President was inducted into full membership in The Wharf Rats, a club which belies its name by being the most exclusive in the world. When the *Amberjack II* sailed out into the deep, the club's burgee was flowing from its mainmast. The record does not show whether Mr. Roosevelt raised the standard to celebrate his induction or the finding of the clam.

▽

One of New York's bright tabloid columnists poked fun the other day at RKO for spending a lot of money bringing 20 players and technicians all the way from Hollywood to Annapolis to film the Naval Acadamy graduation for "Midshipman Jack," only to arrive two days too late. The facts, as gathered from Radio headquarters, indicate that the columnist was wrong—again. Arrangements had been made for Pathe News to cover the event both for newsreel purposes and for the feature. Players appearing in "Midshipman Jack," or in any other picture, would not be permitted to participate directly in the graduation ceremonies. RKO brought the company east to shoot atmospheric scenes.

▽

Adolph Hitler's decree governing the personnel of the motion picture business in Germany literally means, "Show me your grandmother and I'll tell you if you can work."

Nazi-fication of the Berlin film industry finally took place last week-end. All workers were ordered to show proof of their ancestry as far back as their grandparents. Passport, birth certificate and proof of religion of grandparents must be submitted for inspection to Mr. Hitler's "brown shirts"—or else.

▽

Harold McCracken sailed from New York harbor last Saturday morning for the West Indies, where he will produce a feature for the new season. Upon returning, he will make arrangements to take a crew to Africa to make three more. Mr. McCracken is known in the picture business for his recent "Explorers of the World," and in the archaeological research field for his discovery a few years ago in the Aleutian Islands, of some mummified bodies of the Stone Age.

▽

This week they are circulating this one: It is assumed that the star of "She Done Him Wrong" went up to the bank window with a bag of gold for deposit.

"Ah," snorted the clerk, "you've been hoarding."

"Never mind how I got it—gimme a receipt."

▽

RKO Radio's New York headquarters formally announced this week that "Katharine Hepburn doesn't care a rap what people say about her, just so long as it is interesting. She believes in switching her escorts every two or three days to spike engagement rumors." That would make at least 175 escorts since Miss Hepburn arrived on the Radio lot on June 5, 1932. Two months more and Merian Cooper will have to wire to Mr. Aylesworth for a fresh supply.

▽

Duluth is thinking of repealing an ordinance which prohibits women smoking cigarettes. The town wants to see at least a little advertising.

J. R. GRAINGER NAMED UNIVERSAL SALES HEAD

Garyn Associated With E. Schwartz

W. P. ("Pat") Garyn became associated on Monday with Master Art Products, as vice-president and general manager. E. Schwartz, president of Master Art, announcing that Mr. Garyn had acquired an interest in the company, said: "In line with the new and widened marketing possibilities in the motion picture industry, Master Art Products will launch its 1933-34 season with an expanded distribution system and an increased release schedule, including both features and novelties. Mr. Garyn will take charge of distribution and assume certain other executive duties."

At the same time, Mr. Schwartz announced conclusion of negotiations whereby Mr. Edwin C. Hill, radio news commentator, will appear in a series of 13 featurettes, to be known as "The Human Side of the News." This is the first addition to the increased lineup, which also will embrace the regular releases of "Melody Makers," "Organlogues" and "Puzzlegraphs."

The new association of Mr. Garyn with Schwartz also signals the entrance of Master Art into the feature field. No definite number has been set for release in 1933-34.

The company already operates its own offices in New York, Chicago, Los Angeles, Atlanta, Dallas and New Orleans. Mr. Garyn immediately will set about expanding the distribution system.

Pat Garyn goes to Master Art from National Screen Service, where, for six years, he acted as general manager in charge of distribution. Starting in the motion picture business some 15 years ago, in the sales division of Fox, Mr. Garyn later was with Goldwyn and with Metro-Goldwyn-Mayer.

New Independent Group Names Board of Directors

The new Association of the Motion Picture Industry, organization of independent producers and distributors, elected a new board of directors at a meeting in New York this week. The organization voted to restrict membership to producers and distributors, but will take suggestions for a code from independent exhibitors as well.

The members of the board include: Lewen Pizor, Phil Meyers, Frank Wilson, Lester Adler, Bob Savini, Jack Bellman, P. A. Powers, Pop Korson and Arthur Greenblatt, Ben Berk, Frank Ferrone, Cy Braunstein, J. F. Kessler, John Weber, Al Mannon, Sam Flax, Harry Thomas, Jack Berkowitz, Bennie Mills, Herbert Ebenstein, George Batcheller and Max Gluckman. Eight additional members to complete a board of 30 will be elected later.

New Jersey Allied To Convene in September

Allied of New Jersey will hold its annual convention at Atlantic City on September 6, 7 and 8, it was decided at a meeting of the unit in New York this week.

Other matters taken up at the meeting were the industry code and the Electrical Research Products, Inc., decision handed down at Wilmington.

Former Distribution Executive of Fox Entered Business Handling "Cabiria" Roadshow; Was Thos. Ince's General Manager

James R. Grainger assumed charge of distribution of Universal Pictures on Monday. In announcing his appointment as general sales manager, Carl Laemmle, president, let it be known that for years he has wanted Mr. Grainger in his organization, "and only recently events shaped themselves to make this possible." Mr. Grainger resigned some months ago as sales head of Fox, settling his contract, which still had about two years to run.

"Every effort was made by Carl Laemmle, R. H. Cochrane and Mr. Grainger to induce L. J. Schlaifer, sales manager, to stay with Universal," Universal's announcement said. "Mr. Schlaifer resigns with the respect and well wishes of the organization he directed." He will take a vacation before announcing his plans for the future, although he will not leave Universal's home office for several days, during which he will be available to Mr. Grainger.

Sees Bullish Market Ahead

"I am delighted," said Mr. Laemmle, "to have the opportunity of announcing Mr. James R. Grainger as our new general sales manager. I have admired him and his work for years. I feel, too, that this is a very auspicious time, both for Universal and for Mr. Grainger. It is a time when leadership of the type of which he is capable may produce unbounded good, not only for Universal but for the industry. I feel confident that we are entering a bullish market."

James R. Grainger was born in New York City and was educated in Boston. Entering the show business while still in his early teens, he became an advance man and publicity representative for road companies, circuses and other outdoor attractions. His first work in motion pictures was the handling of "Cabiria," one of the first "big" roadshows. His sales career started with Edison Talking Pictures, for which he covered the western territory, with headquarters at San Franicsco. Later he became general manager of Thomas Ince Pictures, going to Fox upon the death of Mr. Ince.

Organized Neilan Company

After one year with Fox, assisting Winfield Sheehan, Mr. Grainger resigned and organized Marshall Neilan Productions. During his association with Mr. Neilan's company, Mr. Grainger represented Charles Chaplin on distribution of "The Kid" and other pictures and also represented William Randolph Hearst in the publisher's motion picture activities with Famous Players. He became vice-president and general manager of the old Goldwyn company, resigning that post in 1924 to head Fox sales.

In 1930, the board of directors of Fox Film elected Mr. Grainger a vice-president in complete charge of sales and distribution throughout the United States and Canada, from which post he resigned in May, 1933.

JAMES R. GRAINGER

Fox Will "Dub" Foreign Versions in Italy, Spain

"Dubbing" of Fox pictures in Italian and Spanish will be handled in those countries, as a result of arrangements concluded abroad by Clayton Sheehan, Fox foreign manager, Mr. Sheehan declared on his return last week.

"We have arranged for Western Electric sound recording with Phono Roma in Italy and Phono Hispano in Spain," he said. "Fred Bacos, former superintendent of Paramount's Joinville studio, has formed an independent producing company in Paris. We have contracted to take his pictures up to six for the French market. He will produce at Joinville."

Wilson Gets Recovery Administration Post

Frank Wilson, vice president of Principal Distributing Corporation, has been drafted by General Hugh S. Johnson, administrator of the National Recovery Act, to assume an executive post on his public relations committee. Mr. Wilson will organize contacts between the recovery group, industries and the public.

Louis Hyman, of All-Star Feature Distributors of Los Angeles and San Francisco, long associated with Sol Lesser, will assume charge of Principal's sales activities, in Mr. Wilson's absence.

Double Feature Ban At Columbus Failing

A tentative agreement to prohibit double featuring at Columbus is breaking down with the refusal of several exhibitors to sign, according to P. J. Wood, secretary and business manager of the Ohio exhibitors. The RKO Majestic has dropped double bills but Loew's Broad continues to couple features.

Nathan Ascher Dead

Nathan Ascher, founder of the Ascher Brothers circuit of Chicago, died at his home last week of heart disease. Three brothers, Harry, Max and Maurice, are associated in the Ascher organization.

RIGHT ON THE HEELS OF ITS YEAR BOOK

. . . comes this amazing news from FOX!

AS PROMISED

3½ MONTHS' *new* PRODUCT READY TO DATE IN!

TODAY . . .

this minute . . . you can actually *set dates* on the new FOX pictures . . . for the *entire first quarter!* Another precedent-smashing miracle by FOX man-power . . . proud of giving *you* the greatest break you ever had.

FOX — New Leader of the Industry — FOX

HERE THEY ARE!

No need to wait and wonder WHEN you're going to get your new season's product. FOX Man power is on the job...READY with DATES.

Release Date	*Picture title*	*Stars, etc.*
Aug. 18	**My Lips Betray**	Lilian Harvey, John Boles, El Brendel. Directed by John Blystone.
Aug. 25	**The Last Trail**	Zane Grey story. George O'Brien, El Brendel, Claire Trevor.
Sep. 1	**Pilgrimage**	Henrietta Crosman, Heather Angel, Norman Foster, Marian Nixon. Directed by John Ford.
Sep. 8	**Paddy the Next Best Thing**	Janet Gaynor, Warner Baxter. Directed by Harry Lachman.
Sep. 15	**Charlie Chan's Greatest Case**	Earl Derr Biggers' Charlie Chan adventure. Warner Oland, Heather Angel. Directed by Hamilton MacFadden.
Sep. 22	**The Good Companions**	From J. B. Priestley's novel. Jessie Matthews.
Sep. 22	**Life's Worth Living**	Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. Directed by John Ford.
Sep. 29	**The Power and the Glory**	Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson. Directed by William K. Howard.
Oct. 6	**Walls of Gold**	Sally Eilers, Norman Foster. From Kathleen Norris' best seller.
Oct. 13	**While the City Sleeps** (tentative title)	Warner Baxter in a "Cisco Kid" role.
Oct. 20	**The Worst Woman in Paris?**	Carole Lombard, Adolphe Menjou, John Boles. Direction and story by Monta Bell.
Oct. 27	**Berkeley Square**	Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer. Directed by Frank Lloyd.
Nov. 3	**The Mad Game**	Spencer Tracy, Ralph Morgan, Claire Trevor. Directed by Irving Cummings.
Nov. 10	**Jimmy and Sally**	James Dunn and Sally Eilers. Story by Mauri Grashin and James Seymour.
Nov. 17	**My Weakness**	Lilian Harvey, Lew Ayres, Sid Silvers. B. G. De Sylva production. Directed by David Butler.

Read the following pages for more details . . . happiness in every word . . .

LILIAN HARVEY

in

MY LIPS BETRAY

with

JOHN BOLES
EL BRENDEL

MAUDE EBURNE, IRENE BROWNE, HENRY STEPHENSON. From the play "Der Komet" by Attila Orbok. Directed by John Blystone

"Get Lilian Harvey!" shouted half-a-dozen big producing companies. But Lilian knew which company to pick for prestige and an assured future. So she signed with FOX. And what a show FOX puts her in. Custom-made for this SINGING, DANCING, dainty miss. Teamed with John Boles. Isn't that romantic? Dizzy El Brendel added for laughs. *It's there,* friends. You'll be seeing Miss Harvey . . . and begging to see more. ***Let's continue . . .***

PIL

It's in! Two-a-day on Broadway... in mid-summer... uncooled theatre... $2.00 top... knocking the summer jinx for a row of ice-houses. Just look at the way "Pilgrimage" is mopping up at the Gaiety, New York.

GRIMAGE

HENRIETTA CROSMAN

HEATHER ANGEL

NORMAN FOSTER

MARIAN NIXON

Story by I. A. R. WYLIE

Directed by JOHN FORD

Yessir! John Ford has directed another "Four Sons." Honest, human, understandable stuff that hits folks where they live... no matter where they live. Shot through with genius... and made... TREMENDOUS! ***But Fox has just started...***

"THE MAD GAME." Did somebody say fast-paced, roaring melodrama? This has it. A jump ahead of *tomorrow's* front-page scare-heads. Thriller of gangdom's children . . . reared on blood-money...as blue-bloods...ignorant of their infamous father. How long can they escape his shame? Spencer Tracy trouping his best. Sounds swell . . . IS swell!

JIMMY
and
SALLY
with
JAMES DUNN
and
SALLY EILERS

From the story by Mauri Grashin and James Seymour

"JIMMY AND SALLY." How about a James Dunn and Sally Eilers? Keep calm. Here it is. With a title that's a honey...Typical of the breezy, irrepressible, youthful spirit that permeates their pictures...and fills the heart with cheer. Advance reports indicate it will be one of their best. That's *plenty* good! *Next* . . .

Jesse L. Lasky
Production

THE WORST WOMAN IN PARIS?

CAROLE LOMBARD • ADOLPHE MENJOU
JOHN BOLES

Direction and original story by
Monta Bell

Why do folks come to your theatre? To get away from the hum-drum of their homes? Then this is their meat. Gor-geous gowns . . . gay, foreign pleasure places . . . spice, music . . . and drama with a sledgehammer wallop. Myrna Loy, a bewitching butterfly . . . hiding her heart. Adolphe Menjou, as the world's best-dressed man. Handled with that well-known Jesse Lasky touch. Give odds they'll go for it. ***Have another . . .***

THE POWER

Remember this prediction—this will be the most talked of picture of the year . . . And Spencer Tracy wins a well-earned break . . . one you've been asking for, and your customers, too. *He's a star!* And starred with . . . the girl a hundred million movie-goers have been wondering about . . . and throbbing with curiosity to see. A star they could never forget . . . COLLEEN MOORE. Is that showmanship?

AND THE GLORY

with

SPENCER TRACY

COLLEEN MOORE

RALPH MORGAN

HELEN VINSON

Jesse L. Lasky Production

Directed by William K. Howard

We ask you. Producer Jesse Lasky tops this with another master touch . . . "the first *narrative* screen play ever made" he calls it. Watch it revolutionize production methods . . . in addition to creating talk, talk, talk. Tuck another feather in the FOX cap of hits! ***Can you stand some more thrills?***. . .

WARNER BAXTER

as his famous character

"THE CISCO KID"

in

WHILE THE CITY SLEEPS

(tentative title)

Suggested by O. Henry's famous character

One! Two! Three! "In Old Arizona"! "The Cisco Kid"! And now . . . "While the City Sleeps"! Warner Baxter again in that glamorous "Cisco Kid" role for which audiences pay . . . and pay. A full-blooded story of the wide-open Bowery in the Gay Nineties . . .

when ladies laced tight and he-men cut loose! Today's young folks may think they're pretty wild . . . but they never saw the match of the hell-raising "*good* old days." FOX doesn't have to tell you what a sock this packs. Not if you played the first two! ***Read on, my lads!***

Should Leslie Howard be suppressed ... for what he's doing to the hearts of America's women? Or would the ladies rise in revolt? They would ... old and young, fat and thin. Now you get him in the play that was written for him. What a stage hit! Heather Angel's

BERKELEY SQUARE

LESLIE HOWARD
HEATHER ANGEL

Valerie Taylor • Irene Browne • Beryl Mercer

From the play by John L. Balderston
Directed by Frank Lloyd
Jesse L. Lasky Production

in it, too. Is she sweet . . . can she act . . . will they love her? They will! A Jesse Lasky production (super-production to you). Big enough for Broadway at road-show prices. And that's just what FOX is going to do. ***Is all this good news going to your head?... well...***

WALLS of GOLD

from

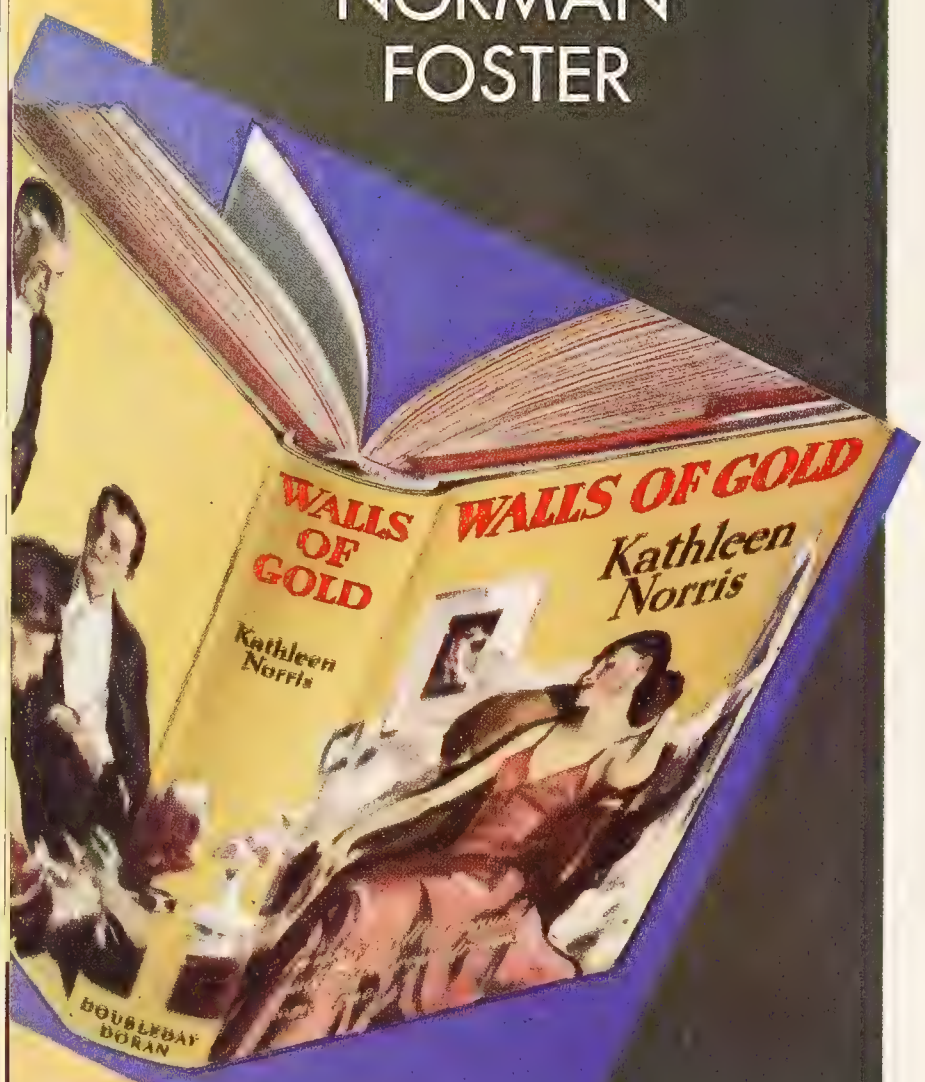
KATHLEEN NORRIS'

Famous Best-Seller

with

SALLY EILERS

NORMAN FOSTER



CHARLIE CHAN'S GREATEST CASE

An Earl Derr Biggers'
Charlie Chan Adventure

WARNER OLAND
HEATHER ANGEL

Directed by
Hamilton MacFadden

"WALLS OF GOLD"—Remember that swell little romance in "State Fair" between Sally Eilers and Norman Foster? Clever to team them up again—what? It's a KATHLEEN NORRIS story...the author millions are nuts about. Right! A sure-fire hit!

"CHARLIE CHAN'S GREATEST CASE"— Nobody ever wrote mystery stories like Earl Derr Biggers. Ask your local Saturday Evening Post readers. And nobody can play his Charlie Chan like Warner Oland. Besides . . . Heather Angel's in it. After "Berkley Square" they'll *demand* to see her again. Another score for FOX showmen! ***And still they come . . .***

THE GOOD COMPANIONS

with

JESSIE MATTHEWS

From the famous novel by

J. B. PRIESTLEY

A Fox-Gaumont-British Picture

"THE GOOD COMPANIONS" Thousands paid $3.00 for the book...a best seller for years...and today. More thousands paid $4.40 top for months to see it as a Broadway hit. Here's happiness a-plenty. With a whopping musical show to make *even your heart* tingle. BOX OFFICE, here it comes.

ZANE GREY'S THE LAST TRAIL

with

GEORGE O'BRIEN

EL BRENDEL CLAIRE TREVOR

Directed by James TINLING

"THE LAST TRAIL" Talk of winning combinations...you can't top this. Zane Grey (only author whose books outsell the Bible — says *Variety*). George O'Brien, biggest out-door box-office star (says *M.P. Herald* poll). El Brendel, good for a guffaw at every appearance (says every audience). Another medal for FOX showmen, please! ***Keep going, there's no let-up . . .***

Were you one of the exhibitors who asked for another "Daddy Long Legs"? Hundreds did. Naturally. But FOX waited for the *perfect* Gaynor-Baxter story. AND HERE IT IS! Janet Gaynor as a romping, untamed hoyden . . . Warner Baxter as a man of wealth captivated by her carefree spirit. Thrown together

JANET GAYNOR

WARNER BAXTER

in

PADDY

THE NEXT BEST THING

From the novel by Gertrude Page. Directed by Harry Lachman. Dialogue direction by Edwin Burke. Screen play by Edwin Burke.

by near-tragedy . . . forced apart by misunderstanding . . . but not for long. Romance high-spotted with tuneful melodies. Can't you see crowds streaming to your theatre . . . and coming out with beaming faces! **What! More?** . . .

LILIAN HARVEY

LEW AYRES

in

MY WEAKNESS

with

SID SILVERS

And a host of Hollywood's hand-picked beauties. Story and dialogue by B. G. De Sylva. Additional dialogue by Bert Hanlon and Ben Ryan. Music and Lyrics by B. G. De Sylva, Leo Robin, Richard Whiting. Directed by David Butler.

B. G. DE SYLVA Production

Gangway for a Buddy De Sylva MUSICAL smash!

Chock full of the zip, dash, and song hits he put into "Sunny Side Up" and "Take a Chance" (that's just knocked Broadway ga-ga). Who's in it? Look! Lilian Harvey, Lew Ayres, and that king of comedians, Sid Silvers, plus Charles Butterworth, Harry Langdon, Henry Travers, Boots Mallory, Barbara Weeks, Susan Fleming. FOX showmen point with pride! ***And still another...***

WILL ROGERS

in

LIFE'S WORTH LIVING

(tentative title)

From James Gould Cozzen's
sensational seller
"THE LAST ADAM"

with Louise Dresser, Vera Allen,
Marian Nixon, Ralph Morgan

Directed by JOHN FORD

WILL ROGERS ... ten little letters that always spell p-r-o-f-i-t. Get ready for another theatre-ful of Rogers fans. And be prepared for a lot of extra trade. Plenty who read "The Last Adam"... best-seller *for months*...will be dropping in. (*Thought:* Mention the book in your ads). Did you read it? Then you know it's a "real folks" story... like "State Fair." And with Our Will starring ... full of pep and rarin' to go ... it's a showman's day-dream *come true.* ***What a program!***

MORE SENSATIONAL SURPRISES ARE ON THE WAY!

Geared to high-speed hit production, the smooth-functioning FOX organization roars along. Alert manpower at the helm assures you that other great stories will be seized for surprise hits

FOX NEW LEADER OF ENTERTAINMENT

. . . as was "State Fair" last year. Great stars will be added to the already brilliant roster . . . as were Lew Ayres, Clara Bow, Lilian Harvey, Henry Garat. Not a single opportunity will be missed to make the tremendous FOX line-up even more powerful!

Join the Upswing with FOX

Printed in U. S. A. by Prospect Press, Inc., New York City

FILMS MUST BREAK SOUND BARRIER TO SPREADING GOOD WILL: SMIRNOV

Executive of Amkino, Russian Soviet's Distributing Medium, Calls for Test of Audience Response to Foreign Pictures

In a plea for greater internationalism in motion pictures, Victor Smirnov, head of Amkino, the Russian Soviet's film distribution center in the United States, spoke over a nationwide network of the National Broadcasting Company last week. It is Mr. Smirnov's contention that when sound came into existence it immediately set up a formidable barrier of language to other nations, and with it the motion picture lost the greatest contributing factor to its art: pantomime.

"At no time in history has there been such a crying need for understanding among the peoples of the world as at the present moment," Mr. Smirnov said. "There is no better way to foster and encourage this understanding, I believe, than by creating a cultural exchange between countries, by stimulating the exchange of folk experiences, lores, customs, tradition and aspirations.

"Literature, drama, painting, the cinema—all in their own way have created and fostered this international exchange of experiences. In their own way each has brought peoples closer to one another and cemented the bonds of international understanding.

U. S. Films Influence World

"The American movie has influenced the cinema in other countries; this is well known. Masters like Griffith, Lubitsch, Chaplin have had a vast influence and they belong to all the world. For the movie is the art of the millions, it gives popular and effective expression to the world view and the aspirations of a people.

"It is a young art, and, like every child, it suffers from infantile diseases. In the very first period of its life, the only language that the film could avail itself of was gesture. The dizzy speed of this infant's growth has left the effect of an earthquake. From converted stores the film art and industry has grown to palaces like Radio City. During this time the child learned to speak."

Obstacles raised by the advent of sound were manifold, declared Mr. Smirnov. "Speech created the national barriers of language; the coming of sound to the film destroyed the very internationalism that had created one of the specific virtues of movie art. Directors have become so engrossed with speech that they forget that the movement and gesture are fundamental to screen art. Photographed theatre, in great part, has replaced those elements that made the cinema a distinct art.

"With the development of sound the culture of gesture was arrested. Our child became sick. He lost his expression and became weaker with every picture.

"Careful observers, however, already note a new trend in the use of sound and dialogue. Movements are afoot in the film capitals of the world to limit dialogue only to a necessary minimum. We may hope that the photographed stage will soon be far behind us.

"This, unfortunately, does not end all the problems for our child. He still has to suffer through with the measles. I am afraid that is what the film is doing today."

Mr. Smirnov warned against stereotyped production.

"Today there is dearth of vision, of freshness, in film fare," he declared. "One photoplay resembles every other one all too painfully. In countless pictures directors and writers repeat again and again the same situations, the same ideas, the same characterizations. It is natural, therefore, that the movie has lost so much of its appeal.

Must Offer Something New

"The difficulties that the motion picture is confronted with today are ascribed by many to have its roots in the economic disturbances the world is now faced with. This is true in part. However, depression or no depression, until the film can offer something new to the audience, the audience problem will exist. Today especially the world is confronted with a crass reality. They want to see this before them on the screen. They are anxious to grapple with their problems. But most of the present-day film production is completely divorced from reality.

"Among the mediocre films turned out so regularly, the productions of master craftsmen shine luminously. But who sees these masterfilms? Only a limited audience. Because of the national barrier that dialogue created, these masterfilm men have been limited to their own nations and to a certain rare group in foreign lands. This reason as well as the equally important structure for the distribution of films has limited the international aspect of the film. But growth and progress have always followed upon an international exchange of experiences and technical development; today each film capital has built a Chinese Wall about itself.

"A master painter like Cezanne would never have been possible if the work of Rembrandt, Raphael and others had not been distributed throughout the world. Present-day American literature has drawn on Tolstoy and Dostoievski and Flaubert."

The motion picture has no parallel as a messenger of worldwide goodwill, the radio audience was told. "Because the film by its very form can speak the most popular and effective language in the world, it is the best carrier of international goodwill," Mr. Smirnov said. "It can interpret and explain one people to another. But there are valid economic reasons, beside the cultural, that should make for the development and international exchange of films.

No Audience Response Test

"To begin with, no test as to audience response has ever been taken. In this regard, I would like to call upon the radio audience to write to us care of this station, and tell us what they think of foreign films. if they would go see them, should these films play in neighborhood houses. I, for one, believe that over the national circuits, the five or ten great foreign pictures that appear during the year would be very profitable. There is still another economic reason. It does not pay to discover America twice, figuratively speaking. In the isolation of national boundaries, every producer must work out for himself anew problems and techniques that have already been developed in other lands. This is economically wasteful and entirely unnecessary.

"Our child is sick. Maybe it is only growing pains. Still, it must be cured. And one method, I have no doubt, is the international exchange of motion pictures."

Warns Against Isolation Due to Closed National Markets As Factor in Tedious Product; Says World Wants Realism

O'Conner Heads RKO Film Buying; Field Men Shifted

John J. O'Conner, assistant to Phil Reisman, head of the film buying department at RKO, has been moved up to a post in charge of the department. Mr. Reisman is now vice president in charge of theatre operations, having taken over the duties formerly handled by Herschel Stuart, general manager of the circuit until his recent resignation.

Thomas Meehan has been moved from the management of the Albee, Providence, to the post of city manager in Boston for RKO, following the resignation of "Bill" Raynor to join Mort Shea in charge of the Brooklyn Paramount. George French, formerly Meehan's assistant in Providence, is now manager of the Albee.

Independents Merge Sales Facilities Through India

Halmook Film Corporation, Ltd., Calcutta, India, and World Wide Pictures, Ltd., Madras, India, have merged distribution facilities in India, Burma and Ceylon, giving each distributor over 50 pictures for distribution.

Among the product are 10 Allied features, two from Mayfair, Raspin's "Explorers of the World," six from World Wide, eight Monogram, six Monarch, other American independent features and six British.

Film of U. S. During Past 15 Years Ready

"This Is America," a dramatization of America's part in world events during the past 15 years, is having its first run in New York this week at the Rivoli theatre. The continuity, written by Gilbert Seldes, begins before America's entry into the war and works up to a climax of present day America.

Frederic Ullman, Jr., who produced the film, took six months to complete it, during which time he screened and discarded more than a million feet of film from New York, Washington and Hollywood libraries.

First

FOX NEW SEASON FOUR-STAR SMASH!

(N. Y. Daily News)

ROSE PELSWICK REVIEWS

WOMEN WIL
"PILGRIMA

Looking 'Em Over
"pilgrimage"

MOTION PICTURE DAILY

PILGRIMAGE

HENRIETTA CROSMAN
HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON

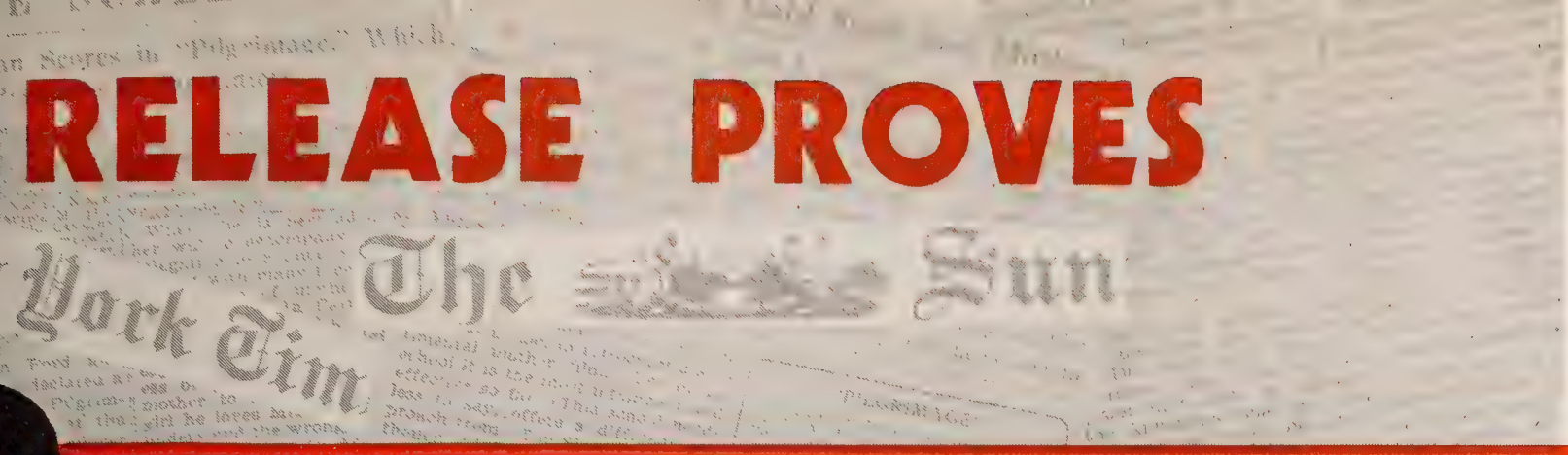
Story by I. A. R. Wylie

Directed by
JOHN FORD

FOX

A shining example of the kind of

RELEASE PROVES



Packed first-night audience at Gaiety Theatre (Broadway, N. Y.) thunders applause after witnessing greatest laugh-and-tear heart wallop in years and years. Box office swamped under heavy advance sale as critics heap superlative praise. Cheer up! You'll get it soon!

"Throbbing elemental drama that thrusts straight to the heart of its audience. Brought appreciative applause from the first-night audience. One of the finest film bills the season has seen—this or any other."—*Regina Crewe, N. Y. American*

"★★★★ (four stars). You will shed tears . . . and you will laugh. There is a quality about it that makes it seem very real. Henrietta Crosman gives a fine performance."—*Kate Cameron, N. Y. Daily News*

"Women will love 'Pilgrimage'. . . and men, too will find it thrilling, moving. Henrietta Crosman scored an exciting hit. Impressively told, brilliantly acted."—*Bland Johaneson, N. Y. Mirror*

"Eloquent drama of tears and laughter . . . filled with sincerity and warmth. It is a triumph for Miss Crosman and Mr. Ford."—*A. D. S., New York Times*

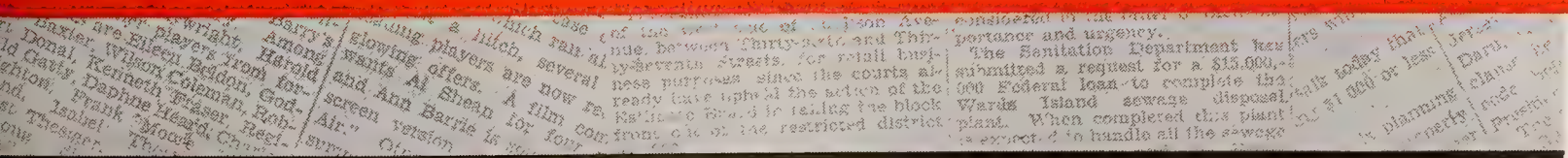
"There is every reason to believe that it will be successful. Henrietta Crosman plays with feeling and resource."—*Richard Watts, Jr., N. Y. Herald Tribune*

"A dignified and impressive document . . . Blends comedy with pathos. Handkerchiefs were very much in evidence."—*Rose Pelswick, N. Y. Evening Journal*

"'Pilgrimage' will win public favor. The most effectively produced picture in town. Real pity and humor."—*John S. Cohen, Jr., N. Y. Sun*

"A bang-up money attraction way out front. It's a whiz of a woman's picture . . . and anything but dusty for men as well."—*Red Kann, Motion Picture Daily*

"Fox has again hit its stride. Should prove entertaining to every type audience in every type community. We liked it a lot. You will too."—*Jack Alicoate, Film Daily*



hits FOX gives you for 1933-34!

AT THE UNITED ARTISTS SALES CONVENTION AT THE DRAKE HOTEL IN CHICAGO

UNITED ARTISTS TO RELEASE 30 TO 40

United Artists will release next season at least 30 features, possibly 40, in addition to 26 short subjects.

The company started its 1933-34 campaigning this week with a flying start, literally and figuratively. Arriving simultaneously at the Drake hotel in Chicago were planes of all sizes and models, bringing "beauteous Goldwyn girls" from New York; sales manager Al Lichtman and executives from the studios in Hollywood, and General Balbo's 96 round-the-world fliers from the shores of Ialy. Mr. Lichtman refused, however, to permit the Goldwyn girls, the Italian fliers, or even Chicago's fair to interfere with the serious business of outlining a program and policies.

Sponsoring the largest feature schedule in its history, announcement came that many new producers and stars will contribute for the first time to the company's program.

Heading the lineup, which is at least three times as large as that of any previous United Artists schedule, will be Mary Pickford, Charles Chaplin and Douglas Fairbanks, each producing one feature. Samuel Goldwyn will make five. Twentieth Century Pictures, organized in the spring by Joseph M. Schenck, president of United Artists, and Darryl Zanuck, will produce at least 12. Edward Small's Reliance Pictures is set for four. There will be several others from independent units, and the Walt Disney cartoons, embracing 13 one-reel Mickey Mouse subjects and a similar number of Silly Symphonies.

Zanuck's Twelve All Set

Each of the 12 Schenck-Zanuck stories has already been purchased. Mr. Zanuck personally will produce, with his own stars and others borrowed from the large studios. The complete 20th Century program includes:

"The Bowery," first release, by Michael L. Simmons and B. R. Solomon, adaptation by Howard Estabrook and James Gleason; featuring Wallace Beery, Jackie Cooper, George Raft, Fay Wray, Pert Kelton. Raoul Walsh is directing.

"Red Tape,," by Sam Mintz and Maude T Howell, to star George Arliss.

"The Great Rothschild," second Arliss release.

"Moulin Rouge," musical, based on the French play by Lajon de Bri, to star Constance Bennett. Al Dubin and Harry Warren are writing the music.

Constance Bennett will appear in another, details of which were not made known.

"Broadway Thru a Keyhole," by Walter Winchell, with music. Peggy Hopkins Joyce heads the cast, and Lowell Sherman will direct. Adaptation by Graham Baker and Gene Towne.

"Blood Money," original by Rowland Brown.

"Miss Lonely Hearts," novel by Nathaniel West, screen play by Leonard Praskins.

"Trouble Shooters," original by J. R. Bren and Elmer Harris, to be made with cooperation of Bell Telephone.

"Born to Be Bad," based on "Customers' Girls," by Ralph Graves.

"P. T. Barnum," based on the life story of the noted circus man; screen adaptation by John Huston.

"The Unnamed Woman," by Willard Robertson, adapted by Courtenay Terrett, to be directed by Gregory La Cava.

Zanuck's Associates

Associated with Mr. Zanuck are Raymond Griffith, associate producer; Howard Smith, scenario editor, and William Dover, personnel manager. William Goetz is second vice-president and an associate producer. Joseph H. Moskowitz is general manager.

In addition to Raoul Walsh, borrowed from Fox, staff directors of Twentieth Century include Gregory La Cava, Lowell Sherman, Walter Lang, Sidney Lanfield.

Scenarists are Howard Estabrook, Elmer Harris, James Gleason, Arthur Richman, Leonard Praskins, Sam Mintz, John Huston, Graham Baker and Gene Towne, Nunnally Johnson, Henry Lehrman, Laird Doyle, Courtenay Terrett, Michael L. Simmons, Ralph Graves, Harold Long, Rowland Brown and Willard Robertson.

With the signing this week of Constance Cummings, Mr. Zanuck's contract stars now number four. Others are George Arliss, Loretta Young, Constance Bennett. The company also will borrow stars from the large studios, having already taken on Wallace Beery, Jackie Cooper, George Raft, Fay Wray.

Goldwyn's Plans for New Season

Five features for 1933-34 from Samuel Goldwyn Productions will include:

"The Masquerader," with Ronald Colman, already completed.

"Roman Scandals," Eddie Cantor's all-musical, written by George S. Kaufman and Robert E. Sherwood, adapted by William Anthony McGuire.

"Nana," by Emile Zola, starring Anna Sten, making her American debut.

"Barbary Coast," second Sten feature, from an original by Frances Marion.

An all-star American "Cavalcade" will conclude the Goldwyn series.

Following features from Mary Pickford (to be announced soon), Charles Chaplin (who has written his own story of the mustache and cane vagabond), and Douglas Fairbanks' sequel to "Mark of Zorro," the United Artists program lists four from Edward Small's Reliance company, as follows:

"Joe Palooka," featuring Jimmy Durante, Lupe Velez, Stuart Erwin.

"The Count of Monte Cristo," by Alexander Dumas.

"The Shanghai Gesture," play by John Colton.

"Style," a drama about designers.

"The Emperor Jones" will come from the Krimsky-Cochrane unit.

"Bitter Sweet," Noel Coward's British production, was also purchased.

There will also be two productions made by Alexander Korda and a comedy starring Syd Chaplin.

"The Queen," starring Jeanette MacDonald and Herbert Marshall, also will be released. British and Dominion Film Corporation, Ltd., is making the production.

Walt Disney's cartoons comprise the only shorts on the schedule, and include two series, 13 one reel Mickey Mouse comedies and 13 Silly Symphonies in Technicolor. The new publicity campaign will present all the Disney product as of feature proportions.

Lichtman Presides at Meeting

When the sales staff assembled at the Drake Monday morning, Al Lichtman was on the platform, assisted by Paul Burger, sales executive; Harry Gold, assistant to Mr. Lichtman, and Hal Horne, advertising and publicity director.

Exchange organization and checkup of sales and play-off on 1932-33 product were subjects of the first discussions, followed by an address about the company's sales staff, by Harry Gold.

S. M. Horowitz next addressed the branch managers and then Mr. Lichtman outlined the product for the new season. James Mulvey brought a message from Samuel Goldwyn; Hal Horne spoke on advertising and exploitation.

Preceding an explanation of short subject material by Walt Disney, Monroe Greenthal and Ed Finney addressed the delegates on exhibitor cooperation and the press.

On Wednesday morning the convention opened with a discussion, engaged in by all branch managers and salesmen, about future sales policies, including terms, checking percentage, exploitation and accessories. Mr. Schenck closed the morning session.

Later in the day, the management held private conferences with division managers, which were followed by addresses to the entire staff by Haskell Masters, Ben Fish, S. M. Horowitz, Charles Stern, J. Von Tilzer, Carroll Trowbridge and E. J. Smith. The convention adjourned with a banquet Wednesday night.

Probably the most important deviation in

(Continued on following page)

FIELD STAFF IS TOLD OF UNITED ARTISTS' PLAN TO RELEASE 30 TO 40 FILMS

20th CENTURY MAKING 12, RELIANCE 4

(*Continued from preceding page*)

United's distribution operation next season will be a division of the country into nine selling districts, as explained to the convention by Al Lichtman. Men from within the ranks were promoted to assume charge of each district.

Jack Goldbar was promoted from manager at Detroit to head the district comprising Cleveland, Detroit, Indianapolis and Cincinnati. Carl Goe and Gaylor Black were added to the Indianapolis sales staff; Abe Eskin and George Porter were assigned to Cincinnati.

Jack Von Tilzer returns to the company as district manager of Charlotte, Atlanta, New Orleans and Dallas. G. R. Frank is transferred as manager from Dallas to New Orleans. Jack Dacy is moved from the home office to the Charlotte sales staff, and Abe Tolkins is switched from Washington to Atlanta on sales.

The New Orleans staff is increased by the assignment of F. Murphy. C. J. Cammer goes to Dallas, while Harold Devlin has been put on in Minneapolis, and Max Weiner at Milwaukee.

New district head over St. Louis, Denver, Kansas City and Omaha, is Sam Horowitz, formerly St. Louis manager. James Hummell was added to the Denver sales staff; A. C. Buchanan shifts from Dallas to Kansas City and A. M. Weinberger is transferred from New Orleans, to St. Louis. A. R. Dietz has also joined Horowitz's staff.

Charles M. Stern was promoted from manager at Boston to district manager in charge of Boston and New Haven. Charles Derbin was promoted from salesman to Boston manager. George Hager and Lou Wechsler were added to the sales staff.

Hiram Wilson is the new booker and office manager at Pittsburgh, succeeding Leonard Cantor, who was transferred to the sales force. Ed Kennedy has been added to the Seattle office.

United Artists dropped the plan of district managers last year, when six such posts were replaced by Paul Burger, as division manager for the East, and Paul Lazarus, in charge of the West.

Lichtman Talks About Problems

Mr. Lichtman stressed the fact that the company has withstood the various economic disasters, and voiced the confidence of a definite upturn in business in the coming 12 months as reflected in the decision to distribute more pictures than ever before had been marketed by the company.

The company's selling policy will be made flexible next season, with branch managers authorized to accept percentages, or flat rental, dependent upon the local situation.

In a talk before the delegates Tuesday, after flying from Hollywood, Joseph M. Schenck discussed new product. He said that it was unnecessary to talk about Samuel Goldwyn or Charles Chaplin pictures. "They don't know how to produce pictures in any other way than they do now. Goldwyn is only interested in getting great pictures. I have pleaded with him to save money, but he feels that he knows better how to make his pictures.

"We are very fortunate in acquiring Darryl Zanuck as an associate," continued Mr. Schenck. "He now has the capital to produce just as he pleases."

Mr. Schenck told the salesmen that great effort will be required on their part to realize proper returns on the new product. "I hope to pay you handsomely," he said. "We have no desire to keep you down. When things start picking up and we begin to make money, you will make money, too."

Harry Goetz, of Reliance, and John Krimsky, of Krimsky & Cochrane, arrived in Chicago from New York by plane late Tuesday.

In addition to salesmen and managers from the six Canadian branches, delegates included studio officials, home office executives, producers' representatives, and exchange operatives and salesmen from each of the 24 offices in the United States.

Warners Set 60 Films; Others Advance Plans

Conclusion of United Artists convention Wednesday night in Chicago left but one large distributor, Warner Brothers, to announce a product lineup for 1933-34. The Warner management finally decided this week to release at least 60 features during the new season, and set August 1 as the date when plans will be made known to exhibitors in detail. Major Albert Warner, vice-president, said: "In addition we shall produce one and two-reel short subjects and a number of special productions."

Fifteen features or so will be made in England. Dubbing will be continued in Italy, Spain and France but production has been stopped in Germany.

Warners during the week made arrangements to hold a series of regional meetings with district and branch managers only. Andy Smith will preside at the New York conference, on July 31 and August 1, and at Toronto, August 7 and 8. Gradwell Sears will have charge at Chicago, August 3 and 4. In addition, Norman Moray will discuss Vitaphone shorts and S. Charles Einfeld will outline advertising campaigns.

There are also plans to hold a national trade showing, for all exhibitors, of at least 15 new features, some time in September. By that time the company will have completed at least 30 of the 60 scheduled for 1933-34. Major Warner said these trade showings will be held at every one of the company's branches throughout the United States and Canada. The idea was inaugurated last season by Warners, and calls for heavy ballyhooing in each of the key cities.

Announcement by United Artists at the Chicago convention of a program of at least 30 features and 26 shorts, brought the total number of 1933-34 releases already definitely announced by eight large companies, to 367 features, 526 single reels and 264 two-reelers. Schedules of these companies compare with the current season as follows:

	1932-33			1933-34		
	Features	Two Reels	One Reel	Features	Two Reels	One Reel
Columbia	48	24	80	48	26	104
Fox & Educ.	48	46(a)	124(b)	54	52(a)	116(c)
MGM	48	46	43	48	56	55
Monogram	28	..	..	28	..	13
Para.	60	101	30	65	24	101
Radio	62	42	65	52	54	52
United	14	..	24	30(d)	..	26
Univ.	26	26	39	42	52	59
Totals	334	285	405	367	264	526

(a) All Educational releases.
(b) 88 Educationals, 36 Fox.
(c) 65 Educationals, 50 Fox.
(d) Possibly 5 to 10 others may be added later.

With plans practically set by the large distributors and by most of the independents, only a few schedules in the independent field remained to be completed. Activities during the week pointing toward the completion of an industrywide program for the new season, included:

Edwin Carewe, director, arrived in New York to arrange for distribution of 12 features which he said he will make for release in the

(*Continued on following page*)

SMALL TOWNS STAGING BUSINESS COMEBACK

Dark and Part-Time Theatres Being Restored as Competition of Large Circuits Wanes; Distribution Agents Fined

The small-town show business is on the eve of a revival, following a three-year period of inertia. Distributors' representatives in the field, surveying the effects of nationwide theatre decentralization, and watching the favorable reactions to the government's program for bolstering the business of agriculture, declare that the small town is coming back.

With a good yield in prospect and the sharp rise in basic commodity prices benefiting all branches of agriculture, the fall outlook for box offices in small communities is held more cheerful than at any time since demoralization set in as a result of the depression. Having long ago adjusted themselves to conditions, the Middlewest, particularly, is expected to feel the effects of recovery first.

Typical of the observations of mid-western distribution officials is that of Max Roth, Columbia district manager, who returned to Kansas City last week after a first-hand observation of the situation during a 3,000-mile trek through a dozen middle and southwestern states. Stopping at dozens of cities, principally St. Louis, Kansas City, Omaha, Des Moines, Milwaukee and Minneapolis, where he talked both with theatre owners and merchants, Mr. Roth found that the dark outlook of a year ago had given way to marked optimism. Despite the drouth that has left its ravages in some section of the Southwest, crops elsewhere looked good, he said.

"Even if the farmer has a smaller crop yield this year," as provided in President Roosevelt's program to eliminate surpluses, "he will get more for it, and if he gets anywhere near a fair price, small town show business will be revived," Roth predicted.

Already dark houses and those operating part-time are being restored, and with the competition of national circuits reduced to a new low level as a result of decentralization, independent owners in the small towns are beginning to see prospects of good business, beginning in the new season.

Although practically all companies will abandon the production of western features for 1933-34, with Universal the principal exception among the larger companies, the relighting of dark houses in the small towns is expected by distributors' field representatives to restore the western feature to its former prominence. The sharp fall-off in rental returns on westerns, as a result of the very small-town situation which now is being alleviated, caused distributors to start abandoning the marketing of outdoor subjects earlier this year.

Westerns were made for the towns, reasons the sales staff in the field. Fridays and Saturdays were always western days at picture houses in the smaller communities. But, although that has not been the case during the agricultural slump, by fall, however, a return to westerns is expected to set in, keeping pace with the box office recovery in the small places.

"Regardless of what others want, the small-town masses demand the action that westerns give them," said Mr. Roth. "And the masses are right. This is a Woolworth amusement, built up by the small individual purchaser."

Fox Stockholders To Meet July 21

The meetings of stockholders of Fox Film Corporation, originally scheduled for July 1 and July 3, will be held on Friday and Saturday, July 21 and 22, in New York. Postponement of the meetings was by order of the New York supreme court, following suit brought by two stockholders, who attacked the pending plan of reorganization for the company, on which the stockholders are to decide, and asked an injunction and the appointment of a receiver for Fox Film Corporation.

In a second letter to stockholders as to the meetings, Sidney R. Kent, Fox president, sought the support of stockholders for the reorganization plan. After reviewing the situation involved in the postponement of the meetings originally scheduled, Mr. Kent outlined the refinancing plan, relative to an amount of approximately $12,000,000 currently payable, out of a total debt approximating $42,000,000.

Mr. Kent also reviewed the denial by Justice Sheintag of the supreme court of the motions for an injunction and receiver, and quoted at length from the decision of the court in which the plan was commended. Mr. Kent closed his letter with a strong recommendation that the plan be approved, and urged the mailing of proxies.

A creditors' meeting for Fox Metropolitan Playhouses, scheduled for last week, has been postponed until August 3, due to the illness of Federal Judge Mack.

Alan Freedman Is Head of Laboratories Association

With Alan Freedman of DeLuxe Laboratories as president, the Motion Picture Laboratories Association of America this week went into action on preparation of a code.

Other officers are: Vice-president, Tom Evans, of Major Laboratories; secretary, Stephen H. Eller, H. E. R. Laboratories; treasurer, Al Fiedler, Empire Laboratories. Directors: Alan Freedman, H. J. Yates, S. H. Eller; Alexander Marks, A. B. Poole, Tom Evans, Arthur Gottlieb, Frank Meyer, Al Fiedler.

Burkan Heads Relief Drive

Nathan Burkan, well known New York film attorney, has been named chairman of the film division of the German Relief Campaign of the American Jewish Joint Distribution Committee.

367 Features from 8 Large Companies

(*Continued from preceding page*)

new season. Eastern offices of Edwin Carewe Pictures Corporation were opened in the Paramount building. Financing and studio space have been acquired, he said, and negotiations concluded for the 12 stories.

Columbia conventioners at Los Angeles were told that at least six roadshows will be released next season.

Educational concluded a deal with Empire Films, Ltd., for distribution of its product in Canada, effective July 24. Oscar Hanson heads Regal, which has six offices in the Dominion.

S. R. Kent, president of Fox, dispatched Eric Pommer to Paris, where he will make his headquarters as European producing chief for the company. Production will start August 15 on an indefinite number of foreign talkers. At the same time, Fox announced 13 features for release in the first quarter of 1933-34.

Arthur Hopkins Enters Field

Arthur Hopkins, noted stage producer, will enter motion pictures, producing at least one in the east. Roland Young will be co-starred in the first, "Buried Alive," by Arnold Bennett.

Sam Jaffee resigned from the Radio production staff to make films on his own. "The Mad Dog of Europe" will be his first.

Majestic Pictures set July 29 as a convention date, meeting in Chicago, where a schedule of 12 will be detailed to franchise holders.

W. Ray Johnston, president, and Eddie Golden, sales manager of Monogram, were concluding a series of regional conventions with franchise holders.

Production on Paramount's 1933-34 product, which calls for 65 features, got under way with six films before the cameras. The company's annual sales drive was extended from one week to three, starting August 27.

Perfex Pictures announced it is releasing 12 Stan Laurel comedies with synchronized score.

Herbert Ebenstein's new Resolute Pictures will distribute 12 features, to be called "The Mastercraft Twelve," and including: "Meet Suydam Smith," by Louis Joseph Vance; "That's Life," by Whitney Bolton; "Substitute Prisoner," by Max Marcin; "That Hollywood Redhead," by Tom Gibson; "The Eugenic Baby," by Gerald Bacon; "Adventurous Sex," by Howard Estabrook; "School for Scandal," by R. B. Sheridan; "Stepsisters," by Gilbert Seward; "Sorcery," by Louis Joseph Vance; "Beauty Contest," by Edward I. Green; "Angels Without Wings," by Paul Perez, and "Auctioned off," by Vivien Gray. Associated with Mr. Ebenstein are Alfred T. Mannon, vice-president in charge of production; Alec Moss, vice-president in charge of advertising and sales promotion.

Universal completed arrangements whereby a series of 13 "Goofytone Newsreels" will be added to the 1933-34 schedule, to be produced by Gem Pictures. The idea "spoofs the regular newsreel style in humorous fashion," said Universal.

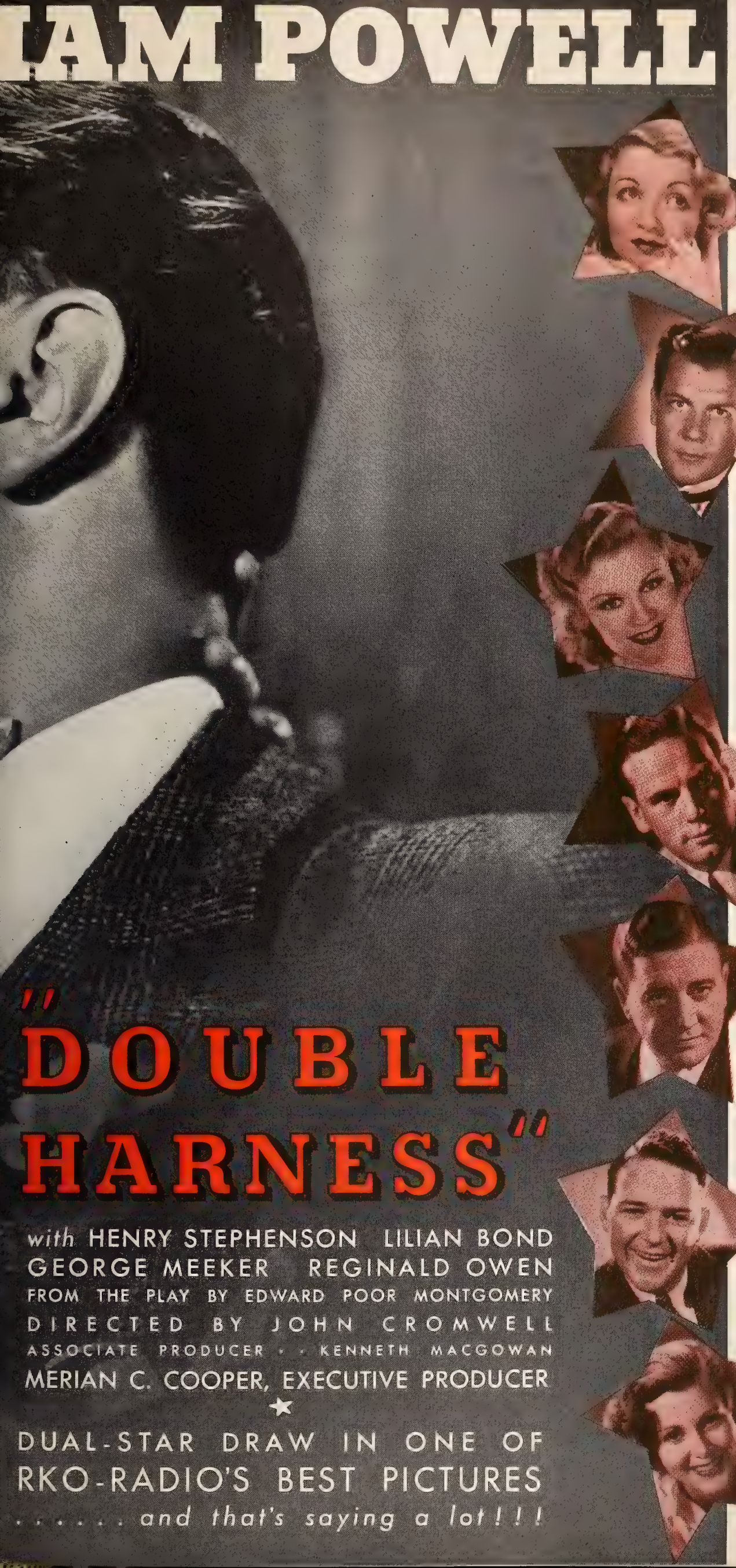
"Ike" Libson Plans New Circuit in Cincinnati

"Ike" Libson and Ben L. Heidingsfeld have chartered the Daco Theatres, Inc., in Cincinnati, to operate a circuit of houses when acquired. The company has negotiated a lease on the Strand, in Dayton, recently turned back to the owners by RKO. The theatre has been entirely redecorated, including revamping the stage, at a cost of $20,000, according to Mr. Libson, with reopening set for September, when vaudeville may be used as an added attraction.

LET IT SIZZLE!!

RIGHT THROUGH
THE HOT MONTHS
RKO-RADIO IS
RELEASING ITS
HOT ONES!

ANN HARDING..WILL



"DOUBLE HARNESS"

with HENRY STEPHENSON LILIAN BOND
GEORGE MEEKER REGINALD OWEN
FROM THE PLAY BY EDWARD POOR MONTGOMERY
DIRECTED BY JOHN CROMWELL
ASSOCIATE PRODUCER . . KENNETH MACGOWAN
MERIAN C. COOPER, EXECUTIVE PRODUCER

★

DUAL-STAR DRAW IN ONE OF
RKO-RADIO'S BEST PICTURES
. . . . . and that's saying a lot!!!

BIG SHOWS
BIG STARS
BIG STORIES

now!

★

CONSTANCE BENNET

in

"BED OF ROSES"

with JOEL McCREA

★

"PROFESSIONAL SWEETHEART"

GINGER ROGERS NORMAN FOSTER
ZASU PITTS FRANK McHUGH

★

"MELODY CRUISE"

with CHARLIE RUGGLES, PHIL HARRIS, Greta Nissen, Helen Mack and a regiment of Beautiful Girls

★

RICHARD DIX

in

"NO MARRIAGE TIES"

with Elizabeth Allen, Doris Kenyon, Alan Dinehart

★

WILLIAM GARGAN FRANCES DEE

in

"HEADLINE SHOOTER"

with Ralph Bellamy, Jack La Rue

★

"DELUGE"

Humanity's Tidal Drama

SPECTACULAR! SENSATIONAL!

★

"We're not keeping 'em on ice

UNIFIED THEATRE OPERATION SOUGHT

(*Continued from page* 11)

18 were notes receivable from Film Production Corporation endorsed and discounted by Paramount Publix, $1,500,000, due January 30, 1933, and $11,868,932 due March 29.

Investments in Affiliates

Advances to and investments in affiliated companies embraced one of the longest records in the trustees' newest report, and listed a total of $41,158,643 in advances to companies, and $106,611,558 as investments in these subsidiaries and affiliates.

Advances to Minnesota Amusement Co. were listed at $2,499,257; Olympia Theatres, $4,392,-896; Publix Enterprises, $1,056,573; Saenger Theatres, $557,639. Investments in these companies on April 18 were: Olympia, $7,654,046; Publix Enterprises, $14,030,000; Saenger, $6,992,000. An advance to Skouras Super Theatres was listed at $361,962, and an investment of $187,000.

Advances to Paramount Pictures and subsidiaries listed at $3,447,820, included: $1,653,-531 to Paramount Pictures and the rest to subsidiaries. These included among others $259,000 to Paramount International; Paramount News, $441,000; Paramount Pictures Distributing, $177,000; Paramount Products, $909,000. An investment of $1,200,000 in Paramount Pictures Corporation was recorded.

The investment of Paramount Publix in Balaban and Katz was listed at $20,659,000. Other theatre investments were recorded as follows: Dent Theatres, $1,748,000; Famous Players Canadian, $17,482,000; Flag Amusement, $4,206,500; New England Theatres, $1,064,000; Paramount Properties, $4,291,000; Publix Northwest Theatres, $5,100,000; Butterfield Theatres, $350,000; Marks Brothers Theatres, $1,547,000; Penncom Corp., $6,300,000; Publix Netoco, $1,220,000. With other investments, the total reached some $76,000,000.

Certain Exhibits Rejected

Advances to these theatre affiliates, totaling $28,837,000, included, principally, $1,040,000 to Attica Film; $2,000,000 to Brooklyn Paramount; $1,600,000 to New England Theatres; $5,000,000 to Paramount Broadway; $5,073,000 to Publix Theatres Corporation of New York, and about $410,000, both to Skouras Brothers Enterprises and to Skouras Publix Theatres Corporation. However, "these figures are not to be regarded as a reliable indication of the value of such advances and investments," said the trustees' report.

Referee Davis is understood to have rejected certain exhibits which were filed by the trustees, because of a dispute over auditing. It was said that these exhibits as taken from books of the corporation had not been audited. They have to do with a schedule of inventory of motion picture films taken over by the trustees, also a schedule of advances to outside producers as these advances stood on the books on April 18. Another exhibit rejected was a schedule of all accounts receivable (other than those receivable from outside producers and from subsidiary and affiliated companies).

Receivership Attorneys Unpaid

As regards the accounts receivable schedule, the trustees' report said, "The trustees are unable at present to determine whether adequate reserves have been set up against these accounts, or as to the collectibility of the same." It was said that two of the largest accounts receivable, one of $73,809 from Joe Cooper, and another from Harold B. Franklin, in the amount of $61,000, are disputed. Also, the account receivable from Fox Film, in the amount of $461,560, is disputed.

The trustees have not yet made any payments to the attorneys or accountants retained by them, nor have any fees been paid to equity receivers of Paramount Publix, or to their attorneys or accountants. The report said. "Certain charges have been made by subsidiaries of Paramount Pictures Corporation to the trustees for payroll and other overhead expenses, but to the extent, if any, that such charges may have been properly made, they will be applied against the receivables of the trustees from Paramount Pictures and its subsidiaries."

The trustees made known the reason for naming George Schaefer general manager of the domestic subsidiaries of the bankrupt Paramount Publix. Basically, it had to do with their decision to coordinate the various activities both of the bankrupt and of its subsidiaries, "otherwise steps might have been taken in one field which might prove seriously detrimental to the interests of the estate in another."

"In view of the fact that the present is the period in which motion pictures for the year commencing August 1, 1933, are currently sold, Mr. Schaefer has been obliged to devote the bulk of his time to activities in this direction," said the trustees' report. "However," it continued, "the matters of general administrative reorganization and of salary adjustments are being taken up, and it is believed that substantial progress along these lines will be made at an early date."

The report then outlined the reasons for forming the Advisory Committee on Theatre Reorganization, headed by S. A. Lynch, which was ordered to expand the activities of the then "inadequate" real estate department which had been maintained by the bankrupt and its subsidiaries. Other committee members are R. W. Scott, Y. F. Freeman, Austin C. Keough, and M. F. Gowthorpe. Mr. Keough was Paramount general counsel and Mr. Gowthorpe was comptroller.

This committee, while not authorized to bind the trustees, "has been directed to give constant attention to the various real estate and theatre holdings and to prepare and negotiate plans for the reorganization of such properties when acquired."

The Theatre Situation

The trustees were unable to present a consolidated balance sheet showing the condition of theatre subsidiaries, because of the bankruptcy and receivership of many of the real estate and theatre subsidiaries and because of and decentralizing of these properties. However, the two most important companies of the bankrupt which are engaged in exhibition and which are not in bankruptcy or receivership, including Balaban and Katz Corporation, operating 75 theatres, and Famous Players Canadian, with 150 houses, were treated at length in the report.

Attached was a consolidated balance sheet of Balaban and Katz, and a surplus account and consolidated profit and loss account, which for the 53 weeks ending Dec. 31 ,1932, showed a profit from operations totaling $161,882, which, after interest, depreciation, dividends, resulted in a net loss of $993,638. Total surplus carried to balance sheet was $6,462,000. Assets of B. & K. were listed at $23,610,000, including current assets of $623,000; fixed assets of $21,382,000; deposits to secure contracts, $771,-000; investments and advances, $629,000; deferred charges, $203,272.

Famous Players Canadian Corporation earned a profit in operations totaling $1,543,700, for the 12 months ending Dec. 31, 1932, which, after charges, interests, depreciation and interest, represented a net profit of $22,984. Assets were listed at $24,000,000, including: cash, $569,000, and other total current and working assets of $1,030,000.

Four important theatre subsidiaries listed by the trustees as being in bankruptcy or in receivership on July 17, included Publix Enterprises, Inc., Olympia Theatres, Inc., Minnesota Amusement Corporation, and Saenger Theatres, Inc.

Publix Enterprises is a company holding the stocks of some 126 theatre companies, which had interests in more than 300 houses. It was acquired by Paramount Publix in 1919 and represents investments and advances aggregating $15,000,000. The trustees said that while negotiations have not as yet culminated in a single plan of reorganization, it is believed probable that an agreement will be reached.

Important subsidiaries of Publix Enterprises include Publix Salt Lake City, A. H. Blank Theatres, Southern Enterprises, Inc., Tennessee Enterprises, Sparks Theatres. The trustees detailed activities involving these various groups in decentralization moves and the like.

Olympia theatres owned 40 New England houses. The trustees of this bankrupt group will be able to continue without borrowing money, it was said.

Minnesota Amusement had interests in 60 houses in Minnesota, Wisconsin and the Dakotas. "Information at hand is not sufficient to permit any prediction as to the future of this operation," said the report.

Saenger Theatres operates throughout the South, under trusteeship of E. V. Richards. The Paramount Publix trustees said that the status of this circuit is the same as that of Minnesota Amusement just mentioned.

Studio Subject to Lien

The report said that the West Coast studio property of Paramount Publix at Hollywood is subject to the lien of a mortgage which covers, in addition, the Paramount theatre in Los Angeles, to secure an issue of bonds of which $3,500,000 is now issued and outstanding. A bondholders committee was formed in this case.

The Paramount Hollywood laboratory property was said to be subject to a mortgage in the amount of $833.333.

The report then discussed the Detroit theatre situation, in which are involved new leases in regard to 10 theatres. These houses are now being operated by a new subsidiary.

The trustees reported at length on the litigation involving Film Production Corporation, the socalled "bank group," and Paramount Pictures Corporation, in which the trustees challenge the validity of the transactions between Paramount Publix and Film Production, which occurred on March 29, 1932.

One of the most important partnership theatre deals closed to date by Publix was completed in New York this week when the trustees approved an agreement which brings George W. Trendle back to the Publix fold as operating partner of the company's ten theatres in Detroit. These houses have long been recognized as key properties in the Publix structure and John Balaban is said to have long sought control.

This new deal invalidates the 50-year restrictive clause, which prevented Mr. Trendle or his former partner, John H. Kunsky, from re-entering exhibition in that field after the sale of the circuit by the two partners, who built the houses, to Paramount Publix. The deal has brought the formation of Detroit Theatres Operating Co. and creates a bond issue of $1,500,000. This issue pays a 5 per cent dividend and will retire a like amount of the total yearly out of earnings.

Mr. Trendle will own 50 per cent of the

(*Continued on following page, column* 2)

Kansans Demand Action to Elevate Pictures' Morals

Declaring the "spirit of camaraderie" between the members of the Kansas State Board of Review and film distributors makes pressure on the censors against rejecting certain pictures "almost irresistible," Roland Boynton, attorney general of Kansas, at a regional conference at Lawrence, Kan., last week called on citizens to demand that the board "condemn objectionable pictures."

"What you the people want, you will get," the attorney general told the conference. "If you are dissatisfied with present laws of the state regulating and controlling motion pictures, your legislature will have to change them to meet your approval."

This, and other addresses, crystalized the conference attitude that the moral tone of films must be improved. The meeting was the first of four scheduled by the Kansas Council of Christian Education, in cooperation with Ministerial Alliances.

At the Lawrence conference, attended by more than 100 members of the Council, Dean Raymond A. Schwegler of the University of Kansas School of Education raised a lone voice in defense of the industry, with reservations. He said that by careful selection he found all the "good" pictures he needed.

"They offer a release from the gilded cage of civilization for many people, permitting them, through identification with the hero or heroine, to do many things they could not or would not do in real life," he said.

However, Dean Schwegler declared that as far as child attendance is concerned, motion pictures could stand considerable improvement. A similar expression regarding the screen influence on children came from Dean John Warren Day of Grace Cathedral, Topeka.

Other subjects brought up for discussion were boycotting the theatres, urged as one means of reform, block booking, the effect of Sunday shows on the Sunday school, experiences of control, state and federal censorship, advertising and publicized personalities.

The Council resolved that there should be an adequate program of education; that a carefully prepared questionnaire be issued; that the State Board of Review be advised of the sentiment on pictures, advertising and posters; that support be given to such legislation as will eliminate block booking; that communities "troubled with Sunday movies" find recourse through the county attorney's office; that a continuation committee be established; that Henry James Forman's book, "Our Movie Made Children," be recommended for wide reading by leaders and parents. This volume is a summarization of results of research by the Motion Picture Council under the Payne Fund.

Quittner Appeal Granted

Federal Judge Goddard in New York last week granted leave for an appeal of the Edward Quittner monopoly suit against Paramount, which was decided for the defendant. The court also granted Mr. Quittner's petition to enter the appeal without filing bond. Mr. Quittner's two houses in Middletown, N. Y., the State and the Stratton, were foreclosed last week.

PARAMOUNT CASH RISES

(*Continued from preceding page*)

common stock of the corporation. The other half will be retained by Paramount Publix. Operation is to be vested in Mr. Trendle but the company will be assured of continued playing time through a long-term film deal to be set up. Mr. Balaban's best offer for the circuit was an issue of $1,000,000.

Publix Partners in New York To Discuss Circuit Status

Various Publix partners from all over the country arrived in New York last week to have the status of their operations cleared up. The activities of S. A. Lynch, who was appointed chairman of a committee on theatre reorganization about six weeks ago, have, in many instances, met with objections from these partners. Any decision will rest with the trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson.

It is Mr. Lynch's contention that as chairman of the committee it is mandatory upon him to look into all steps aimed at permanent reorganization of the Paramount Publix theatre structure. The partners say that they, either through court appointment as receivers or accredited partners in their specified territories, are the operators. The partners say further that their policies, including adjustments on leases and bond issues, are being retarded through plans put into effect by Mr. Lynch in New York and that these vary from the tenor of the arrangements already made in the scaling down of operating costs.

John Balaban Protests

John Balaban, of Balaban & Katz, is one of the chief voices of dissension against the Lynch regime. It is understood that Mr. Balaban was promised the Detroit theatre holdings of Paramount Publix several months ago and that Mr. Lynch had made efforts to retard the deal. Mr. Balaban for some time has been anxious to step into the Detroit territory and informed Mr. Zukor originally that he wished to make his permanent theatre job there. The original deal provided for him to assume the properties by supplying cash for operating purposes up to a total of $200,000, carrying a proviso that Paramount would repurchase an interest in the circuit by putting up 50 per cent of whatever losses were incurred by August of this year. A little over a week ago Mr. Lynch made a trip to Detroit to look into the situation. Prior to this, it is understood, he had proceeded on the theory that the Detroit houses had cost Paramount about $4,000,000 and had come to the conclusion that the Balaban offer was not in the best interests of the company.

Then followed negotiations with Mr. Balaban, and a change in the original terms calling eventually for creation of a $1,500,000 five per cent bond issue with a provision for retirement of a five per cent block annually. Mr. Balaban considered that this arrangement was not in keeping with the original deal as first presented to Paramount officials, including Adolph Zukor, Emanuel Cohen, Leo Spitz, Austin Keough, George Schaefer and Ralph Kohn.

The partners now in New York are, beside Mr. Balaban, E. V. Richards; Robert Wilby and H. F. Kincey; Robert J. O'Donnell; Karl Hoblitzelle; Barney Balaban and Leo Spitz. They all intend remaining until the situation has been clarified.

On Saturday it was said that efforts were well under way to "pour oil on the troubled waters" and that the prospects were fairly bright for an early settlement of the various questions involved.

The deal consummated between Paramount Publix trustees and Mr. Trendle this week is said to have left the other partners who are in New York in a quandary. Their attitude has been that Balaban should be allowed to take over operation of the Detroit houses, in view of his record as supervisor of Famous Players Canadian and as an important factor in the operation of Balaban & Katz, Publix Michigan and Great States. The deal was believed by some factors close to S. A. Lynch to be a definite indication of approval of his actions by the trustees.

Meanwhile receivers were appointed last week by Federal Judge Robert A. Inch in Brooklyn for New York Investors, Inc., whose subsidiaries, Allied Owners Corp. and the Prudence Co., are large creditors of Paramount Publix.

Frank Bailey, former Paramount director, is chairman of the board of New York Investors and a director of its subsidiaries. The Prudence Co. filed creditors' claims aggregating approximately $12,000,000. Allied Owners Corp. figured recently in an investigation made of theatre transactions between it and Paramount Publix, as a result of which a plenary action may be instituted against it at a later date by the Paramount trustees in bankruptcy.

New York Investors listed assets of $44,500,000 and liabilities of $33,300,000, stating that its difficulties were due largely to its inability to convert its assets into cash.

Other developments in the Paramount Publix situation included recovery of the Rex theatre at Greeley, Col., and the Mesa at Grand Junction by Harry Nolan. Publix had bought the houses from him for about $185,000 and has paid about half that amount.

In Brooklyn Mort Shea signed a deal with Prudence Bond and Publix whereby he will operate the Brooklyn Paramount. The house will be re-opened around the middle of August.

The three Paramount Publix trustees last week put up for sale the entire block in Times Square from 44th to 45th street and Broadway as well as two business sites on West 44th street, housing the Criterion and Loew's New York.

Paramount-Publix Creditors' Meeting Delayed to July 20

A meeting of creditors of Paramount-Publix scheduled for Monday of last week, was adjourned until July 20, at which time a plan for the settlement of a controversy with Fox West Coast over theatre leases, is expected to be ready for submission to creditors.

Several meetings to obtain creditor authorization for certain transactions planned by the Paramount-Publix trustees will be held during the summer, but no further examination of corporation officers will take place until September 7.

Named Sales Head for New Equipment Company

William H. MacDonald, formerly with the Sonolux Company in East Newark, N. J., has been appointed sales manager in charge of promotion for Amplex Electronic Products, Inc., of which N. Goldman is president. Alexander Senauke, professor of radio communication at New York University, is chief engineer and Nicholas Anton general superintendent. Amplex is engaged in the manufacture of tubes, exciter lamps and photo electric cells for sound reproducing equipment.

CARL LAEMMLE Presents
MOO
PRE
A WILLIAM ROWLAND-
MONTE BRICE Production
•
With Roger Pryor, Mary Brian, Leo Carrillo, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, 4 Eaton Boys, Bernice Claire, Doris Carson, Jack Denny and orchestra, Frank and Milt Britton Band, Richard King • Story by Sig Herzig and Arthur Jarrett. Dances staged by Bobby Connolly. Songs and lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg. Directed by Karl Freund. Dialogue direction by Monte Brice
Produced under
he personal super-
vision of Stanley
Bergerman.

NLIGHT AND TZELS

Big in Beauty!

Big in Music!

Big in Story!

Big in Box-Office!

ADVERTISING CODE IN REVISED DRAFT

(*Continued from page* 16)
and Distributors of America, Inc., and the resolutions for uniform interpretation of said code.

Advertising Code

31. No exhibitor shall, in advertising motion pictures, violate any of the following standards of fair competition in advertising and exploitation or means of exploitation:

(a) Nudity with meretricious purpose, shall not be used.

(b) Profanity shall be avoided.

(c) No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

(d) No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

(e) The history, institutions and nationalities of all countries shall be represented with fairness.

(f) Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

(g) Good taste shall be the standard and the rule for all advertising and exploitation of motion pictures.

(h) A board of industry arbitration shall determine whether a violation has been committed or not.

Advertising Conflicting With Prior Run

32. No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise prior to or during the preceding run of such motion picture by any means of advertising, except as may be provided for in local zoning and clearance schedules. In the absence of such local zoning and clearance schedule, the provisions in the optional standard license agreement shall prevail.

Admission Prices, Rebates, Etc.

33. No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by the giving of rebates in the form of premiums, lotteries, reduced script books, coupons, gifts, or things of value, or by two-for-one admissions, or by other methods or devices of similar effect, except as approved by the local maximum clearance and zoning schedules. This shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit except as may be prohibited by exhibition contracts, or local zoning and clearance schedules. It is aimed at reductions through means which are unfair to competing exhibitors and which deceive the public.

Prohibiting the Sale of Double Features

34. Distributors shall refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice.

Prohibiting the Exhibition of Double Features

35. No exhibitor shall exhibit two or more feature motion pictures for one admission. A feature motion picture shall be deemed a motion picture originally made and released in more than 3,000 feet in length.

Box Office Statements

36. Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of such exhibitions, when the license fee therefor is based in whole or in part upon a percentage of the exhibitor's admission receipts.

Unauthorized Exhibitions

37. The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the Copyright Law or exhibition license, gives such exhibitor an unfair competitive advantage over the exhibitor who is honest, obeys the law and lives up to his contractural obligations; misappropriates a portion of playing time market of the industry; disrupts other exhibitors' bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore no exhibitor shall engage in any of the following harmful and prohibited practices:

Midnight Shows

(a) The exhibition of a motion picture previous to dawn of the first day of exhibition without securing express, written permission therefor under the license agreement.

Unauthorized Showings

(b) The exhibition of a motion picture at any time or place other than on the date or dates and at the place expressly booked and confirmed in writing pursuant to the exhibition license; or by means of a print acquired from any source other than the lawfully authorized distributor; or if lawfully acquired, from such distributor for any purpose other than for exhibitions so booked and confirmed, whether or not a general exhibition license exists which contemplates a future booking of such exhibitions or specifies a different number of or other day of exhibition.

Switching

(c) The use of a print at a substituted theatre operated by the same exhibitor without a written license for such exhibition from the distributor.

Bicycling

(d) The use of a print furnished by the distributor licensing exhibition at only an expressly specified theatre for exhibitions at an unlicensed theatre or theatres operated by the same exhibitor. Also the use of such print for exhibitions at two or more theatres when licensed in the alternatives at only one or the other of such theatres regardless of whether the number of days licensed is or is not excluded.

Duping, Sub-renting, Loaning for Illegal Purposes

(e) The use of a print for any purpose whatsoever other than exhibitions duly licensed and booked and for which the print was furnished by the distributor, including such prohibited uses as, for example, duping or printing copies, reduction to 16 mm. or other size; selling, leasing, pledging, or otherwise asserting any dominion thereover; using or making the print available for television, broadcasting or non-theatrical exhibitions in homes, schools, stores, prisons, fraternal, social, charitable or educational meetings or elsewhere.

Abetting Unauthorized Exhibitions

(f) The delivering or making available for delivery either for cash or other consideration or in exchange for similar privileges, a print furnished by the distributor for licensed exhibition or acquired illegally for the purpose of aiding, abetting or accomplishing unlicensed exhibitions at a place or places other than the licensed theatre.

Late Return

(g) The failure to return or to forward, except for reasons beyond the exhibitors' reasonable control, to the distributor's exchange or another exhibitor a print of any motion picture immediately after its last licensed and scheduled exhibition so as to render it difficult or impossible for the print to arrive on time at the theatre of the next exhibitor who has scheduled its exhibition.

Holding Over

(h) The withholding of the prompt return of a print for additional exhibitions at any theatre in excess of the time licensed and booked in writing, without first securing an additional written consent for the extra exhibitions from the distributor of the print upon payment of the rental therefor.

Liability on Circuit Shipments

(i) When an exhibitor is designated in lieu of a common carrier, by the distributor, to forward a picture or pictures to another exhibitor, the exhibitor forwarding the picture shall be the agent of the distributor and not otherwise.

Kansas City Owner Asks Federal Inquiry of Union

E. S. Young, owner of the Central theatre in Kansas City, is planning a complaint to the federal government regarding alleged racketeering by union operators. Mr. Young recently failed to obtain an injunction against the IATSE.

Following several stench bombings and an attack on his operator, a non-union man, Mr. Young obtained a restraining order against the IATSE officials and members, but was denied a temporary injunction by Circuit Judge Bird. The restraining order was dissolved and the case is now scheduled to come up in September on its merits.

Announces New 16 mm. Camera

The Bell and Howell Company, Chicago manufacturers of motion picture equipment, has announced a new Filmo semi-professional camera, designed for the use of clubs, professional people, industrial film producers and amateurs. The equipment is 16 mm.

MPTOA's Code In Revised Form

(*Continued from page* 15)

Moskowitz, director of the League of New York Theatres, Inc., together with Brock Pemberton, producer, met with General Johnson in Washington to discuss the theatrical situation. Managers, actors, stage hands, musicians, scenic artists and theatrical press agents already have prepared tentative codes.

Through the medium of employee representatives, the Radio Corporation of America last week was asked to consider, prior to the establishment of a code for the radio industry, the increasing of rates for all hourly and piecework employees. A 10 per cent increase in all such wages was granted and becomes effective July 24.

Approximately a dozen other industries this week granted wage raises of 5 to 20 per cent, among them textile, silk, steel, candy workers, tinsmiths, shoe workers, rubber workers.

Columbia Strike Continues on Coast

The Columbia studio strike continued this week. Twenty actors affected by the closing of the studio met Monday afternoon and registered a complaint with the Actors' Branch of the Academy, saying they were told to grow beards for a new feature and then received only two days' pay. Because they signed the players' standard contract, it was said, the actors were forced to stand by one week without pay, and when jobs were offered by other studios, they could not accept, nor could they shave their beards.

The case threatens revision of the standard contract. Academy officials told the group affected they should file a formal complaint and the association would try to effect an adjustment with Columbia. Actors involved are bit players, but in order to hire them they were given standard contracts at $66 a week, one dollar more than the California labor laws provide.

Jewish Theatrical Guild Elects Officers for Year

The nominating committee of the Jewish Theatrical Guild of America, Inc., last week elected officers for the coming year, with Eddie Cantor as president, George Jessel, vice president, and Dr. Hugo Riesenfeld, treasurer.

Other officers include Sime Silverman, Julius Tannen, Sam H. Harris and William Morris, Jr., all vice presidents; Fred Block, financial secretary; Harry Cooper, corresponding secretary; Loney Haskell, recording secretary; William Degen Weinberger, chairman of trustees; Dr. Leo Michel, chairman, relief committee; Jacob L. Wiener, chairman, legal committee, and Rabbis B. A. Tintner and A. Burstein, chaplains. Bessie Mack was appointed director of publicity.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Berkeley Square

(Fox-Lasky)

Romantic Drama

Attendance at two previews was necessary to get the true feel of this unusual picture. In a class house, where smart people predominate, the preview audience acclaimed it wildly. In a secondary house, audience made up of sailors, shop girls, vacationists and just people, the reaction was fully as enthusiastic. Proof, undoubtedly, that this daring picturization of a highly popular stage play is both class and mass entertainment. It includes just about everything that modern audiences look for on the screen, from heart-tingling romance to something akin to terror. It's finely done in every phase—production scope, acting, direction and photography. Novelty of idea is one of its greatest showmanship values. Judged by the reactions of the widely differing types of preview audiences, it looks to be one of the year's most valuable box office assets.

There is something awesome about the scope of "Berkeley Square," yet the story is sweetly appealing. A fourth-dimensional treatment of time motivating, it combines 1933 with 1784. Peter Standish, a modern American, is bequeathed a mansion in London's historic Berkeley Square. Roaming through the old house, finding long forgotten relics and diaries, he becomes obsessed with the idea that the people and conditions of 1784 actually exist in that old house.

Craving the permission of the Ambassador and his fiancee, today's Peter shuts himself up in the house. As he passes through the door, he becomes the original Peter and lives with his ancestors. It's not a dream. Time turns back 150 years. With only a diary and historical knowledge to guide him, Peter mixes his times. And this condition is provocative of continuous comedy. The original Peter came to marry Kate. This Peter falls in love with her sister Helen. Their love is sublime, but it can only be consummated in God's eternity. Time for them does not exist.

Amazing all with whom he comes in contact, save Helen, Peter is hated and feared. Rather than an American, he is looked upon as an emissary of Satan who can look into the future and knows all about the past that has not happened yet. He talks of Lincoln, Lindbergh, the World War, the marvels of science and invention. Through his eyes, Helen sees all the happiness and horror that has come into the world from her day to this. All is familiar to him.

The romance grows deeper. Helen knows that Peter is a man of the future. In one grand scene they pledge their eternal love that lies beyond the grave for both. Then the picture turns modern again. Peter has proved his belief. As Marjorie tries to take him away from the house, he tells her that he never will leave. She seems to understand why and passes, and Peter is left alone to wait until time calls him to Helen.

"Berkeley Square" is a big picture. Undoubtedly it will be roadshown first. But no matter under what condition it is made available to audiences, no showman need hesitate in telling his patrons that "Berkeley Square" is a show that it would be folly to miss. It's sensational entertainment for men, women and children. It took courage to produce a film of this type. Consequently it should be sold from that premise. Ordinary methods are out. Every line of advertising and publicity should carry the convincing ring of sincerity that this show is vastly different, but wonderfully appealing entertainment.—McCarthy, Hollywood.

Distributed by Fox. A Jesse L. Lasky production. From the Play by John Balderston. Screen play by Sonya Levien and John Balderston. Photographed by Ernest Palmer. Running time, 90 minutes. Release date, Nov. 3, 1933.

CAST

Peter Standish.....Leslie Howard
Helen Pettigrew.....Heather Angel
Kate Pettigrew.....Valerie Taylor
Lady Ann Pettigrew.....Irene Browne
Tom Pettigrew.....Colin Keith-Johnston
Major Clinton.....Alan Mowbray
Duchess of Devonshire.....Juliette Compton
Marjorie Frant.....Betty Lawford
Mr. Throstle.....Ferdinand Gottschalk
Sir Joshua Reynolds.....Olaf Hytton
Ambassador.....Samuel Hinde
Mrs. Barwick.....Beryl Mercer

Hell's Holiday

(Superb Pictures)

War Compilation

Once more a compilation of authentic motion pictures of the World War comes to the screen, this time under the distribution banner of Superb Pictures, with Eugene Dennis and Joseph Finston concerned with the running narration and the sound effects, respectively.

There is much that is drama and tragedy inherent in the record, but at the same time there is comparatively little that is new. However, in an effort to attack the concoction from a slightly different angle than that which was used in the compilation of the several of the same species which recently have preceded it, the editors of this record selected much of their footage from pictures taken on the actual battle front, covered a bit more of the work of the sea dogs than have the others, moved to the Italian front for some interesting material in the Alps and chose a few air battles for a different touch.

There is intensity of action to sell, and the clear significance of the terrible cost of war, to soldier and civilian alike. The screen presentation, in the matter of the reproduction, is not of the best, due, obviously, to the condition of the film, but the subject matter is of unquestioned interest. The narration by Mr. Dennis is smooth, though at times he waxes oratorical.

For the exhibitor who has had previous experience with this type of material, little need be said as to method of selling. The opportunity for extensive lobby displays of stills from the picture is obvious, and should not be neglected. Equally, use should be made of whatever war material, guns and the like, is available. Tie-ups with women's organizations, on the basis of the indication of the horrors of war, the use of the picture as anti-war propaganda, and with the local American Legion and other veterans' groups for the familiar material the picture contains, are "naturals." Indicate the undoubted authenticity of the pictures, and sell the film as a record of America's important part in the great conflict.—Aaronson, New York.

Distributed by Superb Pictures. Official motion pictures taken overseas during the World War. Running narration by Eugene Dennis. Music and sound effects under direction of Joseph Finston. New York release date, July 14, 1933. National release date undetermined. Running time, 77 minutes.

Pilgrimage

(Fox)

Drama

There is, basically, a tremendous amount of popular, and box office appeal in Fox's pretentious "Pilgrimage." It is a large human story, powerful and very much alive. Here is an unusual picture and the exhibitor should treat it as such.

It is a story leaning heavily in the direction of pathos, always dramatic with little so-called comedy relief, but evenly paced and carefully executed.

The fact that it has been taken from a story by I. A. R. Wylie may mean something; the way is open for book store tieups. The original, under the same title, ran first as a serial in the American Magazine.

The cast is good. In every way leading the picture is the stage-famous Henrietta Crosman, giving a splendid character study in her first screen role of importance. She is in Hollywood for additional appearances. It would be extremely worthwhile to build her name among the patrons. Additionally, there are Norman Foster and Marion Nixon, handling the secondary theme; Heather Angel, young English actress, who is being pushed by Fox, and in minor roles, such names as Lucille LaVerne, Hedda Hopper, Betty Blythe.

In a small Arkansas town, Miss Crosman, almost vicious in her intense mother love, watches with jealous eye every movement of her son, Foster. When he falls in love with Miss Nixon, she fights bitterly, forces him into the war by drafting. There is no time for marriage to Miss Nixon. In France a shell takes its toll.

Ten years later, Miss Crosman continues her way, ignoring Miss Nixon and the young son who, born after his father's death, suffers the taunts of his schoolmates. Finally Miss Crosman is persuaded to join a pilgrimage of gold star mothers to the graves in France. By accident in Paris she encounters a young couple, Gary Worth and Heather Angel, in precisely the same situation as were Foster and Miss Nixon. Miss Crosman comes to a realization of the great wrong she has done. She makes Worth's mother see what she now sees, begs forgiveness at the grave of her son.

Here is powerful, unsophisticated drama, capable of playing upon heartstrings, of universal appeal. Press the selling along these lines. It should be worth it.—Aaronson, New York.

Produced and distributed by Fox. Directed by John Ford. From the story by I. A. R. Wylie. Screen play by Philip Klein and Barry Conners. Dialogue by Dudley Nichols. Dialogue direction by William Collier, Sr. Photography by George Schneiderman. Sound recorder, W. W. Lindsay, Jr. Art director, William Darling. Wardrobe by Earl Luick. Assistant direction, Ed. O'Fearna. Musical director, Samuel Kaylin. Release date, Sept. 1, 1933. Running time, 95 minutes.

CAST

Hannah Jessop.....Henrietta Crosman
Suzanne.....Heather Angel
Jim Jessop.....Norman Foster
Mary Saunders.....Marion Nixon
Gary Worth.....Maurice Murphy
Mrs. Hatfield.....Lucille LaVerne
Dad Saunders.....Charley Grapewin
Mrs. Worth.....Hedda Hopper
Major Albertson.....Robert Warwick
Mrs. Rogers.....Louise Carter
Janet Prescot.....Betty Blythe
Elmer.....Francis Ford
Jimmy Saunders.....Jay Ward
The Nurse.....Frances Rich

Use any or all the words you want — they all fit!

SLIM SUMMER

ZASU PI

in

HER FIRS

KNOCKOUT!

•

SMASH!

•

RIOT!

•

WOW!

VILLE

TTS

With UNA MERKEL, Henry Armetta, Berton Churchill, Warren Hymer, George Marion. Produced by Carl Laemmle, Jr., from the stage play by Daniel Jarret and John Golden. Directed by William Wyler. Presented by Carl Laemmle

Says Exhibitor Roland H. Viner, Morris Theatre, Morris, Ill: "Slim Summerville and Zasu Pitts are positively the biggest money-making team on the screen today, bar none!"

T MATE

Under the Tonto Rim

(Paramount)

Comedy Western

Opening with an actionful cattle drive, this Zane Grey conventional western speedily turns into a comedy along eddie cantorish lines minus the girls and music. With Stuart Erwin as the stooge cowhand who turns "bad man," aided and abetted by the comedy efforts of Ray Hatton and Fuzzy Knight in minor roles, "Under the Tonto Rim" passes as average entertainment. Paramount had made this one before, in 1928, as a silent picture starring Richard Arlen.

The story concerns the misfortunes of Tonto Daily, who falls from grace as a cowhand. Demoted to chuck wagon driver, he imperils the life of the boss' daughter by tipping over the wagon crossing a ford. Porky and Tex, his supposed pals, learning that Tonto has inherited money, endeavor without success to induce him to chuck the cows and with them invest in a hog ranch.

Left to guard the cattle in the corrals at night, Tonto falls asleep, allowing Munther, crooked foreman, to rustle the bovines, and fear of the consequences drives the "stooge" into the swine business. From here the action shifts to a Mexican resort spot, where the two "pals" endeavor to build Tonto up as a bad man in order to attract girls to his side. Denounced as a "phony" and laughed at by the boss' daughter, he gets his dander up, licks a few waiters, kidnaps the gal to an abandoned shack, the headquarters of the rustlers.

A struggle between the girl and Tonto reveals a hidden trap door to the canyon where stolen cattle are kept, disclosing the presence of rustlers, who are subdued by the "stooge," resulting in the ultimate clinch and dubious promotion to prospective pa-in-law's hog ranch.

Strictly an Erwin picture, it should be so sold to his fans, adults as well as children. The swine sequences may suggest a hog-calling contest, and other ideas could include roping and steer drawing from cow picture production stills. Sell the comedy rather than the western angle, for it has not the action and suspense of the usual Zane Grey script—VOGEL. New York.

A Paramount Picture from the original story by Zane Grey. Screen play by Jack Cunningham and Gerald Geraghty. Directed by Henry Hathaway. Photographer, Archie Stout. Running time, 59 minutes. Release date, April 7, 1933.

CAST

Tonto Daily	Stuart Erwin
Munther	Fred Kohler
Porky	Raymond Hatton
Nina Weston	Verna Hillie
Joe Gilbert	John Lodge
Tex	Fuzzy Knight
Weston	George Barbier
Sally Mumford	Patricia Farley
Mabel Turner	Marion Bardell
Sheriff	Edwin J. Brady
Police Chief	Allan Garcia

The Narrow Corner

(Warner)

Drama

Warner has succeeded in concocting a dramatically effective, believable story embodying a goodly portion of entertainment from the well-known novel of W. Somerset Maugham. It is, however, definitely possible that in a given community this splendid Maugham story of a fugitive, who, wandering the South Seas, comes upon love and friendship and nearly loses both, is considerably unfamiliar to the large common denominator of the motion picture public.

The cast is unusually strong, both in player caliber and box office strength. For the marquee there are the names of Douglas Fairbanks, Jr., Patricia Ellis, Ralph Bellamy and Dudley Digges, with Arthur Hohl, Reginald Owen and William V. Mong contributing minor performances which should hold the audience.

The story is set entirely in the South Seas, on a pearling lugger and one of the small islands. Fairbanks ships aboard the small sailing ship, a fugitive from Sydney, where he has killed a man. The captain is Hohl, who, crook though he is, provides a bit of comedy with his incessant complaints about his indigestion. En route they come upon Digges, a doctor who enjoys his nightly opium pipe, and whose philosophy of resignation is expressed in a wisdom born of long experience. At an island Fairbanks meets an English family, Owen, the father; Miss Ellis, the daughter; Mong elderly, in his dotage. Also there is Bellamy, exporter, in love with Miss Ellis. While the good natured Bellamy and Fairbanks become fast friends, Fairbanks and Miss Ellis fall in love, despite Fairbanks' valiant effort to fight the temptation. Bellamy sees them, attacks Fairbanks, believes he has killed him, and commits suicide. Fairbanks, Miss Ellis leave together.

The best angle of approach in selling the picture is probably that concerned with the triangle of Miss Ellis, Bellamy and Fairbanks. An effective dramatic bit is a fierce storm at sea which very nearly sinks the boat, a sequence which might well be played up. The South Sea atmosphere offers an opportunity for lobby display, and the origin of the story opens the way for the always good bookstore tieup. Digges, in an unusually effective character role, should be worth special mention. Though the action sequences should be strong juvenile material, it is doubtful that the story as a whole could be appreciated.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Alfred E. Green. Based on the story by W. Somerset Maugham. Screen play by Robert Presnell. Photography by Tony Gaudio. Film editor, Bert Levy. Art director, Robert Haas. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. Release date, July 8, 1933. Running time, 71 minutes.

CAST

Fred	Douglas Fairbanks, Jr.
Louise	Patricia Ellis
Eric	Ralph Bellamy
Doctor Saunders	Dudley Digges
Captain Nichols	Arthur Hohl
Frith	Reginald Owen
Fred's father	Henry Kolker
Swan	William V. Mong
Ah Kay	Willie Fung

Isle of Doom

(Amkino)

Drama

Stark drama is what the exhibitor has to sell in "Isle of Doom," which starts out to present an unusual situation of the so-called triangular variety, but falls back upon the formula. Because of the solemn tread of story and direction the exhibitor showing the picture in a community where not all the clientele is of Russian extraction might do well to give some emphasis to the contrasting beauty of the fortress island and the bleak interior, with disaster impending. Then, too, there is something of fresh loveliness in the sequence introducing the feminine character, as well as well-rounded musical background by the Leningrad Symphony Orchestra.

By all means fill the surrounding program with light comedy, to offset the heaviness of the feature.

Peter Sobolevski, Red sailor convicted of treason, is left for dead by the firing squad. He drags himself into the half ruined and deserted fort to find, from recorded wireless messages, that a time bomb has been set to destroy the place. Vladimir Krueger, a White Guard spy, brings the actress, Galina Kravchenko, to the island for the entertainment of the garrison and finds only the sailor. The spy locks him in the fort and takes Galina away. She swims back to the island and they find the bomb before the zero hour, as the Soviet fleet approaches.

There is no particular appeal to children nor is there any phase except the weighty tragic tone to raise any question regarding their attendance.—ROVELSTAD, New York.

Produced in USSR by Rosfilm. Distributed by Amkino. Scenario and direction by Semen Timoshenko. Photography by Yuri Utekhin. Musical accompaniment by the Lenigrad Symphony Orchestra. Release date, June 5, 1933. Running time, 65½ minutes.

CAST

An Actress	Galina Kravchenko
A Red Sailor	Peter Sobolevski
A White Guard Spy	Vladimir Krueger

Her First Mate

(Universal)

Comedy

Comedy naturally predominates in the newest Summerville-Pitts domestic farce. While it is a family type program picture, the exhibitor must counteract the fact that it is somewhat lacking in the color and punch characteristic of recent efforts of this duo, yet combines novelty and entertainment values suitable for secondary, neighborhood and small town audiences. Sticking close to its theme, good dialogue and typical Summerville-Pitts action, assisted by comedy contributions from the rest of the cast, unite in maintaining interest.

John Horner visions himself as the swashbuckling master of a six-masted deep sea rover, but unable to rise higher in maritime life than candy butcher on the Albany night boat. His wife, Mary, timidly anxious that her husband realize his salt water ambitions, but unaware of his station, feels that he would be safer guiding the destinies of the river ferryboat.

Topical fun ensues, with Hattie aiding and abetting Mary; Percy effective as a dumb life guard; old salt Sam inspiring Horner to glorious seven sea dreams; Socrates making a deal with him to purchase a water-logged six sticker, and Davis making a deal with Mary to buy the ferryboat without John's knowledge.

Disaster enters as the ferryboat is burned to the water's edge, the day the sale is made, and Socrates threatens all sorts of dire things unless John goes through with his agreement to buy the sailer, but he can't because Mary has used their life's savings.

The whole thing finally works out, with the traction company building John a new ferryboat and Mary delighted with the fact that she will always have her salt water hero right in the front yard.

Audiences should be prepared to expect light, clean fun. The show found a preview audience in a receptive mood. The cast includes names that should appeal to the adults, and the story is of the type that permits much ingenious curiosity stimulation. The night boat sequences suggest some novel ballyhoo stunts and the ferryboat finale can likewise be used for good showmanship ideas.

One bit that features the model of an old fashioned wind-jammer can be made the basis for a ship modeling contest for the youngsters. Put a typical river front atmosphere into lobby decoration.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Directed by William Weiler. From the stage play "Salt Water" by John Golden, Dan Jarrett and Frank Craven. Screen play by Earl Snell, H. M. Walker and Clarence Marks. Photographed by George Robinson. Running time, 70 minutes. Release date, Aug. 3, 1933.

CAST

John Horner	Slim Summerville
Mary Horner	Zasu Pitts
Hattie	Una Merkel
Percy	Warren Hymer
Davis	Berton Churchill
Sam	George Marion
Socrates	Henry Armetta
Blonde	Jocelyn Lee

Best of Enemies

(Fox)

Comedy-Drama

The highly successful serio-comedy of two able comedians, Frank Morgan and Joseph Cawthorn, provides the central theme and the proper touch to this comedy drama to make it diverting entertainment. A simple, highly unpretentious story having a bit of obvious romantic interest, is made lightly attractive by the work of Morgan and Cawthorn, as two old and bitter enemies.

In the cast are Buddy Rogers, still a fair marquee name; Marion Nixon, attractive and becoming more popular, and Greta Nissen in a minor role. The cast names, then, with the exception of Morgan and Rogers, are fairly well known, but the title should offer opportunity for smart selling from the copy standpoint. Even when they made up their differences after

some 20 years, they still could be only the "best of enemies." Catchlines of that general nature, promising at the same time many a laugh and nothing too serious or dramatic, should help patronage. Every dramatic sequence is touched with a note of humor, a bit of comedy, which should keep the audience on the verge of a half-smile when not laughing.

Morgan, a builder in New York, and Cawthorn, German-accented saloon owner, live next door and are continually at each other's throat. They refuse to permit their children, Morgan's son and Cawthorn's daughter, to play together, and when Morgan wants to buy Cawthorn's lease, he refuses. Then comes prohibition, Morgan is successful, Cawthorn is forced to close, and moves back to Germany with his daughter.

The scene moves 12 years ahead, with Morgan a successful builder and Cawthorn a beer garden proprietor in Berlin. Cawthorn thoroughly hates the very name of Hartman (Morgan). Rogers, Morgan's son, persuades his father to permit him to study music in Berlin, and there he meets Miss Nixon, Cawthorn's daughter, studying in the same conservatory. They fall in love, but Rogers keeps his real name secret from Cawthorn, whose beer garden he makes famous by the introduction of a jazz band. Morgan visits Germany and the famous beer garden, accompanied by the blonde Miss Nissen. He sees his son leading the band, and the story comes out. Cawthorn was actually honoring a Hartman in his own shop and home! They all return to America on the same boat, and Rogers frames each of the two into believing the other has asked that "bygones be bygones." It succeeds, but even in the reconciliation, the two begin to squabble. Morgan with his timid mannerisms and Cawthorn with his amusing anger and manner of speech, are extremely comic, and they and their comedy should form the basis of the selling of the picture. Rogers renders several song numbers pleasingly, another selling point, and the romance, though incidental to the comical battle of the two old "fogies," is worth attention.

The youngsters may see it, or the entire family. Midweek would perhaps be the most acceptable playing time.—AARONSON, New York.

Produced and distributed by Fox. Directed by Rian James. Screen play by Sam Mintz. Dialogue by Rian James. Photographed by L. W. O'Connell. Sound engineer, A. L. Von Kirbach. Frocks by Joe Strassner. Settings by William Darling. Dance direction by Sammy Lee. Musical direction by Arthur Lange. Release date, June 23, 1933. Running time, 71 minutes.

CAST

Jimmie Hartman ..... Buddy Rogers
Lena Schneider ..... Marion Nixon
William H. Hartman ..... Frank Morgan
Gus Schneider ..... Joseph Cawthorn
The Blonde ..... Greta Nissen
Emil ..... Arno Frey
August ..... William Lawrence
Professor Herman ..... Anders Van Haden

Breed of the Border

(Monogram)

Western

Several kinds of action have been incorporated into this out-of-door production to give the exhibitor an opportunity to spread his call to customers over a wide range. Besides the galloping horses, following an opening rodeo demonstration by Bob Steele, there is a rapier duel and then a speedcar race, with a smoking flivver in the wake for a fleeting comedy touch. Nor should the theatre man overlook the fist-fight that is literally packed with resounding punch.

For selling purposes the abundant action, in its very nature, also presents novelty, both in the situation which gives Steele an opening to enlist in the service of the gang and in the device employed by them—messages in the longhorns affixed to a shorthorn steer—for their cattle-running operations.

Bob Steele is the name for the marquee, and the patrons may be assured he has plenty to do. Marion Byron, in support, as the judge's niece, gives a bit of turn to the story development also in her enlistment as a dancehall girl.

Ernie Adams, as Joe the Killer, for a quick getaway, employs Steele to rush him into Mexico in his racing car, and has a couple of henchmen handy at the terminal to take back the $500 after a slugging. Steele and George Hayes get jobs with the gang, but Joe recognizes him and the battle is on. Marion Byron is rescued and Joe is killed when his car plunges off the road, ending a mountain chase.

It's a Saturday picture. There's much to keep the youngsters vociferous.—ROVELSTAD, New York.

Produced and distributed by Monogram. Directed by R. N. Bradbury. Story by Harry O. Jones. Photographed by Faxon Dean. Release date, March 1, 1933. Running time, 58 minutes.

CAST

Speed Brent ..... Bob Steele
Sonia Bedford ..... Marion Byron
Joe, the Killer ..... Ernie Adams
Judge Stafford ..... Wilfred Lucas
Chuck Wiggins ..... George Hayes
Dutch Krause ..... Henry Roquemore
Mike Cavins ..... Fred Cavens
Spud ..... Robert Cord
Red ..... Terry Murdock

SHORTS . . .

The World's Greatest Thrills

(Universal)

Compiled Thrills

Thrills of the air, the earth and the sea, thrills and suspense of war, hurricane, tidal wave, fire and flood, all have their rushing, tearing place in this new short subject, which, in a sense, is a glorification of that daredevil of the motion picture, the intrepid cameraman of the newsreel. It is to an extent weakened by the rather long-winded eulogy of the newsreel photographer in his far-flung pursuits, which is initially rendered by Graham McNamee, of Universal's Newspaper Newsreel. From that point the subject flashes from one major spectacular occurrence to another, here and abroad, with great rapidity, at all times indicating the dangers and hazards undertaken by the cameramen to get their pictures. The scenes themselves are the highlight thrill pictures of a year's newsreels and make for a few minutes of lively suspense and thrill. A subject perhaps worth special billing by the exhibitor.—Running time, 19 minutes.

Main Streets

(Vitaphone)

Of Interest

Without being in any sense particularly unusual, this number of the E. M. Newman travel series devotes its footage to a picturization of odd main streets the world over, though most of them are in the Far East. Venice, Gibraltar, Bangkok and numerous others pass across the screen, interesting in their indication of the manner in which other peoples live.—Running time, 10 minutes.

Ham and Eggs

(Universal)

Amusing

Oswald the rabbit and his girl friend run a lunchroom wherein, in amusing animated fashion, the griddle cakes dance, the coffee pot gets fresh with the tea kettle, and the food floats to the customer via soap bubbles. When the customers attempt to walk out without paying, the cash register reaches out and empties their pockets. The youngsters will enjoy it and it has a moment's enjoyment for anyone.—Running time, 6 minutes.

The Big Squeal

(Fox-Educational)

Comedy

The millionaire hog raiser Andy Clyde brings a trainload of porkers to market, meets up with a lot of old friends of more plebian days, and after demonstrating his hog calling abilities goes to call on Billy Bevan. Bevan's wife substitutes Dorothy Christy to do the entertaining. She turns out to be an old flame, but Andy, believing her Bevan's wife, hesitates to return her affectionate advances. Finally he tells Bevan he loves his wife, and there's a harum-scarum rapier duel all over the living room. Mildly amusing, but nothing to start the patrons cheering.—Running time, 18 minutes.

Say It Isn't So

(Columbia)

Fair

One of the comedies of Richey Craig, Jr., this subject draws a few laughs by reason, particularly, of its extreme inanity. Craig wants to enter the motion picture business and in order to dissuade him, his father arranges with a studio head to discourage him. When Craig appears for work, he is moved from pillar to post, everywhere finding people apparently living in an insane world, talking in circles, bewildering the young man at every turn. Even Jack Holt, who appears in the final moment, seems "cracked." A fair comedy, silly but rather amusing.—Running time, 19 minutes.

Stop, Sadie, Stop

(MGM)

Burlesque Comedy

Starting out with Ted Healy and Cliff Edwards satirically burlesquing "Rain" and "Sadie Thompson," their four or five minutes provide a riot of laughter. Healy is the tempted missionary and Edwards is more sexy in dialogue and action than any Sadie Thompson. Then the picture shifts into what looks like a pick-up from Hollywood Revue, a muchly repeated "In The Rain—Ready For Love" chorus boy-girl dance number. The early fun is forgotten in the welter of singing and dancing that affords nothing in the way of novel entertainment.—Running time, 12 minutes.

Farmers' Fatal Folly

(Fox-Educational)

Comedy

Moran and Mack buy a farm and soon find out why the back-to-the-land movement is unattractive. Everything goes wrong; rabbits eat up their crops; the cow eats hops and gives 3.2 milk; the tractor develops land-submarine tactics and the hens eat dynamite and gunpowder to lay explosive eggs. None of these is very effective in bringing in funds to pay off the second instalment, but the eggs make swell bombs to drive off the real estate agent. A lot of hurly-burly nonsensical fun.—Running time, 18 minutes.

Gleason's New Deal

(Universal)

Amusing

Jimmy Gleason's natural bent for comedy and his competent trouper-like handling of his roles, makes for effective results in general. In this case, Gleason, disturbed at the thought of beans again for dinner, offers to substitute for his wife for one day and install a "system" into housework. Mother-in-law Florence Roberts is at least skeptical. Gleason goes to work next morning and everything goes to pieces, in a manner expected, but nonetheless funny. Wives should find the subject particularly enjoyable, and they will probably make their husbands like it.—Running time, 20 minutes.

Nature's Workshop

(Universal)

Good

Pooch the Pup in a Walter Lantz cartoon—and a good one. Pooch, with a magnifying glass, goes spying on Mother Nature, sees the bees getting honey from a flower filling station, and rescues the queen bee. Running time, 8 minutes.

THE BOX OFFICE CHAMPIONS FOR JUNE

GOLD DIGGERS OF 1933 — Warners

(1) Directed by Mervyn LeRoy. Supervised by Ray Griffith. Numbers created and directed by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photographer: Sol Polito. Art director: Anton Grot. Film editor: George Amy. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammany Young, Sterling Holloway, Ferdinand Gottschalk. Released May 27, 1933.

BE MINE TONIGHT — Universal

(2) Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Athene Scyler, Betty Chester, Aubrey Mather. Released March 23, 1933.

ADORABLE — Fox

(3) Directed by Wilhelm Dieterle. Screen play by George Marion, Jr., and Jane Storm. Story by Paul Frank and Billie Wilder. Music by Warner Richard Heyman. Photographer: John Seitz. Sound recorder: Joseph Aiken. Additional music and lyrics by Richard A. Whiting and George Marion, Jr. Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Friderici, Hans Von Twardowski. Released May 19, 1933.

Two musicals head the list of pictures which turned in the largest grosses at the nation's key theatres during June. This would seem to confirm the general notion that the motion picture public is yearning for more rhyme and less rheum in their entertainment—that the populace, indeed, is getting light-hearted again. Even one of the two productions tied for third ranking has an occasional burst of song. As for indicating a return to national buoyancy again, the June list definitely indicates that, for all but the rather grim "I Cover the Waterfront," they are cheerful tales concerned with life only in its more romantic and foolish moments.

(3) Directed by James Cruze. Based on the book by Max Miller. Screen play by Wells Root. Additional dialogue by Jack Jevne. Photographer: Ray June. Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Maurice Black, Harry Beresford, Purnell Pratt, George Humbert, Rosita Martini, Claudia Coleman, Wilfred Lucas. Released May 17, 1933.

I COVER THE WATERFRONT — United Artists

(4) Directed by Sidney Franklin. From the play by Robert E. Sherwood. Screen play by Ernest Vajda and Claudine West. Musical score by Dr. William Axt. Photographer: George Folsey. Film editor: Blanche Sewell. Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, May Robson, Eduardo Ciannelli, Una Merkel, Bodil Rosing, Bela Loblov, Morris Nussbaum, Nella Walker, Herbert Evans. Released June 16, 1933.

REUNION IN VIENNA — MGM

(4) Directed by Edward Sutherland. Story by Neil Brant and Lou Heifetz. Screen play by Francis Martin and Walter DeLeon. Music and lyrics by Ralph Rainger and Leo Robin. Photographer: Ernest Haller. Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, George Burns, Gracie Allen, Bela Lugosi, Edmund Breese, Lumsden Hare, Franklin Pangborn, Harrison Greene, Henry Sedley, James Wang, Ernest Wood, Edwin Stanley, Clem Beauchamp, Norman Ainslee, Louis Vincenot, Bo-Ling, Etta Lee, Bo-Ching, Lona Andre, Sterling Holloway, Rudy Vallee, Colonel Stoopnagle and Budd, Cab Calloway and his orchestra, Baby Rose Marie. Released June 2, 1933.

INTERNATIONAL HOUSE — Paramount

'NEED PRODUCTION HOUSE CLEANING'

CLEAN PICTURES STEADY PATRONS

To the Editor-in-Chief of the Herald:

As an exhibitor I am very much interested in the business of *Tomorrow, the months and years to follow,* as all that I possess is invested in theatres, and for that reason, during my seventeen years' connection with the show business, I have been most careful to avoid showing something *today* that I believed would have a tendency to destroy steady business in the future.

In following this policy, I realize that I may have passed up some *quick money* at that particular time, but in the long run it has been worth while, as I have at all times enjoyed the confidence of my patrons, and even today, when much of which I have to show contains much that is offensive to many who come to the theatre and some stay away altogether, they know full well that it is no fault of mine, and I believe with all my heart that these once steady patrons will return when the screen product is improved.

Calls Housecleaning Essential

And that there is an absolute need for *house cleaning at the point of production* is evidenced by the storm of protest that is beginning to appear in the press of the country, as well as the constant reminders in your own editorial columns reminding the producers that they should do voluntarily that which they will be forced to do before long, by public opinion that will demand laws that will virtually put them in a straight jacket.

The best proof that this storm is brewing is found in The Herald of June 10, page 9, column 1. *Note the work that is being done in a serious way by the Motion Picture Research Council* and on the same page note the editorial that appeared in the Hearst Publications and it was headed *"Save the screen from degeneracy."* Ask yourself just what cause there is for such an editorial. Where will it end if every other big daily paper in the nation decides to follow suit?

For the sake of argument, let us suppose that there was no just cause for such articles in the press; the fact still remains that if the press of the nation should take up this fight and pull the producers on "the spot," it will bring state and national laws to put producers in chains, which would in turn *penalize every individual connected in any manner with the motion picture industry.*

Turn to page 18 in the same issue of the Herald and read what one of the best showmen of the country has to say on this particular subject; his article is headed *Reform or be Caged,* and that statement coming from George P. Skouras should mean something to producers. In referring to this work by the Research Council, Mr. Skouras says: "As a member of the industry I would like to be in a position to deny this charge emphatically, but as man to man, are we in a position to deny it?"

Further on in that article he states: "During the last six months each time I have visited any theatre, the managers have had a unanimous complaint—that some woman that same day had objected to the filthiness of the picture. Unfortunately, in spite of how our executives may feel on this matter, I can say sincerely that I agree with the woman."

His article is finished by saying: "If we should ever be in a position where we are dominated by politically appointed censors, God have mercy on us!"

I wish to thank Mr. Skouras for writing that article and I thank you for publishing it, as I feel that these honest expressions from men who are in daily contact with the public that makes this business possible should be of real value to producers. I agree with Mr. Skouras 100 per cent on all that he stated.

And as further proof that experienced exhibitors are thinking of the business of tomorrow, turn to page 53 in the June 17 issue of the Herald and read what a lady exhibitor of recognized ability has to say. She says in one paragraph: "It is time for the producers to get their minds out of the gutter and give us consistently clean pictures."

On page 44, June 24 Herald, read what my good friend Col. J. C. Jenkins has to say about the character of pictures made today and the effect on the box office of the thousands of exhibitors it has been his privilege to visit with for the past several years and get first-hand information from the public as they passed out of the theatre.

No one man in the field today has had a better chance to learn facts from the actual experience of observation in thousands of theatres from coast to coast than has been the privilege of J. C. Jenkins. His experience as a showman and his good judgment qualifies him to offer constructive ideas.

There are thousands of sick box offices today and many theatres have already given up the ghost, and while we know that economic conditions have contributed to this, we have undeniable evidence that trash, filth, dirt, coarse vulgar dialogue, sophistication, gangster life and the parading of guttersnipes and degenerates and other human vultures in prominent and glorified sequences of our entertainment have driven thousands of cash customers from our theatres. As proof of the truth of that statement, take a look at the editorial in your subsidiary publication, *Hollywood Herald,* June 22, page 2—"Morality Production Code Given the Spotlight."

Wants Lasting Business

In the May 25 issue, page 3, of *Hollywood Herald,* the article headed "Time to Turn Honest" offers food for thought; and in the issue of May 11, we have another editorial, "Good taste and vulgarity." The front-page editorial, May 25 issue, headed "Hollywood on Trial," gives you something to think about.

Off-color productions have probably hung up big b. o. records in many places over a period of years and thus induced producer and exhibitor to play for this quick questionable profit and forget the fact that in so doing they were killing the steady, dependable family trade.

The sick box offices of the nation today are proof that the number who patronize off-color product is not sufficient to keep this industry on its feet, and even though it did pay I do not believe that the better thinking people of this nation would tolerate such conditions.

I do not believe that there is any other medium of expression that offers the possibilities we have in motion pictures. For entertainment, as well as for education, the field is unlimited, the possibilities for cashing in on this business are limited only by the wisdom of handling it and giving due thought to the business possibilities of tomorrow, while we are scrambling for business today.

How can we expect to build a lasting business if we must show stuff that appeals to the baser instincts of mankind, the animal side of his nature, things that cheapen and lower the respect for womankind, things that paint her as serving no useful or worthwhile purpose in life, just a thing to smoke, drink and raise hell in every conceivable manner, with no vision or desire for a future, a home and motherhood, with no respect or regard for law or the fundamental things that made this country a great nation.

Millions of people are hungry for *entertainment* and we do not have to rob a story on the screen of the vital things of life, things that make you glad to be alive, to appreciate the good things in life, the worthwhile things in others, something to make you glad, make you happy and give you something to laugh about.

Offer a prize to some writer or director to coin a sweeter phrase for motherhood in pictures. Let's get above the level of the cow having a calf—and a mother having a baby. Motherhood is worthy of a sweeter expression. —B. P. McCormick, McCormick Theatres, Canon City, Col.

CODE AND RENTALS TO NON-THEATRICALS

To the Editor of the Herald:

I would like to express my feelings along the line of the code the Government asks for.

One thing all agree on is that the box office tells the story for cash. Then protect the box office.

I hope the code will have a clause prohibiting the distributors from renting films to any non-theatrical outfit, when in competition to a licensed theatre.

I have a small theatre and sometimes boys pass and remark, "I saw that picture at our club." Four hundred boys free, with rental to the distributor probably one-half the exhibitor paid for the same picture.

The exhibitor should not be allowed to give free shows unless the other exhibitors in the same town agree.

I also hope the code will prohibit block booking. This will force the producer to make better pictures.—J. M. Ensor, Crescent Theatre, Little Rock, Ark.

TITLES TO HELP HARD-OF-HEARING

To the Editor of the Herald:

I wish to second the suggestion of Mr. Peter Bylsma of Napoleonville, La., in your issue of June 3d, in regards to producers inserting at least one subtitle in each reel of their productions.

I have been an exhibitor of the same theatre for the last nineteen years. I have been hard of hearing for the last 10 years, and how I would cherish a few subtitles in each reel so I would know what the picture was about. Most of my hard-of-hearing patrons and all of the deaf patrons would enjoy the pictures with the subtitles of bygone days.

When the titles were taken out of the pictures it had the same effect on thousands of deaf and hard-of-hearing people, that we had when Mr. Volstead took the "kick" out of beer.

Now, Mr. Editor, and you, too, Mr. J. C. Jenkins, what can we do to get some of these old titles back? There are thousands, and even hundreds of thousands of theatre patrons that would again enjoy a talking picture if these titles were again inserted.—An old Herald reader, John Egli, Manager, Hickory Theatre, St. Joseph, Mo.

THEATRE RECEIPTS

The total of theatre receipts from 110 houses in 20 major cities of the country for the calendar week ended July 15, 1933, equaled $1,070,738, a decrease of $19,653 from the total of the previous calendar week, ended July 8, when 111 theatres in 20 cities reported an aggregate gross of $1,090,391.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Fenway	1,800	30c-50c	"Baby Face" (W. B.) and "Gambling Ship" (Para.)	6,000	"Hold Me Tight" (Fox) and "The Silk Express" (W. B.)	6,500		
Keith's	3,500	30c-50c	"Bed of Roses" (Radio)	14,000	"The Big Brain" (Radio)	15,000	High 12-5 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	25c-50c	"Made on Broadway" (MGM)	14,000	"Hold Your Man" (MGM)	16,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"I Loved You Wednesday" (Fox)	28,500	"I Cover the Waterfront" (U.A.)	28,000	High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Baby Face" (W. B.) and "Gambling Ship" (Para.)	8,000	"Hold Me Tight" (Fox) and "The Silk Express" (W. B.)	9,000		
Buffalo								
Buffalo	3,500	30c-55c	"Bed of Roses" (Radio)	11,200	"I Cover the Waterfront" (U.A.)	14,700	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Professional Sweetheart" (Radio) and "Life of Jimmy Dolan" (W.B.)	7,300	"The Big Cage" (U.) and "I Love That Man" (Para.)	6,000	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c-40c	"Gold Diggers of 1933" (W. B.) (4th week)	4,900	"Gold Diggers of 1933" (W.B.) (3rd week)	13,400	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (8th week)	600	"Be Mine Tonight" (U.) (7th week)	700		
Lafayette	3,300	25c	"Cocktail Hour" (Col.) and "Sister to Judas" (Mayfair)	6,100	"A Study in Scarlet" (World Wide) and "High Gear" (Goldsmith)	6,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Midnight Mary" (MGM)	37,000	"College Humor" (Para.)	48,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"Heroes for Sale" (F. N.)	7,000	"I Love That Man" (Para.)	6,800	High 2-7 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W. B.) (3rd week)	19,000	"Gold Diggers of 1933" (W. B.) (2nd week)	25,000	High 3-7 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Ann Carver's Profession" (Col.)	23,000	"Professional Sweetheart" (Radio)	25,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"College Humor" (Para.)	9,000	"Private Detective 62" (W. B.)	8,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"The Mayor of Hell" (W. B.)	15,000	"The Warrior's Husband" (Fox)	7,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	15c-35c	"I Cover the Waterfront" (U .A.) (4th week)	2,700	"I Cover the Waterfront" (U.A.) (3rd week)	2,800	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	15c-35c	"The Mind Reader" (F. N.) (stage show) (25c-50c)	12,500	"The Woman I Stole" (Col.) and "The Sphinx" (Monogram)	3,400		
RKO Palace	3,100	25c-40c	"Cocktail Hour" (Col.)	6,200	"Professional Sweetheart" (Radio)	4,800	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-7-33 "Professional Sweetheart"	4,800
State	3,400	25c-40c	"Hold Your Man" (MGM)	8,500	"When Ladies Meet" (MGM)	7,500	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"I Loved You Wednesday" (Fox) and "Midnight Mary" (MGM)	5,100	"The Nuisance" (MGM) and "Under the Tonto Rim" (Para.)	3,400		
Warner's Lake	800	25c-55c	"The Mayor of Hell" (W. B.) (25c-40c)	4,200	"Gold Diggers of 1933" (W. B.) (4th week)	3,300	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Melody Cruise" (Radio)	3,750	"Private Detective 62" (W. B.)	3,750		
Denham	1,700	15c-25c	"Circus Queen Murder" (Col.)	2,600	"Parole Girl" (Col.)	2,200		
Denver	2,500	25c-50c	"Hold Your Man" (MGM)	5,000	"College Humor" (Para.)	6,000	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man"	5,000
Orpheum	2,600	25c-40c	"The Mayor of Hell" (W. B.)	5,500	"I Loved You Wednesday" (Fox)	5,200		
Paramount	2,000	25c-40c	"Whoopee" (U.A.)	2,500	"The Barbarian" (MGM)	2,000	High 1-10 "Hell's Angels"	22,000
							Low 7-6-33 "The Barbarian"	2,000
Detroit								
Fisher	2,700	15c-40c	"Disgraced" (Para.)	6,700	"Gambling Ship" (Para.) and "King of Jazz" (U.)	7,200		
Fox	5,100	15c-40c	"It's Great To Be Alive" (Fox)	15,200	"I Loved You Wednesday" (Fox)	15,400		
Michigan	4,000	25c-50c	"Midnight Mary" (MGM) and Carnera-Sharkey Fight Pictures	12,300	"Jennie Gerhardt" (Para.)	8,100		
State	3,000	25c-50c	"Gold Diggers of 1933" (W.B.) (2nd week)	11,400	"Gold Diggers of 1933" (W. B.) (1st week)	13,300		
United Artists	2,000	25c-50c	"Samarang" (U. A.) and "Whoopee" (U. A.)	5,100	"Hold Your Man" (MGM) (2nd week)	4,300		
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.) (6th week)	19,993	"Gold Diggers of 1933" (W.B.) (5th week)	24,017	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-40c	"The Silk Express" (W. B.)	11,500	"The Mayor of Hell" (W.B.)	13,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

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WARREN WILLIAM

with a Star-Spangled Cast

MAY ROBSON — GUY KIBBEE

Glenda Farrell — Ned Sparks — Jean Parker — Walter Connolly

Barry Norton — Nat Pendleton

Story by Damon Runyon

Screen Play by Robert Riskin

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Indianapolis							
Apollo	1,100	25c-40c	"Bed of Roses" (Radio)	2,500	"Best of Enemies" (Fox)	3,000	High 6-13 "Daddy Long Legs" 10,000 Low 7-15-33 "Bed of Roses" 2,500
Circle	2,800	25c-40c	"Gold Diggers of 1933" (W. B.) (2nd week)	8,500	"Gold Diggers of 1933" (W. B.) (1st week)	11,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Lyric	2,000	25c-40c	"Jennie Gerhardt" (Para.)	4,000	"Arizona to Broadway" (Fox)	4,000	
Palace	2,800	25c-40c	"Made on Broadway" (MGM)	4,500	"Hold Your Man" (MGM)	5,000	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Professional Sweetheart" (Radio) (stage show) (25c-50c)	14,000	"Melody Cruise" (Radio)	4,500	High 1-9-32 "Peach o' Reno" 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"Hold Your Man" (MGM) (7 days and Sat. midnite show)	16,000	"When Ladies Meet" (MGM) (7 days and Sat. midnite show)	15,000	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-40c	"College Humor" (Para.) (2nd week-6 days and Sat. midnite show)	5,000	"College Humor" (Para.) (1st week-7 days and Sat. midnite show)	9,300	High 2-27-32 "Shanghai Express" 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"Best of Enemies" (Fox)	2,500	"The Little Giant" (F. N.)	3,500	High 1-10 "Girl of the Golden West" 8,000 Low 7-1-33 "Lilly Turner" 1,600
Los Angeles							
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (13th week)	2,500	"Be Mine Tonight" (U.) (12th week)	2,600	
Loew's State	2,416	25c-40c	"When Ladies Meet" (MGM)	21,638	"I Loved You Wednesday" (Fox)	17,713	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"Gambling Ship" (Para.)	18,000	"Jennie Gerhardt" (Para.)	16,200	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"What Price Innocence?" (Col.)	7,100	"Cocktail Hour" (Col.)	6,000	
Tower	900	25c-40c	"Hallelujah, I'm a Bum" (U.A.)	3,500	"Secrets" (U. A.)	5,284	
W. B. Downtown	3,400	25c-40c	"The Silk Express" (W. B.)	10,200	"The Mayor of Hell" (W. B.) (3rd week)	11,500	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
Minneapolis							
Century	1,640	25c-40c	"Hold Me Tight" (Fox)	4,200	"Midnight Mary" (MGM)	4,000	
Lyric	1,238	25c-40c	"The Mayor of Hell" (W. B.)	1,500	"The Girl in 419" (Para.)	1,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-40c	"Cocktail Hour" (Col.) and Carnera-Sharkey Fight Pictures	6,500	"What Price Innocence?" (Col.)	4,500	
State	2,300	25c-55c	"Gold Diggers of 1933" (W. B.)	6,500	"Hell Below" (MGM)	5,500	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (13th week)	1,000	"Be Mine Tonight" (U.) (12th week)	1,000	
Montreal							
Capitol	2,547	25c-60c	"The Silver Cord" (Radio) and "Professional Sweetheart" (Radio)	7,500	"Reunion in Vienna" (MGM) and "The Nuisance" (MGM)	7,500	High 1-10 "Just Imagine" 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" 7,500
Imperial	1,914	25c-60c	"Claire de Lune" (French)	1,800	"Les Bleus de l'Amour" (French)	1,500	High 1-17 "Office Wife" 10,000 Low 7-7-33 "Les Bleus de l'Amour" 1,500
Loew's	3,115	25c-65c	"Hold Me Tight" (Fox) and "I Love That Man" (Para.)	8,500	"Peg O' My Heart" (MGM) and "Picture Snatcher" (W. B.)	9,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-14-33 "Hold Me Tight" and "I Love That Man" 8,500
Palace	2,600	25c-75c	"Gold Diggers of 1933" (W. B.)	11,500	"When Ladies Meet" (MGM)	9,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Good Companions" (British) and "King of the Ritz" (British) (2nd week)	5,500	"Good Companions" (British) and "King of the Ritz" (British) (1st week)	6,500	High 4-1 "City Lights" 22,500 Low 6-30-33 "Ann Carver's Profession" and "Soldiers of the Storm" 6,000
New York							
Cameo	549	25c-40c	"What Price Innocence?" (Col.) (3rd week)	1,500	"What Price Innocence?" (Col.) (2nd week)	2,250	
Capitol	4,700	35c-$1.65	"Hold Your Man" (MGM) (2nd week)	31,381	"Hold Your Man" (MGM) (1st week)	46,182	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.) (3rd week)	15,496	"Gold Diggers of 1933" (W. B.) (2nd week)	18,788	
Mayfair	2,300	35c-85c	"The Sphinx" (Monogram) (9 days)	10,114	"The Silk Express" (W. B.) (8 days)	8,370	High 12-12 "Frankenstein" 53,800 Low 5-31-33 "When Strangers Marry" 4,900
Palace	2,500	25c-75c	"Melody Cruise" (Radio)	8,750	"I Loved You Wednesday" (Fox)	13,100	
Paramount	3,700	35c-99c	"I Love That Man" (Para.)	19,260	"College Humor" (Para.) (2nd week)	25,080	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"Made on Broadway" (MGM)	9,800	"The Woman I Stole" (Col.) (10 days)	11,500	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	35c-85c	"Samarang" (U. A.) (2nd week)	11,500	"Samarang" (U. A.) (1st week)	18,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Private Detective 62" (W. B.)	68,034	"Bed of Roses" (Radio)	61,240	
RKO Roxy	3,700	25c-55c	"Ann Carver's Profession" (Col.) (4 days) "Cocktail Hour" (Col.) (3 days)	8,672	"I Loved You Wednesday" (Fox) (4 days) "The Big Cage" (U.) (3 days)	13,534	
Roxy	6,200	25c-55c	"It's Great To Be Alive" (Fox)	17,005	"Tomorrow at Seven" (Radio)	20,350	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"The Mayor of Hell" (W. B.) (2nd week)	14,895	"The Mayor of Hell" (W. B.) (1st week)	19,033	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012

One of the world's great stories comes to the star who can make it live . . . MARLENE DIETRICH in "THE SONG OF SONGS." A Rouben Mamoulian Production with Brian Aherne, Lionel Atwill, Alison Skipworth.

A Paramount Picture.

Paramount Pictures

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Song of the Eagle" (Para.)	2,800	"Jennie Gerhardt" (Para.)	3,000	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"Hold Your Man" (MGM)	4,000	"International House" (Para.)	6,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"What Price Innocence?" (Col.)	3,000	"Best of Enemies" (Fox) (4 days)	1,100	High 1-24 "Under Suspicion"	7,200
					"It's Great to Be Alive" (Fox) (3 days)	900	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Victoria	900	10c-35c	"Life of Jimmy Dolan" (W. B.) (3 days)	800	"Supernatural" (Para.) (4 days)	800		
Omaha								
Orpheum	3,000	25c-40c	"Private Detective 62" (W.B.) and "Lilly Turner" (F. N.)	8,500	"I Cover the Waterfront" (U. A.) and "It's Great to Be Alive" (Fox)	9,000	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Hold Your Man" (MGM)	7,000	"College Humor" (Para.)	7,750	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Zoo in Budapest" (Fox) and "King of Jazz" (U.) (25c-35c)	5,850	"Looking Forward" (MGM) and "Best of Enemies" (Fox)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,300	40c-65c	"Be Mine Tonight" (U.) (3rd week-6 days)	3,800	"Be Mine Tonight" (U.) (2nd week-6 days)	6,000		
Arcadia	600	25c-50c	"Perfect Understanding" (U.A.) (6 days)	2,100	"Reunion in Vienna" (MGM) (6 days)	2,800	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-65c	"When Ladies Meet" (MGM) (9 days)	19,000	"Jennie Gerhardt" (Para.) (6 days)	10,500		
Earle	2,000	40c-65c	"The Nuisance" (MGM) (6 days)	10,500	"Heroes for Sale" (F. N.) (6 days)	11,000	High 1-5-33 "Breach of Promise"	29,000
							Low 7-13-33 "The Nuisance"	10,500
Fox	3,000	35c-75c	"Laughing at Life" (Mascot) (6 days)	14,000	"Arizona to Broadway" (Fox) (6 days)	20,000	High 2-7 "Man Who Came Back"	40,000
							Low 7-13-33 "Laughing at Life"	14,000
Karlton	1,000	30c-50c	"Gold Diggers of Broadway" (W. B.) (9 days)	7,000	"Cocktail Hour" (Col.) (6 days)	2,800	High 5-2 "City Lights"	8,000
							Low 6-22-33 "The Woman I Stole"	2,500
Stanley	3,700	40c-65c	"The Eagle and the Hawk" (Para.) (6 days)	9,500	"Gold Diggers of 1933" (W.B.) (4th week-6 days)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"I Love That Man" (Para.) (5 days)	4,500	"The Mayor of Hell" (W. B.) (6 days)	7,000	High 3-21 "Last Parade"	16,500
							Low 7-13-33 "I Love That Man"	4,500
Portland, Ore.								
Blue Mouse	669	25c	"Be Mine Tonight" (U.) (2nd week)	1,800	"Be Mine Tonight" (U.) (1st week)	2,000		
Broadway	1,912	25c-40c	"College Humor" (Para.)	6,800	"The Nuisance" (MGM)	6,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Hold Me Tight" (Fox) (25c)	3,600	"Bondage" (Fox)	1,800		
Music Box	3,000	25c-50c	"Gold Diggers of 1933" (W. B.) (2nd week)	6,000	"Gold Diggers of 1933" (W.B.) (1st week)	12,000		
Oriental	2,040	25c-35c	"Tomorrow at Seven" (Radio) and "India Speaks" (Radio)	2,300	"The Silver Cord" (Radio)	2,000		
United Artists	945	25c-40c	"Hold Your Man" (MGM)	5,500	"The Warrior's Husband" (Fox)	4,000	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
El Capitan	2,900	10c-35c	"Rasputin and the Empress" (MGM)	10,000	"Today We Live" (MGM)	11,000	High 8-15 "Daddy Long Legs"	16,750
							Low 7-14-33 "Rasputin and the Empress"	10,000
Fox	4,600	10c-35c	"Vampire Bat" (Majestic)	9,000	"Soldiers of the Storm" (Col.) and "Forgotten" (Chesterfield)	9,700	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"Professional Sweetheart" (Radio)	23,000	"Cocktail Hour" (Col.) and "Carnera-Sharkey Fight" (Sportfilms)	14,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Reunion in Vienna" (MGM)	13,000	"Jennie Gerhardt" (Para.)	11,000	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"Private Detective 62" (W. B.) and "Life of Jimmy Dolan" (W.B.)	7,500	"The Nuisance" (MGM) and "I Love That Man" (Para.)	9,000		
United Artists	1,200	25c-50c	"Perfect Understanding" (U. A.)	5,500	"King of Jazz" (U.)	6,000		
Warfield	2,700	35c-90c	"Hold Your Man" (MGM)	17,500	"Baby Face" (W. B.)	13,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Life of Jimmy Dolan" (W. B.)	4,000	"I Cover the Waterfront" (U.A.)	3,750		
Fifth Avenue	2,750	25c-55c	"The Nuisance" (MGM)	7,500	"International House" (Para.)	7,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Parole Girl" (Col.)	3,500	"Hidden Gold" (U.)	3,500	High 1-10 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-50c	"Gold Diggers of 1933" (W. B.) (2nd week)	5,500	"Gold Diggers of 1933" (W. B.) (1st week)	7,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Midnight Mary" (MGM) and "It's Great To Be Alive" (Fox) (5 days)	3,500	"Jennie Gerhardt" (Para.) and "Hold Me Tight" (Fox)	5,750	High 1-10 "Paid"	18,000
							Low 6-24-33 "Made on Broadway"	4,500
Roxy	2,275	25c-50c	"Circus Queen Murder" (Col.)	6,000	"King of Jazz" (U.)	6,500		
Washington								
Columbia	1,232	25c-40c	"It's Great To Be Alive" (Fox)	28,000	"The Constant Woman" (World Wide)	3,250		
Earle	2,323	25c-66c	"Jennie Gerhardt" (Para.)	14,500	"Heroes for Sale" (F. N.)	12,500		
Fox	3,434	25c-66c	"Hold Me Tight" (Fox)	21,000	"Midnight Mary" (MGM)	22,000		
Loew's Palace	2,363	35c-55c	"Hold Your Man" (MGM) (2nd week)	7,500	"Hold Your Man" (MGM) (1st week)	13,200		
Metropolitan	1,600	25c-55c	"Forgotten Men" (Jewel)	6,500	"Gold Diggers of 1933" (W.B.) (3rd week)	3,000		
RKO Keith's	1,832	25c-55c	"Bed of Roses" (Radio)	7,200	"What Price Innocence?" (Col.)	4,200		

Monogram THANKS the N.Y. Critics for their Reviews on "THE SPHINX"

NEW YORK EVENING JOURNAL * *

'THE SPHINX'

Deaf Mute Who 'Talks' Glibly Proves Fascinating Slayer;

By ROSE PELSWICK.

Once again, this week at the Mayfair Theatre, Lionel Atwill impersonates a suave murderer. That's not giving away the plot, because Atwill has played so many maniacs, human vampires and diabolic scientists on the screen that his mere presence in a mystery film argues he's responsible for whatever deviltry's going on. This time he appears in the title role of a piece called "The Sphinx." And "The Sphinx" is a gentlemanly killer who amuses himself by strangling, of all people, stockbrokers.

ROSE PELSWICK.

You'll find "The Sphinx" a better than average melodrama. Suspense is sustained so adroitly that even though you know *who* did the murdering, you're kept on edge wondering *how* it was done. The solution isn't as ingenious as it might have been, but any detective story writer or director who can accomplish the feat of holding the attention of his audience until the end, is accomplishing something.

The picture opens with a shot of Atwill leaving the office of a stockbroker late at night. At the elevators of the deserted building he stops the janitor and asks him for a match. Then he asks him for the time. The janitor, disturbed by this late visitor, peeps into the stockbroker's office and finds the tenant strangled. The police arrest Atwill, known here as Jerome Breen, and Breen goes to trial. But he's acquitted because, even though the janitor swears he was the man who talked to him, several reputable physicians swear that Breen has been deaf and dumb since birth.

Cute?

Deaf Mute 'Talks'

A bright young newspaper reporter thereupon sets out to unravel the mystery. Twice more Breen strangles people; and the police are helpless because each time the deaf mute is identified as the murderer by the witnesses who assert he asked them for a match and the time of the day. And the problem isn't solved until a police inspector stumbles on a clue while playing the piano.

A good cast was assigned to the picture, for which Director Phil Rosen can take several bows. Theodore Newton is excellent as the bright young reporter and Sheila Terry, who has a very pleasant voice, is the romantic interest. Good performances are contributed also by Atwill; by Paul Hurst, as the piano-playing policeman; Lucien Prival, as Atwill's nefarious assistant; the gesticulating Luis Alberni, and Robert Ellis. An outstanding bit in the film occurs when Atwill, after murdering a young stockbroker's clerk, suddenly turns to his victim's mother and coolly asks her the time. That scene ought to make you clutch the arm of the person sitting next to you.

Mae West's Dance

DAILY NEWS

MURDER RAMPAGE AT THE MAYFAIR

By KATE CAMERON.

"The Sphinx," a Monogram production, directed by Phil Rosen and presented at the Mayfair Theatre.

★ ★

THE CAST

Jerome Breen.....Lionel Atwill	Jenks .....Lucien Prival
Jerry Crane.....Sheila Terry	Dave Werner.....Paul Fix
Jack Burton.....Theodore Newton	Mrs. Werner.....Lillian Leighton
Terrence Hogan.....Paul Hurst	Curran .....Hooper Atchley
Bacigalupi .....Luis Alberni	Prosecutor .....Wilfred Lucas
Inspector Riley.....Robert Ellis	Casey .....George Hayes

Lionel Atwill in the title role of "The Sphinx" is committing murder by the wholesale at the Mayfair Theatre this week. He is going about his job smoothly and suavely, and as though he heartily enjoyed his work. Atwill is good at this sort of role because even in as artificial a story as this he is able to be suggestively menacing; so menacing, indeed, that one sits on the edge of the seat while waiting for the police to catch him.

There is no mystery, as far as the audience is concerned, about the murderer, but there is a mystery in the clue that leads the police to him. The suspense of the picture is in the frantic efforts of the police

Sheila Terry and Lionel Atwill have important roles in "The Sphinx," the Mayfair's new screen attraction. Others in the cast are Theodore Newton and Robert Ellis.

and a nice young reporter, Jack Burton, to uncover the clue that will convict the man they are sure committed the crimes before he has a chance to knock off any more victims.

"Sphinx" Is Satisfying Thrill Film

Lionel Atwill Makes Splendid Villain in the Mayfair's Show.

By WILLIAM BOEHNEL.

IF you haven't caught up on your weekly quota of mystery films drop in at the Mayfair and see "The Sphinx," a sufficiently light and shivery little picture, and you will be ahead of the game. In it Lionel Atwill, without whom a mystery picture is no mystery picture at all—or maybe it is—is deaf and dumb for the most part, and the young lady who gets gagged and bound to the chair is the striking and talented Sheila Terry instead of Fay Wray.

This picture of queer goings on concerns a series of mysterious murders, all of which have been committed in the same fashion. The victim is strangled, and as the suspected culprit leaves the scene of the crime he makes it a point to ask someone in the immediate vicinity what the exact time is.

Defense in Dumbness.

When this suspected culprit—he is none other than the wealthy philanthropist, Jerome Breen—is brought to trial it is proven that he is deaf and dumb and that the witnesses brought to testify against him must be suffering from hallucination. For, as the defense lawyer asks, if Breen is suffering from a congenital malady, how could he possibly ask the time even if he were at the scene of the crime.

At any rate, Jack Burton, a young reporter on the Chronicle, who is in love with Jerry Crane, the society editor, suspects Breen even though Jerry praises him (Breen) in her daily column and tells the world that Breen is so gentle and good he is incapable of harming anyone.

However, when a young clerk in Breen's brokerage house is murdered, Inspector Riley visits Breen with young Burton and thinks that he has discovered a clew. That night Riley is murdered, the moral of which is probably not to get too inquisitive when fanatical killers are running around loose.

Too Much Murder.

Breen might have got away with his orgy of murders—it is breaking no confidence to tell you that Breen is the guilty culprit—if he hadn't decided to make pretty Jerry Crane one of his victims after she discovered his secret. That is too much for young Burton, who, with the aid of a none too intelligent detective, tricks Breen into a confession.

Mr. Atwill plays the title role with adroitness and finish and Theodore Newton does right well as the young reporter. As the society editor Miss Terry has a chance to show that in addition to possessing good looks she is also a capable actress. Indeed, here is a young lady who has everything—beauty, charm, personality, ability—for a successful movie career, and she should go far in the audible cinema.

And, in conclusion, "The Sphinx" is an entertaining, although by no means exceptional, little thriller.

Thursday, July 6, 1933 DAILY MIRROR

MOVIE NEWS . . . . . .

MURDERER STALKS AT THE MAYFAIR

Lionel Atwill's Killings Show Usual Skill in "The Sphinx"

By BLAND JOHANESON.

"The Sphinx" at the Mayfair. Killer Atwill at large in a fairly entertaining thriller. A Monogram picture, directed by Phil Rosen.

THE CAST:

Jerome Breen.....Lionel Atwill	
Jerry Crane.....Sheila Terry	
Jack Burton.....Theodore Newton	
Terrence Hofan.....Paul Hurst	
Bacigalupi .....Luis Alberni	
Inspector Riley.....Robert Ellis	
Jenks .....Lucien Prival	
Dave Werner.....Paul Fix	
Mrs. Werner.....Lillian Leighton	
Curran .....Hooper Atchley	
Prosecutor .....Wilfred Lucas	
Casey .....George Hayes	

Old "Doctor X" Lionel Atwill is back in another murder mystery. This time he is seen as old Jerome Breen, an engaging philanthropist and heart-broken, who prowls about strangling people who stumble on "his secret." It is his secret which provides the suspense in "The Sphinx." Mr. Breen, a deaf-mute without a doubt, speaks clearly and distinctly to any accidental witness to his crime. Thus he confounds judges and jurors, embarrasses policemen and escapes punishment for his crimes.

ENTER THE WOMAN

Old Breen's "secret" remains one until he becomes interested in a woman. She is a sob sister and society editor who champions him stoutchly through his murder

One OF A SERIES OF MONOGRAM HITS

"OLIVER TWIST"
"PHANTOM BROADCAST"
"BLACK BEAUTY"
"THE RETURN OF CASEY JONES"
"THE SPHINX"
"THE AVENGER"

6 IN A ROW

MONOGRAM PICTURES

37 EXCHANGES TO SERVE YOU!

JENKINS' COLYUM

Neligh, Neb.

Dear Herald:

Nebraska is happy. The wrinkles have smoothed out of the foreheads of farmers and business men, corn has jumped in price from a low of 9 cents per bushel to a high of 40 cents and last week the state was soaked with a three-inch rain and the catfish have started up the Elkhorn river and everything is lovely. *Hip Hurrah.*

Our wife's sweetcorn field, consisting of 36 hills, has begun to tassel and the stalks will soon be shooting for ears, and we hope they don't miss, for we'd sooner gnaw sweetcorn off of a cob than to make a birdie on a 5 par hole.

Yes sir, Nebraska is all right. The corn makes so much noise growing of nights that we have to sleep with mufflers on our ears.

Since that three-inch rain came you ought to see the smiles on these exhibitors' faces. One exhibitor smiled so hard that he got lockjaw and another one had to have his face lifted. There is nothing that can gum up the works out here now. Nebraska has placed the crown upon the brow of Old King Corn and said, "Go to it, old boy, we're for you 100 per cent." The only thing we don't like about it is that it's toodamhot to write colyums and play golf.

▽

If you should see "Baby Face" billed in front of a theatre what kind of a picture would you say it was? Well, you'd be wrong, it isn't that kind of a picture at all. It's very much different. But don't let the name worry you—they had to give it some kind of a name—but go in and see it, for Barbara Stanwyck gives a very acceptable performance in a story that hasn't seen a barber shop in twenty years, but it was treated a little different from the average, and they made a very creditable picture of it, but they should have named it "From One Man to Another."

▽

One Hollywood writer has worked herself into a lather fearing that a pending divorce action between a couple of prominent stars will throw the public into a panic and bring on a public calamity. Nothing of that kind is going to happen. The public has become so accustomed to star divorces that it is no longer news, but when a star has a baby out there it is entitled to front page space. That's *news.* Not only that, but the mother is advanced in public esteem a hundred per cent. If you don't think so, ask any mother in the country. And Dad has some old fashion notions about it himself.

▽

It begins to look now like the exhibitors were going to be considered as one of the branches of this industry. The current issue of *Hollywood Herald* carries some very important news for the exhibitors. One item is that Will Hays is going to hold a conference with the producers, but that isn't the news, he's been doing that for the last ten years. The *news* is that the *Academy*—whatever that is, out in Hollywood—is going to throw in with the exhibitors and see that they get a break.

The Academy has prepared a questionnaire to be sent to all exhibitors in an effort to get their viewpoint on certain matters that have been a bone of contention ever since "Broncho Billy" used to kill 'em by the dozen, and that was some time back.

Question No. 3 has reference to the Block Booking system, and asks, "Is Block Booking advantageous or disadvantageous to the industry and also, to what extent, if at all, does it limit the exhibitor's ability to select programs which in his judgment are attractive to his patrons."

Unless the exhibitors answer that question very differently from the way they have talked to us, we believe ninety-nine out of every hundred will say *yes,* and yell it pretty loud. If they would enlarge upon their answers they would no doubt say that the Block Booking system is without equity in theory and vicious in practice, that to bind an exhibitor to play an entire group of pictures, regardless of merit, is a departure from the business ethics of any other line of business in the world, and the system was inaugurated for the sole purpose of requiring exhibitors to pay for the mistakes of the producers.

No automobile company can force an inferior and makeshift car on the public. No sugar refining company can find a market for an inferior brand of sugar. No woolen mill can put "shoddy" in their goods and sell it for woolen, so why should the public protect the producers in making an inferior product?

We believe the exhibitors will give that Academy a vote of thanks for their interest in their behalf, for it is the only constructive body that has given them as much as the once-over.

In question No. 6 in this questionnaire they ask, "To what extent will the return to normal theatre business depend on changes in the quality or type of pictures—can you state generally the direction in which such changes should be sought"? We don't believe there is an exhibitor in the country who will stutter when he answers that question, and we anticipate his answer to be "In the direction of *wholesome stories and clean pictures.*"

We hope you exhibitors will give answer to all these questions and thus get your grievances before a tribunal that will mean something to you. It's the first real chance you have ever had. Don't overlook it.

▽

We have been told that if you drink beer it will make you fat. As for ourself, we'd sooner chance beans and sowbelly reinforced with plenty of huckleberry pie. However—

If drinking beer will make you fat
And getting fat is what you fear,
Our advice to you is simply that
You drink water and lay off of beer.

▽

It's 100 in the shade right now. That's what they call good corn weather, but right now our mind wanders to the mountains, but that's all there is about us that wanders, just our mind, the rest of us has to stick here on the job, but until it gets cooler, *auf wieder sehen.*

COL. J. C. JENKINS,
The Herald's Vagabond Colyumnist

SIGNED...

Allied

Dorothy Mackaill, Regis Toomey, Dorothy Li Baire, Alan Hale, Will and Gladys Ahearn, Esther Muir, Harvey Clark, Mary Kornman, Viva Tattersall, Fred Malatesta, Mae Busch, Al Hill, Michael Visaroff, Brooks Benedict, Franklin Parker, Larry McGrath and Jimmy Aubrey in "Red Kisses," Phil Rosen directing.

▽

Chesterfield

Henry Kolker, Jane Keckley, Wilfred Lucas, Rochelle Hudson, Marian Marsh, Betty Compson, Donald Dilloway and J. Carroll Naish cast for "Notorious But Nice." . . . Frank Strayer signed to direct eight Invincible productions. . . .

▽

Columbia

Ralph B. Staub to direct George Sidney and Charlie Murray in series of two-reelers. . . . Lew Levenson given new writing contract. . . . Wallace Ford and Donald Cook join "Goin' to Town." . . . Harold Huber, Jack Long, Wallis Clark, Ward Bond and Edwin Maxwell engaged for "Police Car 17." . . . Jack Holt assigned to "World's Fair," Albert Rogell to direct. . . .

▽

Fox

Sid Silvers, Charles Butterworth, Harry Langdon, Susan Fleming, Barbara Weeks, Adrian Rosaly, Irene Ware, Irene Bentley and Henry Travers added to "My Weakness." . . . Maude Edburne, Albert Conti and William von Brincken join "Shanghai Madness." . . . Henry King to direct "The House of Connolly." . . . Sammy Lee will direct ensemble of "My Weakness." . . . Philip Merivale cast for "As Husbands Go" (Jesse L. Lasky). . . . Benita Hume signed for "The Worst Woman in Paris." . . .

▽

MGM

Jean Hersholt, Beulah Bondi and George Coulouris added to "The Late Christopher Bean." . . . Una Merkel, May Robson, Frank Morgan, Alice Brady, Maureen O'Sullivan and Franchot Tone join "Stage Mother." . . . Madge Evans, Otto Kruger, Una Merkel, Eddie Nugent, Phillips Holmes, May Robson, Florine McKinney and Louise Closser Hale cast for "Beauty Parlor," Richard Boleslavsky directing. . . . Warner Baxter borrowed from Fox and Myrna Loy assigned to "Penthouse."

▽

Paramount

Ida Lupino awarded player contract. . . . Elliott Nugent directing and acting in "Three Cornered Moon" (B. P. Schulberg). . . . Jack LaRue and Esther Ralston joins "To the Last Man." . . . Charles Laughton assigned to "Alice in Wonderland." . . . Richard Wallace signed to direct "Eight Girls in a Boat" (Charles R. Rogers). . . . Louis Calhern and Verna Hillie added to "Duck Soup." . . . Edward Arnold chosen for "I'm No Angel." . . . Ned Sparks, Grace Bradley, Kitty Kelly and Lilyan Tashman cast for "Too Much Harmony." . . .

▽

RKO Radio

Wynne Gibson given new contract. . . . Worthington Miner to be dialogue director for Constance Bennett's next picture. . . . Anders Von Haden, Harry Gribbon, Brooks Benedict, Bud Jamieson, James Morton and Lila Leslie cast for Clark and McCullough's next comedy. . . . Pert Kelton assigned to "Flying Down to Rio." . . . Douglas Montgomery joins "Little Women." . . .

▽

Herman Ross

Natalie Browning, Jacob Ben Ami, M. B. Samuylow, Abraham Teitelbaum and Benjamin Adler signed for "The Wandering Jew," George Roland directing. . . .

▽

United Artists

Phillips Holmes selected for "Nana." . . . Gloria Stuart joins "Roman Scandals." . . . Fay Wray added to "The Bowery" (20th Century). . . . Constance Bennett in "Moulin Rouge." Al Dubin and Harry Warren sign to write songs and dance numbers. . . .

▽

Universal

Louise Fazenda, Raymond Hatton, Bert Roach, Oliver Cooper and Wally Howe in "Nature in the Rough," W. P. Hackney directing. . . . June Knight, Lillian Roth, Joan Marsh and Lilian Bond assigned to "Take a Chance." . . . Reginald Denny engaged for "Only Yesterday." . . . Margaret Sullivan and Alice White join "The Good Red Bricks," Harry Pollard to direct. . . .

▽

Warner-First National

Anna Q. Nilsson and Mary Astor in "The World Changes." . . . Otto Kruger signs for "Ever in My Heart." . . . Henry O'Neill added to "I Loved a Woman." . . . Joan Blondell cast for "Havana Widows." . . . Pat O'Brien and Ann Dvorak in "The Football Coach." . . . Dick Powell succeeds Stanley Smith and Patricia Ellis is added to "Footlight Parade." . . .

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray—good program picture with a powerful draw. I have found out who the True Story readers are by playing this. They say it does not follow the story but the picture is so good that all were pleased. The print was oily which made it appear to be out of focus. Running time, 65 minutes. Played June 22-23.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—Advertised this as taken from True Story Magazine. All the True Story Book fans came in to see it and thus our Sunday and Monday gross was away above average, and all patrons reported a good show. Thanks, Columbia, we can use some more too! Running time, 67 minutes. Played July 2-3.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Here is a real melodrama for you. The title may handicap it. Many may confuse it with Williamson's "Beneath the Sea." This has thrills, surprises, novelty, romance. Go after it in a big way. A real picture for the whole family. Business a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—A picture with a good plot which was well acted by both Stanwyck and Asther. The public enjoyed it very much; however, it did not increase my box office receipts. Running time, 89 minutes. Played June 25-26-27.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Business above average and little better than average story. Seemed to please nearly all.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DECEPTION: Leo Carrillo, Barbara Weeks—Movie patrons will more than get their money's worth seeing this. The romance part of it will satisfy the romantically inclined and the exhibition of wrestling will more than satisfy the action fan. You can make quite a fuss about it, bring them in, the picture will satisfy. A real cool Sunday brought some extra business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NO MORE ORCHIDS: Carole Lombard—A high class love story, the type where the rich girl does all the wooing. I wish that they could have found another way of solving the lovers' difficulties than by having the girl's father commit suicide. No doubt they wanted to show the great love of the father who wanted to insure his daughter's happiness, but most patrons would have liked it better if another way had been found. Regular hot weather business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RIDIN' FOR JUSTICE: Buck Jones—Seemed like the usual western to me but business was light at every show. Played June 30-July 1.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—A good action picture, the airplane stunts are good, the acting is very good and this picture gave extra good satisfaction and drew average business for us. Will make a fine Saturday night show where they do not go for westerns. Running time, 65 minutes. Played July 7.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—A good, clean picture with lots of action and a good story. Pleased my patrons. Running time, 65 minutes. Played July 5.—Earle Eveland, Opera House, McConnelsville, Ohio. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Only a program picture with very little drawing power. If you play this one day, on bargain day, you will come out but by all means do not play it over one day. Running time, 67 minutes. Played July 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SUNDOWN RIDER, THE: Buck Jones—Good western. Drew better than usual for westerns. Played July 8.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SUNDOWN RIDER, THE: Buck Jones—Buck Jones is extra good in this one and the Saturday night western crowd thought it a great show. Drew little better than average business. Running time, 60 minutes. Played July 8.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TEXAS CYCLONE: Tim McCoy—A cowboy tale with speed and interest that pleased even those who like neither McCoy nor westerns. Played June 23-24.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Picture pleased everybody and did nice summer business. Played June 24-25-26.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

WHEN STRANGERS MARRY: Jack Holt—I did not see this but it pleased a nice Saturday night audience. Played July 31.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WOMAN I STOLE, THE: Jack Holt—Very disappointing. Didn't do near the business I thought it would. Story a little weak. Didn't seem to please.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

First Division

BIG DRIVE, THE: A poor draw but the picture had some good shots in it. I looked for more ex-service men in it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Very good story that drew above average business. Acting by Barthelmess, Bette Davis and Dorothy Jordan very good. If you haven't played it by all means do so.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—Here's one that will get the business and please. Played in awful hot weather. Business very good.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—Excellent picture which pleased 100%. Splendid recording and photography. They went out of their way to tell me this was good. Running time, 75 minutes. Played June 25-26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ELMER THE GREAT: Joe E. Brown—A knockout for laughs. Good clean fun that will earn you more good will than free storage for homeless mother-in-laws. Running time, 70 minutes. Played July 4.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

ELMER THE GREAT: Joe E. Brown—A nice show for any theatre. Especially good for Friday-Saturday.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ELMER THE GREAT: Joe E. Brown—By all means play this before baseball season is over and use the trailer. This picture is a box office natural and it pleases well. Played June 27-28.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—For some unknown reason it did not click for us. Those that saw it seemed to be pleased.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—Good picture of the historical type but fell flat at the box office. Hardly got film rental.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SILVER DOLLAR: Edward G. Robinson, Bebe Daniels, Aline MacMahon—Very fine in every way. Fourth run in our section and still a nice draw. Robinson is marvelous, but has he ever made a poor picture? Daniels and MacMahon give grand performances. Another real honest-to-gosh picture from Warners-First National. A happier ending would have pleased more patrons but for once the master minds of Hollywood stuck to historical facts. Being a saga of our sister state, Colorado, this picture struck pretty close to home. Running time, 78 minutes. Played July 2-3-4.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

SILVER DOLLAR: Edward G. Robinson, Bebe Daniels, Aline MacMahon—Picture pronounced excellent by the higher-class thinking patrons, but the average level of our audiences is below that and many thought the picture dry, just as a biography is dry reading to the fellow who likes lively fiction. Business below the average of any action picture. It was whipped by "70,000 Witnesses," "Night of June 13," "War Correspondent" and the business on "You Said a Mouthful" looked like a landslide compared to "Silver Dollar." Played June 25-27.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

TIGER SHARK: Edward G. Robinson, Richard Arlen, Zita Johann—A very exciting picture. The fishing scenes were educational. All three actors gave an excellent performance. Running time, 80 minutes. Played July 2-3-4.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

Fox

ADORABLE: Janet Gaynor—A delightful picture from all angles; singing, music and story. Box office not so much, but anyway, it's a pleasure to run a picture for which we do not have to apologize. Played July 2-3.—P. G. Estee, S. T. Theatre, Parker, S.D. Small town patronage.

ADORABLE: Janet Gaynor, Henry Garat—I am happy to be able to at last report a Fox picture favorably. This picture did considerably above average business. No big lot of favorable comment.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ADORABLE: Janet Gaynor—Poorest Gaynor picture I have played. Too much mythical kingdom stuff. Running time, 80 minutes. Played July 6-7.—Earle Eveland, Opera House, McConnelsville, Ohio. Small town patronage.

ADORABLE: Janet Gaynor, Henry Garat—Poorest picture Miss Gaynor has ever played in. Plenty of money spent on the production, lavish, but not much story. Not much romance. Several asked why they put these foreigners in pictures. Garat did not click; however, his singing was good, but talking killed picture in part. They want Gaynor and Farrell with their usual type of story. Played July 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BONDAGE: Dorothy Jordan, Alexander Kirkland—It takes a lot of crust to meet your customers after poking a thing like this down their throats.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CHEATERS AT PLAY: Thomas Meighan—Old but good. Had it paid for and ran as an owl show. Seemed to please and at least no kicks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter, Mimi Jordan—Rather disappointing. Baxter is showing his age. We hope Miriam Jordan has snapped out of it since she changed her name. Herbert Mundin, as the cockney butler, saves the show. Not by any means a poor picture but we hate to see Baxter given such poor breaks as Fox has handed him recently. Running time, 73 minutes. Played June 21-22.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

DANGEROUSLY YOURS: Miriam Jordan, Warner Baxter—Pleasing. Receipts lowest of year. Played June 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FACE IN THE SKY: Spencer Tracy, Stuart Erwin, Marian Nixon—Here's a dandy program picture

that should please any audience most anywhere. Failed to draw here on account of title and prominence of stars. Played June 19-20.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—Ran this for Saturday afternoon matinee and the adult patronage liked it. Not so interesting for kiddies. Spencer Tracy and Marian Nixon are liked here. Running time, 77 minutes. Played July 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—A program feature, but satisfying, except as to gross receipts the picture should have done better, it deserved to. Not to mention what we deserve. It is a nice, clean little picture, good for the whole family. Played July 2-3.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

GOLDEN WEST, THE: George O'Brien—Extra good western story by Zane Grey. Drew extra well and made money for me. Zane Grey stories always do good here.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HANDLE WITH CARE: Boots Mallory, James Dunn—A picture for the whole family. It pleases old and young alike. The kid, Buster Phelps, is great. It's clean and should please all classes.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

HELLO, SISTER: James Dunn, Boots Mallory—Good old Fox and their cavalcade of hits. They've hit me all over already. Well, it won't take many more like this one.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Just a fair program picture. Played July 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien, Edna May Oliver—Good hot weather picture. It's different. Last reel excellent. Patrons called it cute. Running time, 90 minutes. Played June 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien, Gloria Stuart, Edna May Oliver—Ran this picture with a bathing beauty revue that I worked up locally. Seemed to please the majority though personally I was disappointed in it. Singing of Roulien appears to be dubbed and can be easily noticed if watched closely. A very much out of the ordinary story about the last man on earth with a world of women. Do not bill Edna May Oliver very heavily as she has a very minor part. Running time, 65 minutes.—H. B. Schuessler, Lafayette Theatre (Martin Theatres), Lafayette, Ala. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—No title. No stars. No entertainment. No business. No good.—Harry Musgrave—Cozy Theatre, Minneapolis, Kansas. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin—Very poor. I am ashamed to take their hard earned money and offer such as this for entertainment. It did not draw at all and it pleased even less. Played June 29-30.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ROBBERS' ROOST: George O'Brien—A good western that pleased the western fans 100%. Great entertainment for the kiddies. Beautiful scenery and a story that held the interest of the patrons. Running time, 64 minutes. Played June 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ROBBERS' ROOST: George O'Brien—One of the best westerns I've ever ran. Did extra business. Pleased nearly all who saw it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Only fair.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

SMOKE LIGHTNING: George O'Brien—Gave excellent satisfaction. Business reasonable. Played July 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SMOKE LIGHTNING: George O'Brien—Zane Grey story and a mighty fine picture. Would advise every exhibitor to book it. Patrons well pleased.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

SMOKE LIGHTNING: George O'Brien—Average drawing power but a very pleasing western. Good for Saturday. Played June 24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—A box office natural. It pleased 100%. I wish we had more that draw and please like this. Played July 4-5.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex—An amusing comedy drama burlesquing the beauteous and stalwart Amazon ladies of a bygone day. Fox spent some money making this, but none of us could see where Liberty's four stars were earned. Played June 30-July 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Mayfair

SISTER TO JUDAS: Claire Windsor—A good story dealing with a girl who made good in spite of her family, admirably portrayed by Claire Windsor, who is at her best in a more vivacious role. Holmes Herbert comes to the highest standard in every way. Mr. Harron's portrayal of the weak, sensitive husband was very good. A splendid show for girls to take their families to see. Running time, 75 minutes. Played July 7-8.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Another good picture from Metro with plenty of music. Acting by both Novarro and Loy very good, but entirely too slow. If the producers had cut out two reels and put in a little more action, this would have been a much better picture. As it is the audience tires of a picture of this type. Novarro is very good and his singing is better than ever. Running time, 88 minutes. Played July 6-7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Good picture. It pleased well and the draw was average. Myrna Loy is lovely in this. I hope she is given more big parts. Good photography but the sound was not up to standard. Played July 2-3.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BARBARIAN, THE: Ramon Novarro—Very good. Pleased about 75%. Running time, 88 minutes. Played July 7-8.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

BLONDIE OF THE FOLLIES: Marion Davies, Robert Montgomery and **FAST LIFE:** William Haines—Played these a little late, so put them on bargain night. They would have been a bargain on any night. Our patrons were highly delighted, both with entertainment offered and the price of admission. You can play either of them on your most particular date.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—A fair program picture, a little action but nothing to brag about. You can get along without this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—It got a lot of laughs when Laurel and Hardy were on the screen. Different. Had some good singing but the songs were too long. Plenty of fun when they got in the wine cellar.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FAST LIFE: William Haines and **BLONDIE OF THE FOLLIES:** Marion Davies, Robert Montgomery—Played these a little late, so put them on bargain night. They would have been a bargain on any night. Our patrons were highly delighted, both with entertainment offered and the price of admission. You can play either of these on your most particular date.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

FAST WORKERS: John Gilbert, Mae Clarke—Only fair entertainment. Didn't get any money.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FAST WORKERS: John Gilbert—Fair picture but you'd hardly expect to see John Gilbert in such a role. Patrons seemed to enjoy the wisecracking and there were no walkouts.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FAST WORKERS: Only fair program.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—My biggest mistake was not running this for four days. It took two days for them to find out what a really wonderful picture this is. Walter Huston makes you forget that he is an actor and there is so much material that this picture grips you from the very start. Get it for a screening and then run it three or four days. It'll deliver.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LOOKING FORWARD: Lionel Barrymore—Not much for entertainment. Played on bargain nights and had a few to start with. Just the operator and ticket seller left at the end. Talks, talks, talks and talks.—Harry Musgrove, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

MEN MUST FIGHT: Lewis Stone, Diana Wynyard—Ran this for an owl show, so they couldn't kick much when we just gave it to them. Nothing to brag about. Can be passed up and never missed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PEG O' MY HEART: Marion Davies—Good program picture. Marion Davies too silly at times. Would have been better had this been corrected. Running time, 100 minutes. Played June 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—A mighty good comedy by this pair, with very able support from Anita Page and Norman Foster. Ran this after six weeks of the hottest weather ever known at this time of year and no rain since May so the attendance was not so good as this production merits. Running time, 76 minutes. Played July 4-5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas.—Small town patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—Wonderful picture and cast but poor business. Too far out in the short grass to put this one over. Drew better class of patrons but there aren't enough of them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—This one ranks fair for entertainment but didn't get any money for me. Irene Dunne does splendid work.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—A good picture with some clever acting and entertaining. It's not the type of story that draws but when they do come, you send them home satisfied, and they might come back.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—A very fine picture. This picture was well directed, well acted and enjoyed by our patrons. Give us more of this class and less smut. Business good.—Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—The weakest sister we have had from any company for several months. Patrons coming out of the theatre (during the show and after) told me they felt embarrassed to watch Hayes and Novarro try to put the thing over. Just a total loss of two perfectly good play dates. Running time, 79 minutes. Played July 5-6.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—I had to run it but I don't know why. It certainly isn't a small town picture and Clark Gable didn't belong in it. Leo must be skidding in something and they ought to throw him some sand.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TARZAN THE APE MAN: Johnny Weismuller—Played this picture a return date rather than play "Kongo." Average kid business in afternoon and light both nights. Wonderful picture of its kind. Played June 14-15.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

WASHINGTON MASQUERADE: Lionel Barrymore—Too much politics. What people want is entertainment nowadays. No good, lay off as it will not please. When the producers wake up to the fact that the public wants entertainment, the better us poor exhibitors will be off.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Fair comedy of the slapstick variety. Drew just fair business for two days.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Good comedy of the "Crazy Variety."—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A wonderful picture, expertly directed and acted. The picture pleased most everyone who saw it, and that is saying a great deal as the people of this town do not usually like this type of picture. Metro has given us quite a number of good pictures this season and we hope they will continue. Running time, 101 minutes. Played July 3-4.—J. J. Medford Orpheum Theatre, Oxford, N. C. General patronage

Monogram

FROM BROADWAY TO CHEYENNE: Rex Bell—Fair but just another reason why westerns are losing their grip. Poor acting and directing. Fair photography but anyone can take a picture outdoors.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PHANTOM BROADCAST: Not much to recommend in this one. Is slow. Quite a lot of footage with no dialogue or music. Cannot recommend this as average program, regardless of the fact that McCarthy of the Herald recommends it rather strongly. Bought it on strength of his review, but got stung. Played July 5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Baby Leroy—Much better than the last Chevalier pictures. Your customers will get a real kick out of Baby Le-

roy.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CRIME OF THE CENTURY: Stuart Erwin—A murder mystery that is just a little different. It gives the audience a chance to find the guilty party and then shows them where they are right or wrong. Ordinary business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DEVIL IS DRIVING, THE: Edmund Lowe,, Wynne Gibson, James Gleason, Lois Wilson—Poor business first day, better than average second day, and better last day. Title may have caused poor first day. Lots of action and picture seemed to please. Some spots not just right for kids, though we showed it on Sunday. Played June 11-13.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

EAGLE AND THE HAWK, THE: Fredric March —Very good war picture.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

FOLLOW THE LEADER: Ed Wynn—not much good. Pretty raw in several places. Unless the people responsible for the making of pictures don't make them so the family can attend without seeing so much rot and filth, there will not be any comeback to the picture business. When people call you over the phone or meet you on the street and say, "Is this going to be a good, clean picture?" it looks like they were doing some shopping. Running time, 60 minutes. Played June 26-27.—Earle Eveland, Opera House, McConnelsville, Ohio. Small town patronage.

IF I HAD A MILLION: Inasmuch as Paramount used more directors, stars and writers than my total attendance would amount to, it occurs to me that the limited space allowed in the regular form would hardly be in keeping with such a preponderance of talent so I am devoting a little more space to this particular report. From the elaborate preparations made for this production, one gathers the impression, Paramount's original intention was to make of this opus a road show. In this they were eminently successful, that is, if I may be permitted to point out the "Road":

Well, this road should have trailed through some forest dark and deep
Where stately whispering pines their lone vigils keep,
Where crawling insects sting and slimy reptiles creep,
Where only those who produced the picture could view it and weep
While hungry swarms of mosquitoes sang them not to sleep.

I'll admit the poetry is no classic, but refer you to my inspiration:

"Bold is the task, when subjects, grown too wise,
Instruct a monarch where his error lies."—Homer.

And the irony of it is, there was a good foundation for a real story, by one writer, which could have been developed into a good picture by any one of the numerous directors used in producing it. May Robson and Richard Bennett turned in good performances and it only is more to be regretted that they had such a poor vehicle for their talents. I sometimes wonder if, after all, Fifty Million Frenchmen Couldn't be Wrong? Looks as if they might be wronger than a less number. Played June 30.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

NIGHT OF JUNE 13: Clive Brook, Lila Lee—Satisfactory summer business. Picture pleased everybody. Played July 2-3.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

NO MAN OF HER OWN: Clark Gable—Not a special, but a good program feature. Comments of patrons were favorable. Good entertainment for the whole family. Played June 25-26.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SHE DONE HIM WRONG: Mae West—More power to you, Mae, you have set a pace in this one that all of 'em will be shooting at. We have wished for pictures that are different and wished for them, and Mae West came right out and gave us a different picture and it proves to be a knockout. Boys, here is a picture with entertainment, one they will enjoy even on a hot night. I predict—are you listening—that the styles Mae brought back from the gay nineties will prevail again this coming fall. Keep looking; you will see. Wrote the above just after seeing tremendous opening first night. It did not hold interest every night. After opening got weaker at box office until last night it passed out.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SHE DONE HIM WRONG: Mae West—Good, as are most of them from Paramount.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—A good western with plenty of comedy and it pleased. When you can find a picture that they like, you've done something. Drew well on weekend dates.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane —Good Zane Grey western. Average western business. I'd hate to try to build up a Saturday kid business without cowboys. We have one four-year-old among our patrons who has to be carried out crying every time he has to leave a show with a horse in it. Played June 16-17.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard —As a picture this has absolutely no merit. Harding is the only drawing card and even then the public was greatly disappointed. Running time, 79 minutes. Played June 30-July 1.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

CHRISTOPHER STRONG: Katharine Hepburn—Not good for us, and I doubt anywhere.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

DIPLOMANIACS: Wheeler and Woolsey—Pretty good, with music, dancing and singing in spots. This helped put over the nonsense of the two comedians. A takeoff on the Geneva peace conference. Clean and seemed to please a majority. Box office light. This territory slowly burning up. Running time, 62 minutes. Played June 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—Not as good as their others; seemed to have slipped a cog somewhere, but couldn't figure out just where. We expected a big laugh, but only got a few chuckles.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

EMERGENCY CALL: Bill Boyd—A very pleasing program picture, a good story of the life of ambulance drivers and doctors and nurses in a large hospital. Gave good satisfaction and drew average business. Okay for Saturday. Running time, 63 minutes. Played July 4.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

KING KONG: Fay Wray, Robert Armstrong—The best of its kind. Why the producers let the press in on all their secrets, and then allow all the whys and wherefores to be printed in all the fan magazines and reviews long before the small town gets the picture, is more than I can understand.—Harry Musgrave, Cosy Theatre, Minneapolis, Kan. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—While quite a few ladies refused to attend, this nevertheless grossed more than any picture we have shown since "State Fair." The patrons made no complaint, the producer got no split and the exhibitor had no kick. So a good time was had by all. Incidentally, it's a remarkable production. Played July 4-5.—Peter Bysma, Victory Theatre, Napoleonville, La. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—This picture got quite a lot of extra business, but would have gotten more if it hadn't been so hot and if the producers had kept down the publicity of how it was made. Fan magazines are doing more to wreck the show business than any other thing I know of just by telling the public what to go see. My patrons are nearly always disappointed in pictures the fan magazines recommend they see. Several of my patrons told me they didn't care to see this one as they had been reading how they made it and it would be too mechanical.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—As a program picture this would be just fair, but not as the special we paid for.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—This suburban location won't support a matinee every day, so we run a children's special matinee on Saturday only the year around, using a club idea. During the summer school vacation we run this child show on Wednesday also, and have to see that summer bookings are suitable for both days. Ran "Orphan Annie" for them and had SRO in the afternoon. This picture ran almost average business for the adults both nights, too. Played June 7-8.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

MELODY CRUISE: Charles Ruggles—A mighty fine musical show. Plenty comedy by Ruggles and no draggy moments. My advice is book it and step on your advertising as it will please. Above average picture.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles, Greta Nissen—Swell picture that did a wonderful business on the Fourth of July. Ideal for holiday showing or any other showing for that matter. Harris not as good and does not sing as much as he did in the RKO short several months back titled "So This Is Harris." Ruggles practically the whole show and kept the house in an uproar practically every second he was on the screen. Picture not near as hot as the paper and press sheet on it would have you believe. Contains some good music and one good dance number. Step on this one heavily and give it your best days as it can easily stand a lot of pushing. Running time, 75 minutes.—H. B. Schuessler, Lafayette Theatre (Martin Theatres), Lafayette, Ala. Small town patronage.

ROADHOUSE MURDER, THE: Eric Linden, Arline Judge—Average night business with kids down 10 per cent for the matinee. Good picture. Played June 9-10.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

SPORT PARADE, THE: Joel McCrea, Marian Marsh, Skeets Gallagher, Walter Catlett—Very good action picture for week-end. Trials of college athlete hero in commercialized sport after graduation. Plenty of good comedy from Gallagher, Catlett and Robert Benchley. Pleased well. Stress sport angle. Running time, 64 minutes. Played June 28-29.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

STRANGE JUSTICE: Marian Marsh, Reginald Denny, Norman Foster—A good picture for its type, although it was a little too tense and unreal near the end. Just like all the other pictures concerning prisons.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

SWEEPINGS: Lionel Barrymore—Fair picture of its kind, but the wrong kind to do any business. Lost money; in fact, didn't gross rental.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Tiffany

WHISTLIN' DAN: Ken Maynard—Usual cowboy film, poor print. Usual summer gross. Played July 7-8.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—Whatever you do, don't pass this up as it is a great box office tonic. If you have not played it be sure to use the cow publicity stunt suggested in the press sheet. It is the easiest and most effective stunt I ever heard of. This was one of the biggest draws I have had this year and I am sure it pleased 100 per cent. After playing this I feel that I do not exaggerate when I say that when better entertainment is to be had Eddie Cantor will furnish it. Running time, 90 minutes. Played July 9-10.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WHOOPEE: Eddie Cantor—Very, very good, color perfect and drew almost as much as "Kid from Spain." —J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Universal

BIG CAGE, THE: Clyde Beatty, Anita Page—Patrons very much enthused over this feature. Animal acts that are really big. Abounding in thrills from the moment it opens to the closing shot. Never have I seen patrons sit in such breathless attention before, and at the end of the show they stop and tell you it was good. Running time, 75 minutes. Played June 23-24.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

BIG CAGE, THE: Clyde Beatty—This is a thriller. Beatty takes 40 lions and tigers and puts them through their paces. It pleased the few that saw it. Running time, 75 minutes. Played June 30-July 1. —J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

FIGHTING PRESIDENT, THE: Roosevelt—This is entirely too long. If cut down about two reels would have been much better as it is not so much. Running time, 60 minutes. Played July 3-4—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

KING OF JAZZ: Paul Whiteman and Band—This has been cut down quite a bit from original length, which speeds it up to a fast pace. Also a few new scenes added. Beautiful color. We did a very satisfactory business on this. Running time, 60 minutes. Played July 3-4.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

KING OF THE ARENA: Ken Maynard—A very good Maynard action picture. The cash customers seemed to like it. Running time, 65 minutes. Played July 5-6.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LUCKY DOG: Charles "Chic" Sale and Dog—See no excuse for this being made. Don't think it will do you any good to play it. Running time, 55 minutes. Played June 28-29.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MUMMY, THE: Boris Karloff—Good child business at matinee. Adult attendance dropped sharply both nights. Played June 28-29.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—This team will have a hard job on their hands to keep going under pressure, they just can't take it. This picture does not register real comedy like the last one they appeared in, and they must not consent to coming out in a comedy unless they are quite sure they have some real laughs. I am convinced that there is not a better comedy team on the screen, but they must have material.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—We think better than "They Just Had to Get Married" and box office proved it. These stars are well liked here. Picture is well done. Plenty of fast ones which an audience can take two ways, but Pitts and Summerville can get away with it where more sophisticated actors would either go over our patron's heads or land in the gutter. Worth every plug you want to give it. Running time, 72 minutes. Played June 25-27.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

RADIO PATROL: Robert Armstrong, June Clyde—Police picture which pleased, though sad ending de-

tracted. Played June 27-28.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

RUSTLERS' ROUNDUP: Tom Mix—Good picture for western fans. Tom manages as usual to fight several huskies single handed and comes out victorious. Played August 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TERROR TRAIL, THE: Tom Mix, Naomi Judge—Good western and we were glad to show Mix again, although he is not the old Mix by far. Mix silent a far more impressive figure than when vocal. Patrons pleased. Played June 23-24.—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

TERROR TRAIL, THE: Tom Mix, Tony, Jr.—Another good western. We thought westerns were through, but we find they are being appreciated again. At least they are clean, which is more than we can say of some of the so-called high-class pictures. Business fair.—Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

Warner

EX-LADY: Bette Davis, Gene Raymond—Very sophisticated and there were a few walkouts, but the young folks liked it and they are the ones who are keeping the small theatre going. Weather too hot and dry for a good attendance. Running time, 62 minutes. Played July 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GIRL MISSING: Ben Lyon, Mary Brian—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HARD TO HANDLE: James Cagney—A very good picture with Cagney at his best. However, the picture is too slow and not enough action to keep up interest throughout the entire picture. Cagney does not have much drawing power here and business was about average. If the picture had been cut down some it would have been 100 per cent better. Running time, 76 minutes. Played July 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KEYHOLE, THE: Kay Francis, George Brent—A fair program picture. Running time, 69 minutes. Played June 26-27.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—Very good picture of its kind. It drew very well and pleased. Excellent photography and sound. Played July 6-7.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—Drawing power only fair. Splendid picture for its kind, but few people want horror pictures any more. Running time, 70 minutes. Played June 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—A very good picture with plenty action and comedy. We ran it as a double feature, but it would rate two days by itself. Played July 7-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Plenty of action and thoroughly pleased our audiences. Usual July 4th gross and held up pretty well for summer. Played July 4-6.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

WORKING MAN, THE: George Arliss—A swell show, but people don't seem to go for this star. Business far below par.—Harry Musgrave, Cozy Theatre, Minneapolis, Kan. Small town patronage.

WORKING MAN, THE: George Arliss—One of the finest pictures ever shown here, a clean entertaining story that every one liked, but they just won't turn out for an Arliss picture. The older people come, but the younger ones stay away and there are not enough of the older ones that are showgoers to make the showing of Arliss pictures profitable. Go after them with all you have when you play this, for you have a great show. This picture did $14 more second night than first, the best indication in the world that a picture is good. Running time, 73 minutes. Played July 5-6.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WORKING MAN, THE: George Arliss—A very good picture, but it's hard to sell George Arliss. The picture drew much better the second night and believe that it is good for a three-day run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

World Wide

DYNAMITE RANCH: Ken Maynard—Very poor western and they laughed more at the serious parts of this than they did at the comedy. Played July 7-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Short Features

Columbia

BIRTH OF JAZZ: Krazy Kat—Especially good cartoon for any program. Running time, 7 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

CAMPUS CODES: Sunrise Comedy—A very good comedy and unlike most of the previous two-reelers we have played from Columbia. It is quite a relief to get away from slapstick comedy once in a while. Running time, 20 minutes.—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEAR 'EM AND WEEP: Lambs Gambol—Starts out as a swell oldtime songfest with great talent and grand music, but degenerates into a bar-room brawl. It looks as if the people who make our product really want federal censorship. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

MUTUAL MAN, THE: Lambs Gambol—We were not ashamed of this one. Above the average for a two-reel comedy. Hal Skelly and Anne do a knockout comedy dance number. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SEEING STARS: Krazy Kat—Excellent cartoon containing all of the popular comedians, Joe E. Brown, Marx Brothers, Durante, Laurel and Hardy, Marie Dressler, etc. It caused lots of comment.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

STEAM BOAT WILLIE: Mickey Mouse—Good cartoon for any program. Running time, 7 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

Fox

SAILING A SQUARE-RIGGER: Magic Carpet Series—Not much of interest; entire reel deals with the title.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd—The best comedy ever made by this popular team; at least, that is my opinion. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd—Nothing very big.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BIG DITCH OF PANAMA, THE: Fitzpatrick Traveltalk—Only fair. My patrons don't care much for them.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BONE CRUSHERS: Sport Champion—Good one-reeler showing wrestling champions is a clicker.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BRING 'EM BACK A WIFE: Taxi Boys—The best comedy of this series we have played. Full of laughs and every one liked it. We believe the Taxi Boys would be very good if they had better stories for their comedies. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BULLONEY: Flip the Frog—Better than average.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHALK UP: Willie Hoppe—Very good. Shows Willie Hoppe doing some fancy shooting at both pool and billiards.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHILI AND CHILLS: Oddity—good for turtle fight alone. First one I ever saw.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHIMP, THE: Laurel and Hardy—Good comedy.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

CUCKOO, THE MAGICIAN: Flip the Frog—Just another cartoon. Not good or bad.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DESERT REGATTA: Sport Champions—Taken on a salt lake in Death Valley, I think, and there are some good motorboat racing scenes. Plenty of speed and spills.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DUCK HUNTER'S PARADISE: Oddity—Very good. You'll get a kick out of this, if you ever went in a "blind" to shoot ducks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FALLEN ARCHES: Charley Chase—Just now and then they laughed. I'd like to run one comedy that had some really funny sequences.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FISH HOOKEY: Our Gang—Fair. Pleased the kids. They stick with the gang and are satisfied with their antics.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FISH HOOKEY: Our Gang—Only fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FORGOTTEN BABIES: Our Gang—Best Gang comedy for some time. These little fellows are hard to understand. Spankey handles the whole show and does a good job of it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FREE WHEELING: Our Gang—Better than some of the others.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FUNNY FACE: Flip the Frog—Just another cartoon that pleased the children and not the adults. Flip has had some sorry cartoons this season and here's hoping he gets a better break next season. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FUNNY FACE: Flip the Frog—Just that much more pen and ink wasted. Not so much for a cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FUNNY FACE: Flip the Frog—Good cartoon.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLLYWOOD PREMIERE: Musical Revue in color—This is one of the best comedies that we have ever had the pleasure of showing in our theatre. All in color with lots of pretty girls and good music and dancing. We had quite a few patrons come back to see it the second and third time. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD PREMIERE: Musical Revue in color—Extra good two-reelers that please all.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ICELAND: Fitzpatrick Traveltalks—Another traveltalk that has no dialogue or sound. Most of them don't mean a thing and patrons don't care for them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KNOCKOUT, THE: Boy Friends—Pretty good comedy.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

LENINGRAD AND BARBADOS AND TRINIDAD: Fitzpatrick Traveltalks—Wish this guy would leave his camera home; then we wouldn't have to bore our patrons with this bunk.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LUNCHROOM, THE: Flip the Frog—Just another cartoon and not so funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICROSCOPIC MYSTERIES: Shows a few fights between bugs in a garden. Just fills out a little running time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICROSCOPIC MYSTERIES: Oddity.—Very good short showing the battle of insect life highly magnified. Running time, 10 minutes.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

NURSEMAID, THE: Flip the Frog—One more reel of filler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLD SPANISH CUSTOM: Sport Champion—Some interesting scenes from the "Bullfighters" and interesting if you've ever seen a bullfight.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

POOCH: Our Gang—Good comedy.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

SCHOOL DAYS: Flip the Frog—One new idea in the cartoon. I have seen all their other ideas six times before.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

SWING HIGH: Sport Champion—An aerial act by the Flying Cordonas and what an act. If you don't thrill at this, you're hopeless.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Much better than some of their previous comedies.—Robert K. Yancey, Paradise Theatre Cotter, Ark. Railroad and general patronage.

TOY PARADE, THE: Oddity—Very good for the little folks and worth a spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TECHNO-CRACKED: Flip the Frog—Good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WHISPERING BILL: Chic Sale—A very good short. Tell your Legionnaires that this is one short they should see or get it for them, when they have a get-together party.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD BABIES: Boy Friends—Comedy with considerable music.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

WRECKETY WRECKS: Taxi Boys—Not so hot. Leo just grunted when we threw this on the screen. They should have put in a few sub-titles and described the funny parts. Shame on you, Hal Roach.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

DON'T PLAY BRIDGE WITH YOUR WIFE: If this was a comedy, nobody laughed.—Mayme P. Mus-

selman, Princess Theatre, Lincoln, Kan. Small town patronage.

LET'S DANCE: Burns and Allen—Pretty good filler. Would have been better had music not been so loud during the dialogue.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LION AND THE HOUSE, THE: Lloyd Hamilton—Fair. More drinking. More jitters. More disgusted patrons. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

MOTHER GOOSE LAND: Betty Boop Cartoon—Excellent. Good anywhere, any time.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ONE MORE CHANCE: Screen Song—All these we have run are good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

PEANUT VENDOR, THE: Armida—Very good. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

POPEYE, THE SAILOR: Talkartoon—A darn good cartoon with Popeye (the comic sheet star) and Betty Boop. Music is very good and the short is original. —H. B. Schuessler, Lafayette Theatre (Martin Theatres), Lafayette, Ala. Small town patronage.

ROADHOUSE QUEEN: Walter Catlett—Good two-reel slapstick.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SING, BING, SING: Bing Crosby—A perfect comedy, if there ever was one. Has everything to keep the audience roaring and the singing is spotted just right. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STRAIGHT SHOOTERS: Grantland Rice Sports Eye View—Good sport reel on golf with one good scene of Bobby Jones. Rest of the reel taken up by the clowning of Joe Kirkwood.—H. B. Schuessler, Lafayette Theatre (Martin Theatres), Lafayette, Ala. Small town patronage.

WALKING THE BABY: Burns and Allen—Just fair. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RKO

EASY STREET: Chaplin Re-issue—Charles Chaplin—Pretty bad. Pre-war photography and costumes are not funny at 90 feet per minute. They are pitiful. Running time, 18 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

FRESH HAM: Fable—Not up to Fable's standard. Not much to it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GIGGLE WATER: Edgar Kennedy—Average Kennedy comedy. Audience seems to enjoy them.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

GIGOLETTES: Gay Girls—Poor comedy for Sunday and not much any time.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

ICE MAN'S BALL: Clark and McCullough—Seems not quite up to old standard for these two, but still fair comedy.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

MICKEY'S CHARITY: Mickey McGuire—Very good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MICKEY'S GOLDEN RULE: Mickey McGuire—The kids almost fell off their seats with joy. Grown-ups always like Mickey, too.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

PRIVATE WIVES: Skeets Gallagher, Walter Catlett—Good. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SO THIS IS HARRIS: Phil Harris—Pretty good three-reel comedy with some good singing by Harris. One scene near end of last reel could have been omitted with advantage.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town theatre.

WHO'S WHO IN AFRICA: Mighty good, if you have played "Trader Horn" and "Tarzan." Kiddies as well as grown ups will like it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

BEARS AND BEES: Silly Symphony—Very good. —J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MICKEY'S NIGHTMARE: Mickey Mouse—Very good. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Universal

BOYS WILL BE BOYS: Frank Albertson, Sally Blane—Amusing two-reeler. Sally is a cafe dancer; Frank is in love with her; Frank's pa has had an affair with her and her real boy friend shows up. From then on every one gets tangled up in her dressing room. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

FAMILY TROUBLES: Henry Armetta—Deliver us from these foreign actors who cannot speak the English language. Why they are featured is a mystery to every one except Universal. Otherwise fair. We have exhibited this producer's product since 1912 and find their weak point is comedy.—Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

OFFICER, SAVE MY CHILD: Slim Summerville—Will get by. Nothing extra.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROCKABYE COWBOY: James Gleason—Good. It gets the laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

YOO HOO! James Gleason—Good. Should please any audience. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

BROADWAY BREVITIES: The best two-reelers I play. Seldom have a bad one. Good music and dancing. Have the two-reel comedies backed off the screen, as a good comedy nowadays is seldom seen. Running time, two reels.—Earle Eveland, Opera House, McConnelsville, Ohio. Small town patronage.

C'EST PARIS: Good colored musical and worth the running time. Am using these instead of the two-reel tragedies some people call comedies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HEY, HEY WESTERNER: Broadway Brevity—Good and then some. Finest color we have seen in two years. A musical comedy "ro-day-o" in color. All it needs is Eddie Cantor and we would swear it was part of "Whoopee" and that's saying something. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

HEY, POP: Roscoe (Fatty) Arbuckle—Went over well, judging from the laughs and the number who stayed to see it run the second time.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LEASE BREAKERS, THE: Willie Creager's Band —A very good comedy of the musical type that is usually well liked here or in any other place. We would like to have more of this kind. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MUNICIPAL BAND WAGON: Melody Master Series—This short went over with a bang. We received much praise for this one and were asked when we would have another. We consider them an addition to any program and recommend them highly. —Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

NICKELETTE: Pepper Pot—Should be titled "Looking Back." The exhibitors today want to look forward. Can't remember the days when they were quite that bad, an old exhibitor, since 1907. Junk it and save the reputation of the company.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

NORTHERN EXPOSURE: Broadway Brevity—Perfect photography, excellent recording and entirely different from anything ever made before. You can promise this as the best short ever made and come mighty near delivering the goods. Running time, 16 minutes.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PICKING A WINNER: Broadway Brevity in color —One of the best Brevities I have run. This has more pep to it than any short subject I ever saw. Photography perfect and recording good. Running time, 16 minutes.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PIE, PIE, BLACKBIRD: Band Act—Classy one-reel musical.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

UP ON THE FARM: Melody Master Series—Extra good one-reel musical enjoyed by all.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Serials

Universal

LOST SPECIAL: Frank Albertson—Going over nicely and is well done. Photography all right and young leads attractive. The villain merits the hisses he gets. He is good in the part.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla.

Catholic Group Hits "Low" Films

The national convention of the Sodality of Our Lady, Catholic organization, meeting in St. Louis last week, adopted a resolution calling upon the members of all sodalities in the country to refrain from patronizing or otherwise encouraging motion pictures of "low moral standard."

TRAVELERS . . .

HERBERT MARSHALL and his wife, EDNA BEST, left New York from London for Hollywood, Marshall to work for Paramount.

ROBERT MONTGOMERY, MGM player, arrived in New York from Culver City.

HENRIETTA CROSMAN, Fox Star, will leave New York for Movietone City next week.

IRVING THALBERG, MGM studio executive, and his wife, Norma Shearer, MGM star, arrived in New York from Europe, en route to Culver City.

THOMAS MEIGHAN returned from Europe.

JESSE CRAWFORD, organist, returned from Europe.

SAM MARX arrived in New York from the Coast.

LAURENCE OLIVIER was en route from London to New York and Hollywood, where he will work for Metro.

THOMAS A. BRANON, of Eltabran Film, returned to Atlanta from New York.

FRED ASTAIRE flew from New York to Hollywood to work for Radio.

GEORGE J. SCHAEFER, Paramount general manager, and Neil Agnew, his assistant, returned to New York from Los Angeles convention.

MORTON DOWNEY and his wife, Barbara Bennett, returned to New York from Europe.

CHARLES C. PETTIJOHN, general counsel of Film Boards, returned to New York from Europe.

PEGGY CARLISLE, player, arrived in New York from London.

CLAYTON SHEEHAN, Fox foreign head, returned from Europe.

HAL LE ROY left New York for Chicago and other cities on vaudeville tour.

COLLEEN MOORE arrived in New York from Hollywood.

JAKE WILK, Warner story editor, arrived in New York from Coast.

EDWIN CAREWE, director, was in New York from Hollywood.

AUBREY C. KENNEDY and Marshall Neilan arrived in New York from Florida.

L. J. SCHLAIFER, Universal general manager; E. T. Gomersall, western division manager, and Andy Scharrick, Schlaifer's assistant, were due in New York from Coast.

ELMER H. BRIENT, Loew manager in Richmond, was in New York.

BEN JUDELS, exchange executive, was in New York from Chicago.

JAMES R. GRAINGER returned to New York from Coast.

E. B. DERR arrived in New York from Coast.

ERICH POMMER, director, sailed for Europe.

PIERRE COLLING arrived in New York from Hollywood.

WINFIELD SHEEHAN, Fox studio executive, is due in New York next week from Movietone City.

W. RAY JOHNSTON, Monogram president, and Eddie Golden, sales manager, arrived on the Coast for sales convention.

BEN HECHT, writer, sailed for Bermuda.

NED DEPINET, JULES LEVY, BOB SISK, AL MERTZ and MIKE POLLER, RKO home office executives, returned to New York from Coast meetings.

Proctor Estate $5,836,697

Frederick F. Proctor, vaudeville pioneer and chain theatre organizer, who died September 24, 1929, at the age of 78, in Larchmont, N. Y., left an estate appraised this week at $6,200,880 gross and $5,836,697 net, of which $5,568,544 was in securities.

Hummell Joins Helber

Howard Hummell, formerly with Universal and Columbia, has joined Helber Pictures Corporation as sales manager in charge of sales in state rights territories. Phil Mayer is president of Helber.

WABASH AVENUE

CHICAGO

Chicago was the scene of a big and important conference when MPTOA leaders from all sections gathered in the office of Jack Miller last week and after five days of hard work completed a code of exhibition trade practices. Local exhibitors and bookers also sat in on the discussion. Those attending included Ed Kuykendall, MPTOA president; Fred S. Meyer, Milwaukee; L. B. Harold, Georgia; Fred Wehrenberg, Missouri; Jack Miller, M. A. Lightman, Memphis; George P. Aarons and Dave Barrist, Philadelphia; Dave Palfreyman, Ed. Silverman, Louis Reinheimer and Arthur Schoenstadt of Chicago; Max Krofta, Racine, and F. C. Baker, Kansas City.

▽

The father of Aaron Saperstein was suddenly removed to a hospital last week to undergo a major operation.

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Max Gumbiner is reported to have acquired an interest in the Hamlin theatre.

▽

A. Teitel has reopened the Playhouse theatre, Vilma Banky in "The Rebel" being the initial attraction.

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Among out-of-town folk here for the World's Fair are Louis Schine of Gloversville, N. Y.; Lee Goldberg, Warner district manager, and Julius Lamb of Cleveland.

▽

Ted Morris, manager of the Drexel theatre and formerly with Filmack, joined the ranks of benedicts last week.

▽

Joe Robin, president of the Independent Theatre Supply Dealers Association, was in town last week completing details for the convention and exhibit to be held by the association at the Stevens hotel beginning July 28.

▽

Aaron Jones plans an early opening of the State-Lake.

▽

Monogram distributors and officials held the third of their sales conventions here last Saturday. Attending the meeting and luncheon from Chicago were Irving Mandel, Harry Lorch, E. Mandel, Jack Schwartz, Frank Dreifuss, Frank Mardi.

▽

Funeral services for Nathan Ascher were attended by many Film Row representatives.

HOLQUIST

Statewide Circuit Is Adjudged a Bankrupt

The Statewide Theatre Corporation, operating 12 houses ordered closed June 27, has been adjudged bankrupt by Federal Judge F. A. Geiger in Milwaukee. C. H. Benton, appointed receiver six weeks ago following filing by creditors of an involuntary petition in bankruptcy, has been continued in his post.

The action now goes before Fred C. Westfahl, Jr., referee in bankruptcy. Voluntary and involuntary petitions in bankruptcy had been filed in Delaware against Statewide, which is a Delaware corporation. Selection of a trustee will follow filing of a schedule of assets and liabilities by the company, due July 18.

Pantages Gets Second

Alexander Pantages has closed a deal in Salt Lake City for the Orpheum, second of his proposed new circuit, the first being the Pantages, Hollywood.

Nate Golden Acting Chief Of Motion Picture Division

Nate D. Golden is retaining the position of acting chief of the Motion Picure Division of the Bureau of Foreign and Domestic Commerce of the Department of Commerce at Washington, following the termination of the services of C. J. North, former chief of the division.

ON BROADWAY

Week of July 15

CAMEO
- A Day in Moscow.....Amkino
- Say It Isn't So.....Columbia

CAPITOL
- Inflation .....MGM

GAIETY
- Desert Patrol.....Fox
- Following the Horses.....Fox

HOLLYWOOD
- Parades of Yesterday.....Vitaphone
- Ted Husing Sport Thrills...Vitaphone
- Wake Up the Gypsy in Me.Vitaphone

MAYFAIR
- Beau Best.....Universal
- Loose Relations.....Fox-Educational

PARAMOUNT
- The Barber.....Paramount

RIALTO
- Knockout Kisses.....Paramount
- Down by the Old Mill Stream .....Paramount
- Screen Souvenirs—No. 13..Paramount

RIVOLI
- One Track Minds.....MGM
- Romantic Melodies.....Paramount

ROXY
- Playtime at the Zoo.....New Era
- Throwing the Bull.....Columbia
- Ye Olden Days.....United Artists

STRAND
- An Idle Roomer.....Vitaphone
- Main Streets of the World.Vitaphone
- The Name Is Familiar.....Vitaphone

Canadian Independents Expand; Third Organization Is Formed

Associated Theatres Limited, of Toronto, Canada, cooperative organization, has stepped into the Western Canadian field with the establishment of a branch for independent exhibitors in Alberta and Western Saskatchewan, with headquarters in Calgary. Oscar Hanson is president of the organization, and H. T. Long has been named manager of the Alberta branch.

A third cooperative organization, Western Associated Theatres Limited, has also been established with headquarters in Winnipeg, membership being confined to independent owners of Manitoba. The organization is patterned after Associated Theatres and seeks to become linked with the larger group in film booking and as a means of presenting a united front of independents. H. A. Morton is president of the new group.

Ban Theatre Exploitation

An order banning all special exploitation stunts for theatres was issued in Pittsburgh this week by the Pittsburgh Newspaper Publishers' Association, the *Post-Gazette,* the *Press* and the *Sun-Telegraph.*

NEWS PICTURES

FOX MOVIETONE NEWS—No. 85—Roosevelt starts California bridge—Lindberghs hop from New York—News cheers Mattern's mother at Freeport, Ill.—World's Fair fans see all-star baseball game—Roger Babson sees recovery near—New York's police make poor kids happy—Vacationists try western stuff at Livingston, Mont.

FOX MOVIETONE NEWS—No. 86—Amelia Earhart crosses country in 17 hours—Chinese re-occupy Great Wall area—President plans million jobs—Mermaids display form at Jones Beach, N. Y.—German birdmen stage show—Show latest styles in footwear—Summer horse racing on at Yonkers, N. Y.

HEARST METROTONE NEWS—No. 284—Uncle Sam plans jobs for million—United States athletes beat British—Lumbermen hear prosperity calling—Chinese back at Great Wall—Reindeer round-up underway—English aviators stage spectacular show—New kidnapings arouse nation—New York Grandmas parade for beauty crown.

HEARST METROTONE NEWS — No. 285 — Wiley Post sets new record as Lithuanian pair perish—Paris kids hold swim meet—Coast defenders in practice at Fort Levett—Crawford beats Vines for English tennis crown—Farley finds Dixie strong for repeal—United States hail Balbo as armada reaches Chicago.

PARAMOUNT NEWS—No. 99—Stunt driver performs in Chicago—Dr. Piccard after stratosphere mark—Opera star roller skates to keep in trim—Kidnaping racket grows—New Yorkers pick "Miss Grandma"—Pictures of Italian air fleet.

PARAMOUNT NEWS—No. 100—Aquatic stars stake titles in Chicago—Moley arrives in New York—Army in practice at Fort Levett, Portland, Me.—Kidnapped banker released at Alton, Ill.—King Gustav V honored on 75th birthday—Balbo and air fleet arrive in Chicago.

PATHE NEWS—No. 100—Roosevelt starts work on California bridge—General Johnson interviewed by press—Lindy inspects plane before Labrador hop—Miss Earhart flies cross-country in record time—Lt. Commander Settle tells of Piccard's plans—Motorcycle daredevils race in England—News flashes.

PATHE NEWS—No. 101—Start campaign to stop kidnaping—Shriners hold convention at Atlantic City—Hoover breaks ground for California bridge—Tiny sea craft arrives in New York from Africa—Grandmas show form at Coney Island, N. Y.—New plane tested in New York—Clean windows of new RCA building in New York—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 162—French beat British at tennis in England—Dig up man "buried" 43 days at Irvington, N. J.—Freight train wreck at Geneva, Ill.—Scientists revive frozen fish in Los Angeles—Cyclists start classic in France—Ancient bones found at Silver Springs, Fla.—Girls seek beauty prize at Rye Beach, N. Y.—Indians start pow-wow at Flagstaff, Ariz. — Dog laundry opened at Venice, Cal.—Balbo nears American goal.

UNIVERSAL NEWSPAPER NEWSREEL—No. 163—Balbo arrives in Chicago—Lithuanian fliers killed by crash in Germany—Auto owners start new fad in England—New Zealand runner wins race at Princeton, N. J.—Austria enlarges federal army—Post hops from New York on round-the-world flight.

Huffman Acquires Control Of Nine Theatres in Denver

Control of nine Denver theatres, including four first runs, has been acquired by Harry Huffman. Mr. Huffman has formed General Theatres, Inc., to operate the Denver, Paramount, Aladdin, Tabor and Rialto.

The company is composed of prominent residents of Denver and includes Claude K. Boettcher, Wilbur Newton, W. W. Watson, Fraser Arnold, L. C. Brown, John Evans and Horace W. Bennett, in addition to Mr. Huffman. The Denver and Orpheum were formerly leased by Paramount and were operated by that company until the leases were cancelled by the referee in bankruptcy.

Fox Forming Companies For Foreign Production

Formation of producing companies to cover the foreign market for Fox was one of the principal objects of Clayton Sheehan's recent visit to England and the Continent, he said on his return last week.

A company, to be formed in France, will be called Societe Anonyme Francaise des Productions Fox-Films and will be capitalized for 6,000,000 francs. Andre Daven will head the new company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"KEEP DOWN THE NUT"

The big news in the July 6 issue of Hollywood Herald, is the front page announcement that the Academy of Arts and Sciences, Hollywood's organization of creative workers has entered the "code sweepstakes" by directly contacting exhibitors with a questionnaire on various points of exhibition.

To us, the most intriguing is the query wherein exhibitors and managers are asked to opinionate on what type of pictures should be made in the best interests of the box office. We commend the Academy for considering the hitherto neglected exhibitor in this hour of studio stress, but we doubt the lasting value of the ultimate returns.

The prophet has not yet risen who can foretell the most profitable picture trend, and the solution of our problems, ladies and gentlemen of the Academy, is not to be found in a nationwide guessing contest.

The correct answer to 99% of all picture production ills is that hoary, immortal four word compendium of show business: *"Keep Down the Nut"!*

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BETTER TEAMWORK

Home office advertising men are getting closer to the theatres. Paramount has inaugurated a system of planning and executing exploitation campaigns on pictures as soon as the scripts have been approved. Tieups are worked out while the picture is in production so that theatres may be benefited and in shape to go as soon as bookings are made.

Radio has also put over nationwide hookups on pictures before general release dates in order that exhibitors might avail themselves of these advance plugs. Columbia has worked along these lines on some of their latest features, and other producers have made similar plans.

Theatre managers and publicity men appreciate this help. It is a far step from the antiquated method of making a picture first and leaving the sorely pressed advertising man to shift for himself.

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DIPLOMACY

In the years he has served as skipper of the Paramount, Stapleton, Staten Island, Sedge Coppock has slowly but surely made the theatre an integral part of his community's activities, so much so that one might reasonably regard it in the light of a civic institution as well as a temple of amusement.

Sedge's activities have appeared frequently in the pages of the Club section where members have acquainted themselves with his community building campaigns. Coppock's latest coup, chronicled in the Round Table, issue July 8, is put forth as a sterling example of what can be done in the simultaneous "selling" of a theatre and city.

In short, Sedge persuaded that mightiest of mighties—the Interstate Commerce Commission—to okeh permanent round trip reduced railroad fares so that potential patrons from all over the Island can travel to his town. The idea took plenty of delicate handling, and quite a few "mountains" had to be moved.

But it was done, the town as well as the theatre profiting thereby. Coppock's inspired tieup really transcends exploitation. It smacks very much of ambassadorial diplomacy.

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"YOURS TO COMMAND"

A copy of Ed Kuykendall's talk before the Rotary International Convention in Boston as reported in the Herald, issue of July 8, should be placed by every manager into the hands of every Rotarian, in fact, into the hands of every worthwhile citizen of his community. The president of the MPTOA and a prominent Rotarian, said more than a mouthful.

Allow us to repeat some of his significant phrases:

"Our theatres are yours to command for anything that is for the common good whether it be a task of raising funds or carrying a message on our screen. . . . I appeal to you as a Rotarian to take a deeper interest in your theatre, to encourage the manager to run his theatre as you would have it run. . . . The motion picture is a great salesman—a visual salesman. It creates in the minds of the theatre patron the desire for better homes and better clothes, thereby creating trade relations and stimulating industry. . . . Take rather than send your children to the motion picture theatres. And in being selective-shopping, if you please, for their pictures you will find every theatre owner in America ready to help."

To the best of our knowledge, this is the first time that the importance of the motion picture theatre in community life has been so stressed at any such convention. Thousands of members from the 3600 Rotary clubs listened attentively to Kuykendall's sound selling talk.

It will be discussed at local Rotary meetings and every manager should grasp this further opportunity to build theatre prestige. It is a message to millions—a message that you should sell as you would your best box office attraction of the year.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Another from the prolific pen of Don Andorfer, who contributes to our Poster Art Page in his serious moments and our cartoons in his more "frivolous" moods!

OWNERS CLAIM REGAL IS "FINEST TALKIE HOUSE EAST OF SUEZ"

Globe Theatres, Ltd., operating under the direction of Kooka Sidwah & Co., Bombay, India, recently announced opening of the Regal Theatre, Bombay, a house said to be last word in modern theatre construction. The latest innovations in sound equipment, air-conditioning, etc., have been installed and it is the proprietor's boast that the house is the "finest talkie theatre east of Suez."

We wish the photo were clear enough to reproduce a view of the Capitol Theatre, leading talkie house in Bombay before the Regal succeeded to the honor. When this shot was taken the Capitol was celebrating the occasion of its Fifth Anniversary.

We are sure that other Club members overseas will be interested in what their fellow showmen in India are doing and this department will be glad to hear further from the men who shape the affairs of Globe Theatres.

HERMAN BAMBERGER PLANTS HOTEL DESK IN WANT AD TIEUP

Herman C. Bamberger, who skippers Taft's Paramount, Middletown, Ohio, with his local paper went into the hotel business on "International House," by installing a hotel desk in theatre lobby as illustrated above, made as realistic as possible without any expenditure other than that for beaverboard, a few feet of lumber, and artists' time. Details included cashier's cage, hotel register, mail boxes, keyboards, large clock, telegraph desk with sign and blacks, call bell, house and outside telephones (dummies with concealed buttons for ringing) and reservation signs giving names of cast of picture as having reservations in "International House" for our playdates.

A clerk, on duty all the time that the theatre was open to the public, took "registrations" at the hotel register, and frequently pressed a concealed button operating the ringing circuit on one of the dummy telephones, then answered the phone and carried on a fake conversation, answering inquiries as to reservations of prominent guests (cast of the picture), playdates, etc.

Each day twenty-five names were selected at random from the pages of the register and scattered among the classified ads. People who found their names were awarded guest tickets to see the picture. Paper kicked through with a front page box for two days, and eighty-six inches of free display space on the classified page. Space was used five days, four days in advance of opening, and ending on opening day of picture.

A specially printed "crying towel" because of its novelty was distributed door to door by ringing doorbells and handing them in. Copy was to the effect that the towel was for the downhearted, but that laughs were to be had at the picture.

The trailer run on the Magnascope screen, Peggy Hopkins window tieups, and banners on a fleet of busses, all helped to give Herman the kind of a gross his campaign deserved.

BROWN GOES GREAT IN OMAHA WITH ACE BOX OFFICE IDEAS

In only two weeks as manager of the Orpheum theatre, Omaha, Neb., Stanley Brown has embarked upon a campaign that is really selling tickets.

One of the most effective of his ideas is a tie-up with the Omaha baseball club and a popular eatery. Periodically, he authorizes issuance at the ball park of a "group fun-day ticket." The purchaser sees the ball game, has dinner at the cafe and is admitted to the theatre, all for one dollar.

On a new tooth paste plugged on the radio, Brown arranged that children would be admitted to the Orpheum upon presentation of one of the company's cartons, the theatre reimbursed by the tooth paste outfit. Not a bad gag, eh?

A chain restaurant is serving a 50-cent chicken dinner and giving each patron a ticket to the Orpheum. The house nets 25 cents on this deal. One night each week evening show-goers receive a ticket good for admission after the theatre at an outdoor dance spot at no increase over regular prices.

A facsimile of a telegraph message sent by Brown to Sylvia Sidney informing her that "Jennie Gerhardt" had been chosen to inaugurate the double feature policy at the house, was delivered by Postal Telegraph to each recipient of a telegraph message during the picture's run. The stunt cost the theatre nothing.

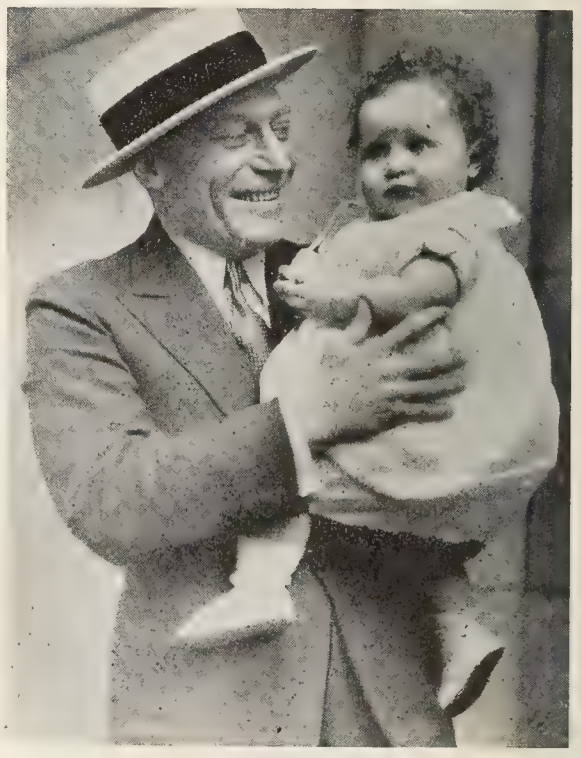
Another of Brown's business-getters lies in his appeal to bus-travelers. One thousand persons lay over in Omaha for a few hours each day between connections, and hotels even have an hourly room rate for such guests. In a tie-up with the bus companies, each passenger on arriving is handed a card giving directions to the Orpheum, the current program and a word about rest room facilities. On presentation at the box office with the price of admission, the cashier notifies the chief of service and the patron is directed to the rest rooms.

Brown, a former district manager under the Paramount-Publix regime, is one of the most progressive Omaha showmen.

JOHN CLEMMER PUTS OVER ACE CAMPAIGN ON "BED TIME STORY"

That enterprising showman, John Clemmer of the Fifth Avenue Theatre, Seattle, Wash., put over a good one when he opened his campaign with a classified ad for a real live baby to represent Baby LeRoy in "Bedtime Story," and selected the cutest baby.

He then tied up with a local furniture dealer, promoted an oversized bed, set it up in the mezzanine using the Mother as the uniformed nurse and the babe in the



Some Baby, John!

center of the huge bed. Jim tells us within twenty-four hours the gag had spread over town and he packed 'em in as a result.

The photo above shows Jim with the baby he picked and he sure can pick 'em.

Ace Campaigns From World's Fair Prize Seekers Lick July Business Blues; Contest Ends in Ten Days

By A-MIKE VOGEL

Hurry, hurry, boys and girls. Get aboard that Exploitation Special. Train can't wait. No sir, no ma'am, jest can't wait. Gettin' up steam right now, ready to choo-choo to Chi—to that big, yes we said big, World's Fair.

Ten days left! Two hundred forty hours to get in line and shoot along those campaigns that will win the seven day all-expense trips to Chicago and that "collosseal" Century of Progress Exposition. And big league baseball games, golf on sporty courses, swimming in Lake Michigan, night clubs, theatres, sightseeing—ain't it gorjus, folks, and all free to the winners.

Something worth while fighting for, isn't it? You bet, and that's the way managers in every part of the United States and Canada feel about it from the way the campaigns are coming along. And what campaigns! Never expected to get at one time so many sock ideas. Street stunts, newspaper contests, merchant tieups, lobby displays, unusual fronts and a thousand other ideas that are being used to break the stobborn back of the "once-upon-a-time" summer depression.

It sure is pleasing to read how many costless and inexpensive promotions are being put over, especially from the smaller towns. Of course, the big boys are doing their stuff, and it's mighty swell doin's.

But the lesser spots are sending in campaigns that stand up just as strongly; ideas that have definitely clicked in helping to roll up those old time grosses. Ideas that are not necessarily new or original, but that are practical and sensible—novel and interesting box office builders.

The subsequent run managers are not being counted out by any means. In fact, they are sending in stunts and gags that prove the possibilities have not been milked dry by the first runs. So take heart, you second runners, and send in your stuff. It's just as welcome, and will be given the same consideration.

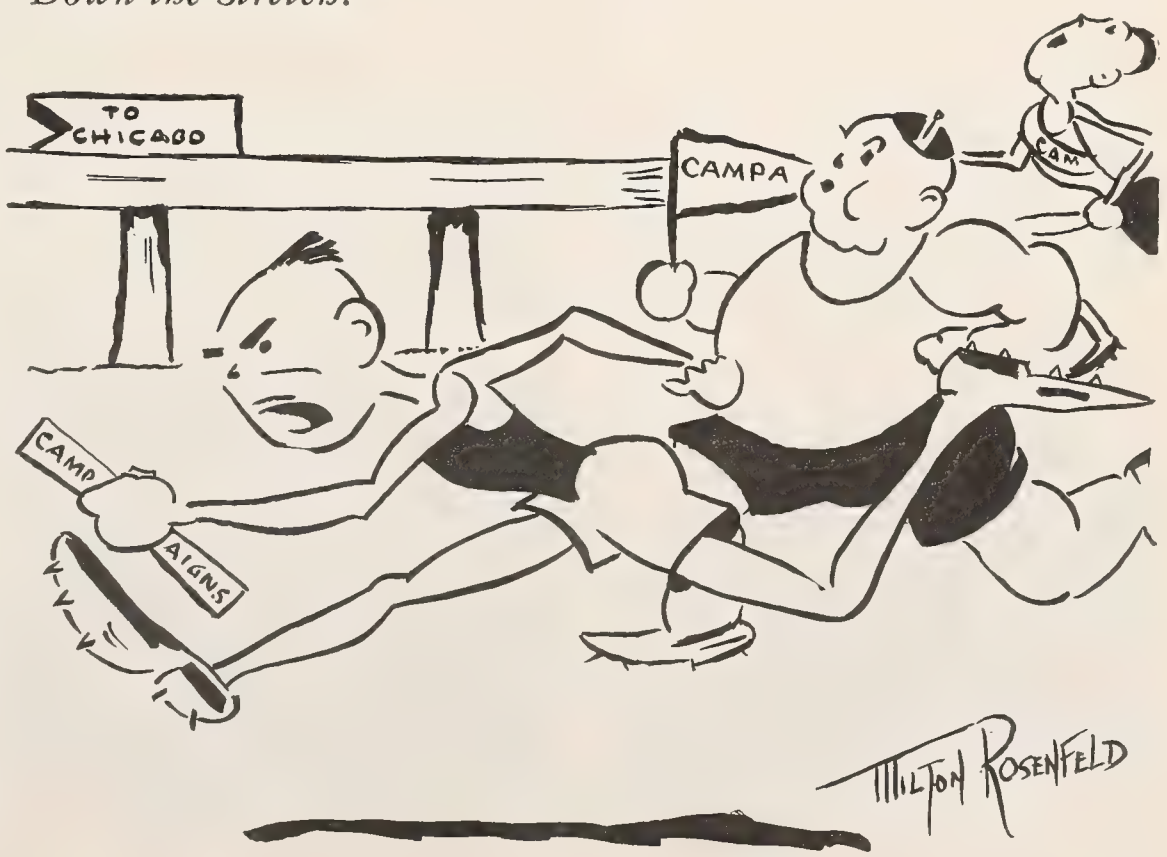
And now, let's take a look at some of the prize campaigns, and see what managers are doing for that Chicago pleasure week. Folks, meet up with Kenneth Taylor, skipper of the Strand-Ritz Theatres, and guiding star of the Strand Confectionery, Uvalde, Texas, which Ken runs too.

Most of you folks are acquainted with Ken's activities through the Club columns. He's a red hot hustler and, incidentally, just 21, two and a half years in show business and likes it fine. Taylor's first prize offering kicked the daylights out of Paramount's "Song of the Eagle."

Note the bar-room front on the next page. Ken says the bar and kegs are the real stuff, obtained from a

(Continued on following page)

"Down the Stretch!"



The Award You Will Never Forge

brewing company in San Antonio. The swinging doors and the shelves were made locally. The mugs and bottles were borrowed, all the painting and carpentry on a pass basis. The "bartender" is a local radio star who doubled in brass by also working on a street bally—a truck that Ken rigged up to look like an old time saloon, with piano, bar, singers, and so forth.

Ken sends along a raft of other stuff just as effective, all of which will receive the fullest consideration of the judges.

Wally Caldwell shoots along an ace campaign on MGM's "Hold Your Man," at Loew's Valentine, Toledo, Ohio, that started off with a 36-foot double faced street banner across the main street in the heart of the town, hung for the entire week. Five hundred streamers on a Harlow soap tieup were placed on grocery and drug store windows, and Harlow complexion cards were planted in beauty shop and cosmetic windows, with "Hold Your Man" sundae streamers landed wherever soda was dispensed.

Ushers distributed on busy street corners, tabloids and post card size teaser cards, and these were also given out house to house. A radio dramatization of the picture; "A" boards at all filling stations, a flood of free newspaper and readers were some of Wally's high spots on this campaign, and we're expecting the others right soon. (What say you, Wally?)

Now let's jump over to Moberly, Missouri, and look at Ted Davis' cam-

Taylor's Bar Room Front

They Say—

William Goldman, Div. Mgr.
Warner Theatres, Phila. Div.

"Thanks for your thoughtfulness. Am having your message broadcast to the field of my organization and have put the matter up to them forcefully. Best wishes for every success in your fine contest."

▽ ▽ ▽

Lou Lazar, Div. Mgr.
Warner Theatres, Albany Div.

"All of our men are fully aware of your contest, as I have talked the matter over with them on trips through the zone. You should have a good representation from the managers in this district. Regards."

▽ ▽ ▽

Jack Nelson
Capitol, North Bay, Ont., Can.

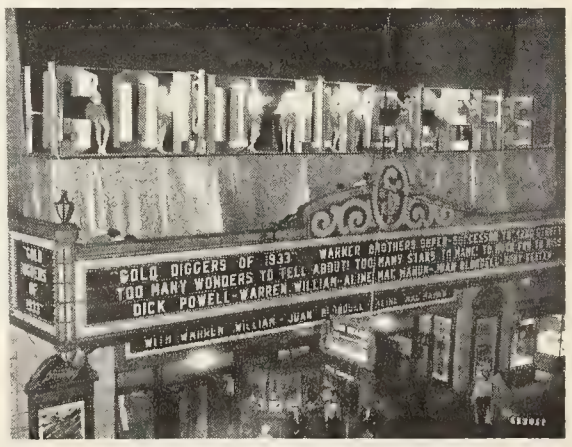
"A five-day trip to the World's Fair sounds most inviting, but apart from this we think the whole idea of the Contest a splendid one, and we assure you, despite the fact that we're away up here in "parts unknown," you have our full cooperation."

▽ ▽ ▽

Tommy Kane
Sequoia, Redwood City, Cal.

"We join the other California managers in wishing your Contest the very best. All of us here are putting in some good licks and are sending in what we hope will be given serious consideration in the judging. Heartiest good wishes to all contestants."

paign on Radio's "Diplomaniacs" at the Grand Theatre. The picture opened "Rhoden Week," put on by the division in honor of "E. C.," and Ted, aided by his assistant, Virgil Hewitt, and secretary, Hazel Wright, put over a honey as his first campaign offering.. Get a load of



Feldman's Living Billboard

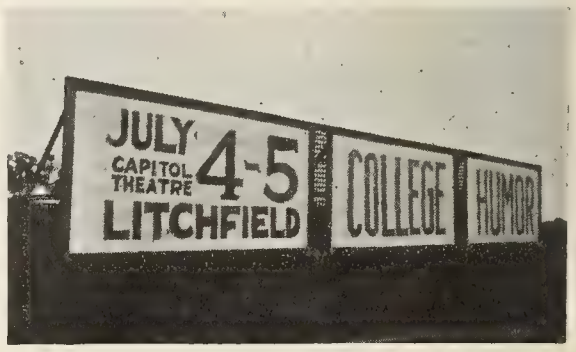
this one. It's sure a great gag. Ted announced from the stage that five dollars was to be given away for the following: Patrons were asked to go from house to house announcing the picture, theatre and date in thirteen words, and sooner or later, some one who answered the doorbell would say, "Yes, we have the five dollars for you"—and hand it over.

Every kid in town canvassed most every house, and as the folks took it all in fun, no harm was done, and the plug was tremendous. An attractive street stunt was flittering an umbrella and old hat with glass tinsel, and sending out a Woolsey double with the outfit. The tinsel naturally blinded onlookers and attracted loads of attention.

This gag was also used in a boys' band "Nut Parade" contest wherein all the kinds in town paraded, made up to look nutty. The event was put on twice in the business section before the opening, and Chamber of Commerce officials acted as judges. In addition, the Boy Scouts also joined in the gathering and all carried theatre signs.

A colored home talent stage show was another feature, and Ted writes that the cost of the entire prize campaign was only $18.65 above his average expenditure. Which should carry weight in the final awards.

Joe Crivello got himself a real outdoor break on "College Humor," at the Capitol Theatre, Litchfield (Ill.). It is seldom you see a 72 sheet board any place, but he planted it, as you can see it below, as well



Crivello's 72 Board

For the Trip You Will Never Regret

as a 48, by using his noodle in this way. Joe says that a number of billings run out toward the last of the month, and he grabs off some swell locations for a week's posting. That's how he landed the mammoth boards which had the entire county talking. A good tip for brother managers.

The intentional misspelling of the title on the 48 sheet was a cute idea that brought phone calls from all over the neighboring territory, but incidentally sold the picture that much stronger.

A "two-way" Ford proved an ace street stunt and went over so well that other managers around have arranged to use it. Edgar Pollard and Bobby Woods, Joe's "henchmen," are the navigators of the back and forward craft. Crivello states that this campaign cost a few bucks but as it broke some house records he is well pleased. And so are we, Joe. Now send us another one.

We now hear from ever steppin' Joe Feldman, Warner exploiteer in the Pittsburgh territory, who shook the town loose with his panic campaign on "Gold Diggers" at the Stanley Theatre. You can depend on Joe to dig up something harder to put over on each of his publicity barrages, and on this picture he "anted" the pot to the limit by having none other than Mayor Herron participate in the campaign.

Feldman put the living billboard stunt on the Stanley maquee in which girls posed against giant cutout title letters (bottom of page 78). The display was widely advertised to be unveiled at a certain time, and Hizzoner cut the ribbon that revealed the flash. The papers went for it, and the event was broadcast.

Joe also had a nifty float in a big street parade in honor of Honus Wagner, the old time ball star. The newsreels covered this, and the shot was placed in the regular newsreel that went all over the state. Joe put plenty over with his outdoor billing and newspaper stuff and it had plenty to do with the grosses that this feature piled up. Thanks, Joe, and like Oliver Twist, we say, "We want some more."

Charley Bassin, the Mattapan (Mass.) Mogul picked himself a beaut to start his parade of prize campaigns. In conjunction with Fox's "Adorable," at the Oriental Theatre, Charley inaugurated a Promenade Garden where cigarettes and soft drinks were served free of charge during intermissions and between shows.

Bassin's Promenade

A regular interval is set aside, just before which a trailer is run that drinks and smokes are waiting in the garden. As the folks pass out ushers are waiting with smokes and matches, comfortable chairs are provided and at the end of ten minutes a Chinese gong is sounded as a signal that the show is about to continue. The newsreel is run first, then another trailer with merchants' credits. That, plus about $80, is all the gag cost the theatre in return for nearly $3,000 in material and labor, so Charley declares.

The garden is on theatre property, and was unused until Bassin doped out this swell idea. It looks very "acey," as you can see from the shot below, and no doubt is paying for itself for the theatre and the participating merchants.

Now, Charley, don't rest on your laurels and make sure that you send in at least two more thunderbolt campaigns before the end of the contest. We know you always did like Chicago.

We feel that these campaigns are a very good cross section of what we are receiving, and will continue to receive on this Round Table Club-Producers' contest. They not only are interesting, but practical, novel and in some instances spectacular.

However, look forward to a raft of socko stuff in the last days of the month that will be as good if not better. Remember that everyone has an equal chance for those swell prizes, first run or subsequent, small town or big city, neighborhood house or de luxer.

Send in your campaigns now! We repeat—send in those campaigns right now. Take your pick of any picture you play—the more the merrier, and we'll see you in Chicago.

IN A NUTSHELL

If by any chance you have missed the early issues with the rules of the Contest, read this carefully. The Managers' Round Table Club is sponsoring a July Exploitation Contest for seven one-week all-expense trips to the World's Fair. . . . These prizes are given by the following film companies: Fox, Metro-Goldwyn-Mayer, Monogram, Paramount, Radio, United Artists and Warner. . . . One prize by each company for the best exploitation campaign on any one picture of that company's product played in July. . . . Every manager in U.S. and Canada eligible. . . . You may send in more than one campaign. . . . Contest closes midnight, July 31. . . . Send campaigns to Round Table-Producers World's Fair Managers Contest, Motion Picture Herald . . . 1790 Broadway, New York City.

SHOWMEN FIND PAY DIRT IN "DIGGERS" ACE EXPLOITATION

MORT BLUMENSTOCK, Warner Theatres Ad Chief
HERB COPELAN, Publicity
Stanley Theatre, Atlantic City, N. J.

Highlights include band at boardwalk entrance playing "Gold Diggers" tunes (first time allowed on boardwalk); 900 taxis carrying announcement banners, distribution of 30,000 heralds; all boardwalk stores displayed window cards; bannered auto-giro flew over city and beach, cut out chorus girl overhead advance lobby display; special season run 24's announcing picture would not be shown again in A. C. for one year; Mayor and other celebs. attended opening; 80 foot banner facing boardwalk, first time ever allowed in Atlantic City.

BEN KATZ, Publicity
HERB COPELAN, Publicity
Warner Theatre, Milwaukee, Wis.

Constructed special box office for advance sale of premier tickets put over as a Hollywood opening with all the trimmings, such as lobby broadcasts, special lighting, music and the attendance of many Milwaukee celebrities. Premier invitations to civic leaders printed in blue on gold. Window displays in 50 downtown drug stores. Throwaways of made over front page of paper containing "Diggers" stories and pictures.

Cards on 200 newsstands tying up with fan magazine story and postal telegraph put out 12,000 pamphlets plugging picture. Special lobby display ran three weeks in advance, and current front went heavy for girl cutouts.

LEO ROSEN, Mgr.
CHARLIE SMAKWITZ, Publicity
Troy Theatre, Troy, N. Y.

Special float bordered with bags of gold carried eight girls dressed as pirates. P. A. systems and microphone attached for announcements and records of songs. Girls sang hit numbers. Ushers in three theatres wore circular announcement badges in advance, song hits played with trailers, and phonograph in lobby played hit records.

Gold plaques in cigar stores as counter servers. Stickers on car windows, and gold coins put in packages at dept. store special sale. One hundred and fifty newsstands carried signs, and stuffed magazines with heralds; cards were placed in every Troy hotel room.

Sport goods store furnished bicycles for street bally; souvenir postcards mailed to all nearby towns, and surrounding territory heavily papered. Massive lobby display and 24 sheet cutout with peepholes showing girls. Telegraph tieup plugged picture and midnight opening.

JAMES M. TOTMAN, Mgr.
Warner, Erie, Pa.

Electric title banner across front of 42-inch mounted letters, animated by flashers and blinker lights on banner and tinted background of stills and cutouts. P. A. system on marquee with mike in lobby carried announcements six blocks away. Inside lobby display size 30 ft. wide by 15 deep, had background of gold color crepe paper in sunburst effect with cutout figures of girl set off with baby colored spots.

Title in letters, six feet high and three wide, on low main street building with theatre banner underneath ten days in advance; classified tieup three weeks in advance gave pass to everyone taking three time want ad. Paper ran daily plug ads in exchange.

Constructed float for Erie Day parade, in which thousands marched and drew spectators from surrounding territory. Girls on float wore original gowns from picture. Flash also sent to every community in county providing a real attention stopper.

Silhouette newspaper contest in one sheet, and serial ran 12 days in advance in another paper; foreign language papers ran stories and pictures; radio announcements and song plugs, window displays, and numerous other gags were used to round out smash campaign.

Few, if any, money angles have been neglected in the above spectacular and well rounded series of "Gold Diggers" campaigns in various parts of the country. Led by none other than that grand guy, Mort Blumenstock, Warner Theatres ad chief, Warnerites Ben Katz, Herb Copelan and Charlie Smakwitz have been helping live-wire managers kick grosses dizzy. Leo Rosen, in Troy, and Jimmy Totman, Erie, did a sweet job on their engagements, proving that a real picture plus a fast moving showman spell do-ray-mi.

Boardwalk Greets "Diggers" ('Lo. Mort.)

Ben Katz's Display

Jimmy Totman's Roof Sign

SCHOOL TIEUP ALSO GOOD WITH LODGES AND OTHER LOCALS

EDDIE YARBROUGH, Mgr.
RKO Colonial, Dayton, Ohio

Tied up with leading Dayton paper to run stories and pictures of high school graduates, of which motion pictures also were made and shown at the theatre with the sponsorship of the School Board, Yarbrough obtained following newspaper breaks, including others that ran for a period of fourteen days: two front page stories, a four-column cut and two-column story with head, and two eight-column cuts eight inches deep, showing graduates, all publicity mentioning that pictures would be shown at theatre. Also 50-inch free tie-up ad with shoe store that plugged the pictures and theatre.

Newspaper handled everything, stressing stunt as exclusive promotion. School board okayed idea as good publicity to get school funds appropriation. Schools announced playdates in classes and on bulletin boards. Pictures were silents, paid for by theatres.

Eddie's gag is a natural for graduation classes and can be sold to most any daily editor hot for pictures of locals. Can also be put on any time with any large local group, such as lodges, clubs and national organizations. Although theatre paid for reel, cost was comparatively small in exchange for word of mouth and newspaper publicity. Very good, Eddie!

BURNETT OBTAINED GOOD RESULTS FOR "WATERFRONT" PIX

Martin C. Burnett, manager of Loew's Theatre in Dayton, Ohio, went the limit to publicizing "I Cover the Waterfront." An amateur reporter contest with one of the Dayton dailies rated the house a two-column cut and a story each day for one week previous to the opening of the picture, and the Lux tie-ups, carrying the Claudette Colbert indorsement, was used with twenty A & P stores.

Copies of the original novel by Max Miller went on display in three big Dayton book stores, while drug stores used the Phillips dental magnesia tie-up and a department store featured special waterfront window display.

The New York idea was used by Mr. Burnett on the theatre front, with blown-up stills and lines under each enlargement attracting much attention. The theme song, "I Cover the Waterfront," was featured by the local dance orchestras, and the radio station also plugged the melody.

FOREIGN EXPLOITATION

The above photo shows how they turn out window displays in far-off Calcutta, India. The activities of our friends in foreign fields are always of tremendous interest to our members and readers and so we take advantage of every opportunity to show you what they are doing to put things over out there.

TIE-UP RESULTS IN ALL-EXPENSE TRIPS TO FLA. AND CHI.

Anna Bell Ward is making it possible for a number of fortunate Kentuckians to spend costless vacations in Florida or the World's Fair. This dynamic director of the Strand and Ben Ali, Lexington, Ky., tied in with a bus line and a local paper and the result was a quickening of the box office pulse through full page free newspaper spreads.

Rules directed that patrons of both theatres save their admission stubs and when ten were obtained to enclose them with a letter to the bus line giving reasons why a Florida trip was desired. Ten seven-day all-expense awards were given.

For the World's Fair prizes, auction money is being used, given by merchants with every purchase. These "lucky bucks" are brought to the Strand on Thursday nights, when two round trip Fair prizes are auctioned weekly.

Warner Hospitality!

Ed Selzer and Mort Blumenstock played host to us when we visited the H.O. this week. Luncheon was served in the restaurant de luxe and how Mort can tear a herring is nobody's business. A tour of the Club rooms was a revelation—ping pong and billiard tables, card room, library, golf practice, etc., etc., are all available to the employees—and do they take advantage of it. No wonder Warner's come thru. Thanks for the treat, boys.

(Advt.....Ed paid the check.)

AIR STAGE WEDDING IS WOOTEN'S ANGLE ON THEATRE "SPLICE"

Looks like Bunny Bryan, the triple stage wedding king, will have to find another variation of the platform matrimonial clinch to top that of Jay Wooten, manager Fox Dodge Theatre, Dodge City, Kansas, who sent in a report on what he believes to be the first radio stage wedding.

Jay, appropriately enough, was playing "When Strangers Marry" and arranged with his local station to broadcast the wedding service by remote control after a special midnight showing of the feature. DX listeners from every state evidently enjoyed the service as many letters were received to that effect from different parts of the country.

Wooten received real cooperation on this stunt from H. E. McKinney, advertising chief of Station KGNO, from which the service was broadcast.

Baker Broke Record

Attendance records at the Newman Theatre, Kansas City, were broken as a result of the complete exploitation campaign put on by George S. Baker, manager, when he played a musical comedy film recently, and tied up the Western Union; a nationally known electric refrigerator company; local newspapers; drug stores and cosmetic shops; florists and music stores. Reams of publicity were secured in the local papers.

SPANISH SERENADE

The trailer and sound truck shown above proved an effective sales medium for J. C. Waldington of the Alabama Theatre, Dotham, Ala., on his campaign for "Kid from Spain." Cantor's latest record was run off on the sound truck. The gag created considerable comment.

Attention, Managers!

In next week's issue of BETTER THEATRES there will start a series of Advertising Typography written and illustrated for the express guidance of managers and all who prepare theatre advertising for newspapers . . . forming a theatre manual on type styles, printing mechanics, engraving, making of layouts, typographical harmonies, and all associated subjects concerning the physical structure of screen theatre advertisements.

Don't miss it!

"COVER" CAMPAIGN OPENED AT RIVOLI TO SMASH RETURNS

The importance of a good tieup title in promoting outside advertising is more than emphasized in the timeliness of the N. Y.

Sports Window

campaign at the Rivoli on United Artist's "I Cover the Waterfront," engineered by Hal Horne and Monroe Greenthal.

With the outdoor bathing season on hand, these high scoring showmen not only landed displays in four big department stores, but clicked off a record of some kind by planting four windows in Gimbel's.

Macy used a fashion window with Claudette Colbert's studio chair in the foreground, McCreery featured the title in a white goods display and also in newspaper ads, Lord and Taylor went hard for the window idea plus a big newspaper ad.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Byron E. Abegglen
B. F. Adcock
Russell Allen
Tom Arthur
George L. Bannan, Jr.
Abie Beter
Nat Blank
William S. Biscoe
Milton Brenner
Milton Bundt
Julien E. Campbell
Harry Clifford
Ed C. Curdts
Norman J. Dietel
E. L. Dilley
Roland Douchette
R. E. Eason
Milton O. Field
Charles H. Franklin
L. Hayes Gabarino
Robert Gibbs, Jr.
M. J. Gilfillan
Ben Goldman
Ty Grasiani
Clarence Groetke
De Witt Haley
Gilbert Hainline
Paul Hefner
L. G. Hertl
Victor Hayes
M. Honnacker
S. S. Holland
Edgar Jones
H. E. Kelly
G. B. Kemble
Max Keizerstein
James J. Kolbeck
Leslie F. Larsen
Charles E. Lockhard
Byron McElligoot
J. J. Medford
Oliver Mencke
H. G. Moore
C. Morelock
Larry Morris
Dick Moss
John G. Newkirk
Harry A. Pappas
Paul J. Poag
Charles L. Oswald
John Revels
Roland H. Ruden
Earl S. St. John
Clarke A. Sanford
Robert Schmidt
Louis Schaefer
Louis Schnitzer
Joseph G. Seyboldt
Herman Shulgold
Ram Krishna Sharma
Sol Straus
Jacob Vidumsky
Dave Vorzimer
John Watt
Wilbur Werthner
Henry Wtulich

QUICK SERVICE IDEAS THAT WORKED

HARRY KNOBLAUCH, manager, Nixon Theatre, Philadelphia, recently put on a special day for boys during which Boy Scouts took over the operation of the theatre taking the places of the manager and the rest of the house staff. Patrons entered into the spirit of the event and Harry was the recipient of warm endorsements from civic leaders for his good work. . . .

C. R. STOFLET, manger, Consolidated Theatres, Harlan, Ky., landed a page of coop ads on "Big Drive" by tieing in with the candidates for a local election. Fifteen office seekers paid for space to advertise the picture, and C. R. says it sure helped. Certainly good enough, too, C. R. . . .

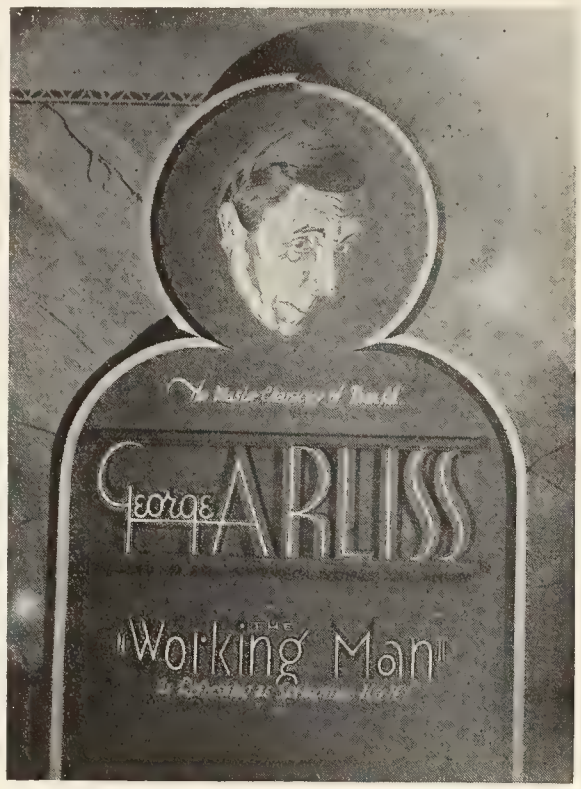
CHARLIE (Lothario) BASSIN, of the Oriental, Mattapan, Mass., startled the drys of his town by giving away thousands of beverage charts containing recipes for the mixing of every kind of a thirst killer. Charlie says they went as fast as a barrel of suds at a political picnic, and we wouldn't wonder. Now, how about a case of something to go with the recipes, you old real estater, you! . . .

RICHARD M. THOMASON, manager, Crystal Theatre, Ellis, Kan., uses a special banner arrangement on his car to advertise the big pictures. Three sheets, and 3 x 10 signs cover the entire car, and are changed to plug the theatre or individual features. On "State Fair" Dick used a trailer, the panels of which are white enamel and lettered in water color, easy to wash off. A smart idea, Dick, and recommended to other managers getting by on small budgets. . . .

A. M. MILLER, manager Fox Oakland, Oakland, Cal., had a production setting to introduce the trailer on "Today We Live." Title was projected on a scrim, behind which a girl under a red spot was posed in the same pose of Crawford taken from press book ad. Spot was killed when trailer scenes were shown. The "Crawford" leg contest was put on by the leading daily; another went for a classified co-op, and a radio station put on a contest for the most words from the name "Crawford." Other good angles show that Brother Miller is shooting from both hips. . . .

FRANK MONEYHUN and ARTHUR CATLIN, managers, Loew's State, Cleveland, put on a bang-bang campaign on "Hell Below" that included a midnight premiere, band concert by 100 pieces in the lobby, and fireworks. The highlight was the "attack" on the theatre by three army planes and the "defense" by a platoon of soldiers from the marquee. The entire event was broadcast from the sidewalk in front of the theatre. . . .

ECONOMICAL!



The above photo shows you what Charles E. Kayor of the Manos Theatre, Greensburg, Pa., does with his half sheets of beaver board. Used in a medium sized lobby he finds this type of set piece serves his purpose very well, especially since the house has several changes each week.

ED HART, the Plainfield (N. J.) Tornado is still rooking the local papers out of front page boxes to advertise his shows. Ed's latest is a classified hookup on "International House," and "Warrior's Husband" wherein readers who find their names on the want ad page receive free passes. Paper runs pictures, theatres and casts in box. . . .

J. J. ROSENFELD, Paramount, Omaha (Neb.) put on a preview for "Reunion in Vienna" and invited the press, radio staffs and local celebrities. After the showing, guests were taken to hotel ballroom and served a buffet supper. At the press tables sets of stills were placed for the picture eds. to select their art. 3500 letters to Little Theatre subscribers also sent out in advance. That supper-still gag is a new one, "J. J.," and a swell way to sell art.

A. H. POOS, north side district manager for St. Louis (Mo.) Amusement Company put out a special bally on "King Kong" that was mounted on their regular warehouse truck to which was attached a public loud speaker with trumpet horns and turn table pick up with microphone. Auto spotlights with 32-candlepower bulbs lit up the cut-out letters and flitter, the whole made up of Upson board. Art work and layout were handled by Artist L. Brown, and the bally plugged the day and date showing at four theatres. . . .

CECIL W. CURTISS, manager Liberty Theatre, Bedford, Va., sends along some shots of his front on "State Fair," "Kid from Spain" and "42nd Street." Cecil says that these displays sure helped business, and we agree that they carry a heavy wallop. Sorry we can't show them to you, but there is a little too much haze for good reproduction. Thanks anyhow, Cecil, and shoot us some more. . . .

E. J. SULLIVAN, skipper of the Fox California, San Jose, built his "Rasputin" campaign around a smart Mother's Day telegraph tieup, free flower distribution at theatre, stage fashion show, and a mechanical lobby display of large figures of the mad monk hypnotizing the girl, this being shown by light beams coming from his fingers. Good stuff all around, Sully, and keep on sending in the box office angles. . . .

C. A. TOMPKINS, manager, Majestic, Reno, Nev., personally plugged "Hell Below" over house p.a. system instead of trailer, and put on a preview followed up with ads containing names of guests, copy requesting readers who wanted to know about the picture to ask those whose names were listed. Front page made up to plug picture, 4000 distributed house to house, with merchant copy on reverse that paid for printing. Special radio announcements and plugs at fight stadium were also included. . . .

ROLLIN STONEBROOK, manager of the Alabama Theatre, Birmingham, Ala., tied up with a number of eating places in town by supplying restaurant checks for them with an advertisement of the picture, "Hell Below." This is in keeping with the policy of the Alabama to use every opportunity possible to boost their showings. . . .

FRED S. MEYER pulls a smart bit of showmanship with a big display ad announcing the adoption of a permanent theatre trade-mark at his State, Rhinelander, Wisconsin. Under the masthead is a heading reading "Facts Only—Truth Always" and copy introducing the State trade-mark to the newspaper readers. The entire ad is sound institutional copy, selling the theatre in a forceful, dignified manner. . . .

WILL MAC NAUGHTON, Hempstead New York Theatre slicker, sure hands us a laugh with a one sheet birthday announcement containing an illustrated story of his life. Although we can't reproduce it (because of lack of space and not what you think), the gag is being framed for the walls of the sanctum, so the next time you're around drop in and give yourself a load of giggles. Regards to Preston, Mac, and come see us. . . .

Meet Some New Members

MORRIS KINZLER

Ladeez and gentlemen, we take great pleasure in presenting none other than that live-wire, go-gettin' advertising manager of the Old Roxy Theatre in New York City. Morris really needs no introduction because his activities have already been outlined in previous issues. Remember that outstanding World's Fair exhibit that he put on right in the lobby of his theatre? Well, you can't sit back on your laurels after that one, Moisha; we'll be expecting bigger and better ones from you, so keep the ball a-rollin'.

▽

STOCKTON LEIGH

manages the Mayfair Theatre on Broadway, N. Y. C., and from what we have seen of his brand of showmanship, he's an asset to any organization. Come on, Leigh, that was a great gag you pulled with the Reformatory Wagon, so send us in more of them; we can take 'em.

▽

ALBERT BLUMBERG

is still another to join our midst from Philadelphia, Pa., where he takes care of the Midway Theatre for Warners. Al has a twenty-seven hundred seat house, which can keep any man on his toes hustling and with the competition round our way, you probably have plenty to do. Right, Al? Remember us to Andy Anderson when you see him.

▽

FORREST F. SHONTZ

becomes a member of the Round Table Club, joining from the Harris Theatre in Donora, Penna. We've got a couple of other members in Donora, Shontz. So suppose you stir up a little friendly competition among you and start something in our pages.

▽

LUDY BOSTON

is in charge of the Uptown Theatre in Muscatine, Ia., and we're wondering if he's from that famous family of Boston Brothers Showmen, Inc.? A little light on the subject would be appreciated. We've got some good friends in Muscatine, as doubtless you know, Ludy, so when you see them say hello for us.

▽

MERLE BRYANT

comes to us well recommended by the manager of his house who says Merle is a hard worker and a good showman. He assists William A. Guinan at the Fox Lyric Theatre out in Salem, Ill., and unless we miss our guess, it won't be long before we shall be sending him a certificate of membership and he'll be a full-fledged manager. Don't disappoint us, Merle.

▽

WALTER H. E. POTAMKIN

is the assistant manager at the Cedar Theatre in Philadelphia, Pa. He is twenty years old, starts in his membership by sending for his Club pin and if determination to arrive somewhere will make him a manager, Walter is going to win out. Well, we're rooting for you, anyway; so keep up the good work and let's know what's going on out at your house.

▽

RUSSELL W. BARRETT

is proposed for membership by his manager, H. W. Pettingill of the Warner Theatre in Worcester, Mass. Russ, too, joins by sending for his Club emblem pin which is always a good sign of showmanship. From what we know of your boss, Russ, you couldn't learn the business under a much better one; so you ought to go far with him as a teacher. We haven't heard from your house in a while, so if Pettingill is too busy, you get a hold of some of your campaigns and send them in to us.

MORGAN AMES

manages the Iowa Theatre in Cedar Rapids, Ia., and we've got this town tied up pretty much 100 per cent Round Table, so you'd better get aboard the bandwagon, Ames, and let's see the stuff you're made of. You were proposed by Lester Martin, and that something to live up to.

▽

W. H. OSTENBERG

at the Egyptian Theatre in Scottsbluff, Neb., is also recommended by Lester Martin. Well, now that you're one of the gang, you're going to have to do something about it. Tell the rest of our Scottsbluff friends it's about time we heard from them, too.

▽

E. E. MORRIS

manages the Princess Theatre in Eagle Grove, Iowa, and apparently Les Martin knows a million of 'em, cause he brought this showman into the Club, too. We'll be putting him on our payroll soon. Hope all these lads you propose will keep the mails humming with their doings out yonder.

▽

LEO WOLCOTT

is at the Grand Theatre in Eldora, Ia., and is proposed by none other than Lester Martin, of Martin, Martin and Martin. He assures us that these new members are all up and coming, so we'll sit back and wait for them to prove it. How about you, Leo?

▽

JOHN McCLAY

keeps the Grand Theatre in Dubuque, Iowa, from going into the red, and we wish he'd write and tell us how he does it. In case you don't know it, John was proposed for membership in the Club by a gentleman by the name of Lester Martin.

▽

H. A. LARSON

is another new live-wire to join us and he does his stuff at the Majestic Theatre in Oakland, Neb., not Cal. "H. A." has been recommended for membership by Les Martin and that's the last time we'll tell you about any of Les's friends in this issue.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

STANLEY GROSS

out at the Rio Theatre in Appleton, Wis., tells us that he has managed houses in Wisconsin for the past twelve years. He says he realizes he's a little late in joining the Club, but as long as he admits it and promises to keep sending in his stuff, we'll manage to forgive the discrepancy.

▽

FRANK J. ORLANDO

does the advertising for the Fox Criterion Theatre in Santa Monica, Cal., and he's only twenty-one. You've undertaken a man's size job, Frank, and we'd be interested in hearing how you turn your stuff out. Any time you're ready to tell us, we're ready to print it—so go to it.

▽

FRANK H. McILVEEN

holds down the managerial chair at the Rialto in Westfield, N. J., and since some of our most active members come from New Jersey we're sure we'll have another to add to this fast-growing list when Frank starts the Westfield ball a'rolling.

▽

J. C. STROCK

don't know why this alert and dandy showman wasn't introduced via these pages before to our members and readers, but he's the manager of the Granada Theatre in Minneapolis, Minn., which is part of the Paramount Northwest Division. "J. C." house has three changes a week and that ought to keep any man busy, but not too busy to tell us about it. Right?

▽

E. M. HELLER

comes to us from Warners Lyric Theatre in Camden, N. J., and since Camden is just a stone's throw from this office, if you can throw far enough, we're hoping that "E. M." will not only contribute to these pages, but bring his contributions in personally, so that we can say hello. How about it, Heller?

▽

TED HODES

is the youngster manager of the Roosevelt Theatre in Woodhaven, N. Y., and since we are always interested in the activities of our younger members, we're hoping he'll keep us posted so that we may report his doings on our pages. Woodhaven's not so far away either, Ted; how about running in some day?

▽

GEORGE A. BERG

is the assistant manager at the Granada Theatre in Minneapolis, Minn., and George is only twenty-one. However, he sure shows rare good judgment and intelligence in sending in his application. You're bound to succeed in this business, George, when you get off on the right foot by joining the CLUB.

▽

SIDNEY FRIEDMAN

is the assistant to Harvey Fleishman, manager of the Lefferts Theatre in Richmond Hill, N. Y., and since Harvey proposes Sid for membership, he must think well of him. With the boss you have, Sid, you'll learn the business right, so we're expecting big things from you. Don't disappoint us.

▽

PHIL AND J. F. MARCH

join the club from Crystal Theatre in Wayne, Nebraska, and we'd be interested in knowing whether they are brothers or father and son. However, no matter what they are, we'd be more than glad to pass on any of their campaigns that they might send in. We bid you welcome, gentlemen, take your seats at the Table.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 182.—(A) Is it advisable to try to refill old fuses? (B) What should be done with old fuses and why? (C) Why is it advisable to fuse projection circuits considerably above the normal current used? What should be the limit. (Note: Disregard Bluebook table in this last. It was compiled for hand-fed arcs, of which few now exist.) (D) Give us your idea of fusing where fuses are used on both primary and secondary sides of motor-generator serving projection circuits. (E) Should fuses be used on both primary and secondary side of motor-generator or transformer? Give reasons for your answer.

Answer to Question No. 175

Bluebook School Question No. 175 *was: (A) Why should port fire shutters be padded at the bottom? (B) How many poles may a generator (dynamo) have? (C) What would be the difference between connecting a lamp directly across the poles of a generator and across one of your theatre circuits? (D) Why is it essential that the projectionist have a good working knowledge of generators? (E) Describe a simple wet battery cell.*

The following answered acceptably: S. Evans and C. Rau; K. Dowling; D. Danielson; G. E. Doe; J. Wentworth; L. Van Buskirk; W. Ostrum; B. Doe; T. Van Vaulkenburg; H. Edwards; D. R. Peters; O. L. and J. F Evans; W. and S. D Love; G. Tinlin; D. Goldberg and L. Hutch; E. Harlor and H. Harrison; B. Diglah and P. Jackson; P. T. Zann and L. Grant; D. Emmerson; D. L. Sinklow; T. Lambert and T. Davis; D. T. Arlen and M. Spencer; H. True; R. D. Oberleigh; H. Rogers; D. L. Howard; B. L. Blinkendorfer; M. Spencer; D. T. Arlen and L. G. Howe; T. R. Bancroft; H. B. and D. C. Coates; D. Anderson; L. M. Croft, N. Truman, L. Summers and D. M. Banks; M. D. Oleson and J. B. Malley; B. Sappert; W. D. Brown; D. Michelson; P. L. Jensen and A. Ilks; L. H. Simmons; P. L. Day and P. L. Daniels; R. Suler and R. Wheeler; J. Williams; B. M. Cummings. J. Brewer and C. Domenico; H. R. Baldwin and G. K. Berger; B. I. Fanchann; C. Cummings and T. Kelley; M. L. George and R. Singleton; E. Conlon; O. L. Daris and M. Simms; L. Lorient and E. L. Gibbs; J. C. Peters; L. S. Zaren; B. T. Miller; T. L. Raymond and D. Neills; F. Farmann; H. Pilson and D. L. Daniels; F. and J. L. Hanson; L. Thomas and D. D. Davis; L. Hendershot; D. E. Pratt and F. H. Banning; S. Maybe and R. D. Konley; P. L. Danby; R. Geddings; D. L. Tapley; E. Rymer and B. L. Tanner; M. H. Lonberger; M. Michelesko; T. M. Vinson and D. K. Ormie; R. S. Allen and T. N. Williams; B. L. Banning; D. L. Mason; A. Breston and D. Haber; M. Dickson; D. V. Peterson; A Bailey; T. Lambert and T. Davis; R. M. Bowman; D. L. Baker and J. E. Dalman.

(A) W. Ostrum answers this briefly and as well as it could be answered, as follows:

"Port fire shutters should be well padded at the bottom so that when they are released they will drop quietly instead of with a bang. The effect of the latter would be to draw the audience's attention to the projection room, and in so doing possibly inform them of a fire therein, the prevention of this very thing being the chief purpose of the shutters."

(B) S. Evans and C. Rau say: "As regards polarity, each generator has two poles; namely, a positive pole and a negative pole. In the case of the three-wire double dynamo system, in which a double dynamo having two armature windings upon the same core and connected to two separate commutators, is used in the same manner as two separate dynamos connected in series, with the system unbalanced, this double dynamo may be said to have four poles, but if the system is perfectly balanced it may be said to have two poles only, though the other two poles are there ready for use if necessary."

K. Dowling answers Section B by saying: "A generator may have two, four, or any even number of poles, arranged alternately—positive and negative around the commutator, but there will be only two polarities—positive and negative."

(C) G. E. Doe answers thus: "First, the lamp burning across the generator poles would, theoretically and in fact, burn brighter, assuming the connections in each case to be electrically perfect, because there would be no line resistance to overcome. Second, as the question reads, the lamps connected across the generator poles would have no protection from fuses, whereas the circuit lamp would. Third, 'connected across one of your theatre circuits,' might mean a very great difference in voltage. Probably not, but possibly—if the theatre takes current through a transformer. Fourth, while it would not be permissible to connect a lamp directly across the terminals of a generator unless fused, or, I believe, even *if* fused, the circuit lamp complies, presumably, with all requirements."

Henry Edwards answers Section D thus: "In a very large majority of modern theatres the projectionist is in direct charge of, and must handle and care for, electrical generators. Our editor has many times told us no man can handle anything he does not thoroughly understand efficiently, which surely must be recognized as cold fact by even the biggest dumbbell among us. That is answer enough, is it not? But to go further, motor-generators cost a lost of money. The rate of deterioration and the upkeep charge will largely depend upon how intelligently they are handled—how well the projectionist understands them and how well be applies his knowledge. True, what? Then, too, ignorance—or shall I soft-pedal and say lack of knowledge?—in such matters may cause show stops, and show stops are something the manager, for some mysterious reason, objects to, except at appointed places."

(E) I think Evans and Rau have you all skinned on this one. They say: "A simple wet battery cell consists of a vessel containing a liquid in which two dissimilar metal plates are immersed. Zinc and copper are the metals most used for the plates, while the electrolyte may consists of caustic potash, or dilute sulphuric acid, or sal-ammoniac solution. The fundamental fact on which the electro-chemical generation of current depends is, that if a plate of metal be placed in a liquid there is a difference of electrical condition produced between them of such sort that the metal either takes a lower or higher electrical pressure than the liquid, according to the nature of the metal and the liquid. If two different metals be placed in one electrolytic liquid, then there is a difference of state produced between them, so that if joined by wire outside the liquid, a current of electricity will traverse the wire. This current proceeds in the liquid from the metal which is most acted upon chemically, to that which is least acted upon."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64. Mar.	18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70. June	3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69. Jan.	14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69 Dec.	10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67 Dec.	3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70. Mar.	25,'33

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
One Year Later — Mary Brian-Russell Hopton
Open for Inspection
Pullman Car
Red Kisses — Dorothy Mackaill-Regis Toomey
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July	7,'33		
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65. July	1,'33

Coming Feature Attractions

Notorious But Nice — Marian Marsh-Betty Compson — Aug. 5,'33

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67. Jan.	28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	28,'33	68. June	17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79. June	10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89 Nov.	26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71. Jan.	21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65. May	13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74. June	10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33	62. July	1,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Hell's Cargo (See "Below the Sea")					
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76. Mar.	18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69. Mar.	18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67 Apr.	15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70. Jan.	28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67. May	27,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68. Apr.	1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29,'33	64. July	1,'33
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68. June	3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	63. July	8,'33
Wrecker, The	Jack Holt-Genevieve Tobin	July	10,'33		

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Car No. 17 (Tent.) — Tim McCoy-Evalyn Knapp
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Alan Dinehart-Raquel Torres-Helen Twelvetrees
Goin' to Town — Nancy Carroll-Donald Cook
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Lady Is Willing, The — Leslie Howard
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle — Loretta Young-Spencer Tracy
Ninth Guest
Once to Every Woman
World's Fair — Jack Holt

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Ralf Harolde	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60. Mar.	11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89. Jan.	28,'33

Coming Feature Attractions

Throne of God (Tent.) — Aug. '33 — 65

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69. Feb.	4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75. Apr.	1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74. Apr.	1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,'33	75 Dec.	24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76 Dec.	17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65. Jan.	14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76. May	27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64. Apr.	29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74. Apr.	15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68. Feb.	25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot	July	15,'33	62. June	17,'33
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81 Nov.	5

Coming Feature Attractions

Goodbye Again — W. William-Joan Blondell — Sept. 9,'33 — 65. June — 17,'33
I Loved a Woman — Edward G. Robinson-Kay Francis-Genevieve Tobin
Shanghai Orchid — Richard Barthelmess

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83. May	20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69. Mar.	25,'33
Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33		
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65. Apr.	15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59. Mar.	11,'33
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110. Jan.	14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73. Feb.	4,'33
Devil's In Love, The	Victor Jory-Loretta Young	July	21,'33		
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77. Feb.	4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75 Dec.	24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56. May	13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71. May	27,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76. Jan.	28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	8,'33	70. Apr.	29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75. June	24,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65. Apr.	15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33	68. July	1,'33
Life In the Raw	George O'Brien-Claire Trevor	July	7,'33		
Man Who Dared, The	Preston Foster-Zita Johann	July	14,'33	75	
Me and My Gal	Jean Bennett-Spencer Tracy	Dec.	4	78 Dec.	17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72. Apr.	1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64. Apr.	1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78. Mar.	25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	6,'33	64. Jan.	21,'33
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100. Feb.	4,'33
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69. June	17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68. May	6,'33
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85. Apr.	22,'33

Coming Feature Attractions

Berkeley Square — Leslie Howard-Heather Angel — Nov. 3,'33 — 90
Charlie Chan's Greatest Case — Warner Oland-Heather Angel — Sept. 15,'33
Doctor Bull — Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan — Sept. 22,'33
F. P. I — Conrad Veidt-Jill Esmond-Leslie Fenton — July 28,'33 — 90. May 20,'33
Good Companions, The — Jessie Matthews - Edmund Gwenn — Sept. 8,'33 — 96. Apr. 29,'33
Last Trail, The — George O'Brien-Claire Trevor — Aug. 25,'33
Mad Game, The — Spencer Tracy
My Lips Betray — Lillian Harvey-John Boles — Nov. 10,'33
My Weakness — Lilian Harvey-Lew Ayres — Sept. 29,'33
Paddy, the Next-Best-Thing — Janet Gaynor-Warner Baxter — Aug. 18,'33
Pilgrimage — Marian Nixon-Norman Foster — Sept. 1,'33 — 95
Power and the Glory, The — Colleen Moore-Spencer Tracy — Oct. 6,'33
Shanghai Madness — Spencer Tracy-Fay Wray — Aug. 4,'33
Three Against Death — Marion Burns-Kane Richmond
Worst Woman In Paris? — Benita Hume-John Boles-Adolphe Menjou — Oct. 20,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June	30,'33		
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67. Jan.	28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80. Apr.	22,'33

Coming Feature Attractions

Curtain at Eight — Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh
Sin of Nora Moran, The — Zita Johann-John Miljan
Sing, Sinner, Sing — Paul Lukas-Leila Hyams

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65.	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75.	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88.	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92.	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66.	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87.	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105.	Apr. 15,'33
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33	89.	July 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83.	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70.	Apr. 8,'33
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	76.	June 17,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72.	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80.	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Jean Barry	Jan.	28,'33	90.	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85.	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100.	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78.	Jan. 21,'33
Sen Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79.	Jan. 7,'33
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33	82.	July 1,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33	74	
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115.	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78.	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85.	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78.	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101.	Mar. 25,'33

Coming Feature Attractions

Another Language	Helen Hayes-Robt. Montgomery	July	28,'33
Beauty for Sale	Otto Kruger-Madge Evans		
Big Liar, The (Tent.)	Jimmy Durante-Stuart Erwin-Jack Pearl		
Bombshell	Jean Harlow		
Bride of the Bayou	Lionel Barrymore-Madge Evans		
Dancing Lady	Joan Crawford-Franchot Tone		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt		
Eskimo	Native Cast		
Fire Chief, The (Tent.)	Ed Wynn		
Hollywood Party, The	(All Star Musical)		
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore		
March of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Jimmy Durante		
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Aug.	25,'33
Penthouse	Madge Evans - Warner Baxter - Charles Butterworth		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4,'33
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	18,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70.	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Crashin' Broadway	Rex Bell	June	1,'33	55	
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Fugitive, The	Rex Bell-Cecelia Parker	July	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63.	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80.	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68.	Apr. 8,'33
Rainbow Ranch	Rex Bell	July	25,'33		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70.	June 3,'33
West of Singapore	Betty Compson	Jan.	31,'33	68.	Apr. 15,'33

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames		
Devil's Mate	Preston Foster-Peggy Shannon		
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5,'33
Rangers' Code	Bob Steele	Aug.	15,'33
Sensation Hunters	Arline Judge-Preston Foster		
Skyways	K. Crawford-Ray Walker		

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Running Time Date	Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87.	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,33	78.	Dec. 31
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23,'33	80.	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75.	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec 10
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7,'33	65.	June 24,'33
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72.	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78.	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70.	Feb. 18,'33
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72.	June 17,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76.	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21,'33	70.	July 8,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75.	May 6,'33
International House	All Star	June	2,'33	65.	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76.	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74.	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72.	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70.	Jan. 28,'33
M	Peter Lorre			66.	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33	72	
Man of the Forest	Randolph Scott-Verna Hillie	July	14,'33	62½	
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66.	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83.	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72.	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65.	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76.	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73.	Feb. 4,'33

Coming Feature Attractions

Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	25,'33
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper		
Duck Soup	Four Marx Bros.		
I'm No Angel	Mae West-Cary Grant		
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28,'33
One Sunday Afternoon	Gary Cooper-Fay Wray		
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11,'33
This Day and Age	Charles Bickford-Judith Allen	Aug.	18,'33
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4,'33
To the Last Man	Randolph Scott-Kathleen Burke	Aug.	25,'33
Too Much Harmony	Bing Crosby-Jack Oakie-Judith Allen		
Torch Singer	Claudette Colbert - Ricardo Cortez		
Way to Love, The	Maurice Chevalier-Sylvia Sidney		
White Woman	Dorothea Wieck-Chas. Laughton		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Bed of Roses	Constance Bennett-Joel McCrea	July	14,'33	67.	July 8,'33
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16,'33	70.	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72.	Mar. 18,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55.	Apr. 8,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63.	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	60.	July 1,'33
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68.	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76.	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75.	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100.	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68.	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23,'33	75.	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	68.	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62.	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9,'33	70.	June 3,'33
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68.	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57.	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74.	May 13,'33
Son of the Border	Tom Keene-Julie Haydon	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80.	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64.	May 13,'33
Tepaze	John Barrymore-Myrna Loy	Feb.	24,'33	78.	Feb. 11,'33

Coming Feature Attractions

Ann Vickers	Irene Dunne-Walter Huston-Conrad Nagel		
Bird of Prey	Richard Dix-Elizabeth Allen-Eric Linden		
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson		
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore		
Doctor, The (Tent.)	Lionel Barrymore-Joel McCrea-Dorothy Jordan		
Double Harness	Ann Harding-William Powell		
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien		
Glory Command, The	Bruce Cabot-Betty Furness		
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff		
In the Fog (Tent.)	Robt. Armstrong-Helen Mack		
Jamboree	Robt. Armstrong-Helen Mack		
Little Women	K. Hepburn - Joan Bennett-Frances Dee-Paul Lukas-Eric Linden		
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.		
Rafter Romance	Ginger Rogers-Norman Foster		

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Features

Title	Star	Dist'r.	Rel.	Running Time Date	Minutes	Reviewed
Bachelor Mother	Evelyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71.	Jan. 21,'33
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		
Corruption	Evelyn Knapp-Preston Foster	Imperial Distr.	June	19,'33	63.	July 1,'33
Devil's Playground, The		Principal	Jan.	1,'33	54	
Eskimo Perils		Amer-Anglo				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	'33. .84.	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85.	Jan. 28,'33
Hell's Holiday	(War Film)	Superb Picts.			
High Gear	James Murray - Joan Marsh	Hollywood	Apr.	14,'33...67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June	10,'33...60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Isle of Doom, The	Peter Sobolevski	Amkino	June	5,'33...65½	
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb.	15,'33...55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar.	9,'33.	
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1.....67.	Nov. 10
Men and Jobs		Amkino	Jan.	1,'33...70.	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan.	21,'33...80.	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr.	27,'33...97.	May 6,'33
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Patriots, The	Hans Kliering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar.	31,'33...54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May	25,'33...88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr.	13,'33...71.	Apr. 29,'33
Soviets on Parade		Kinematrade	Mar.	31,'33...60	
Sucker Money	Mischa Auer	Hollywood	Apr.	5,'33...70.	Apr. 15,'33
Taming the Jungle		Invincible	June	3,'33...59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June	16,'33...60.	June 24,'33
Virgins of Bali		Principal	Dec.	8... ..46.	Dec. 17
Wives Beware!	Adolphe Menjou	Regent Picts.			

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	'33.. ..60	Apr. 15,'33
Important Witness, The	Noel Francis-Donald Dilloway	July	15,'33.	
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	'33.....70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec.	24.....80.	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb.	3,'33.....82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May	17,'33.....75.	Apr. 29,'33
Perfect Understanding	Gloria Swanson	Mar.	11,'33.....84.	Mar. 4,'33
Samarang	Native Cast	June	23,'33.....62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr.	15,'33.....90.	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan	May,	'33.....69.	Mar. 18,'33

Coming Feature Attractions

Bowery, The	Wallace Beery - George Raft-Jackie Cooper-Fay Wray			
Emperor Jones, The	Paul Robeson			
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Masquerader, The	Ronald Colman-Elissa Landi	Aug.	18,'33.....75.	Feb. 25,'33
Nana	Anna Sten - Warren William - Phillips Holmes			
Roman Scandals	Eddie Cantor-Gloria Stuart			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar.	23,'33.....78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar.	3,'33.....75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar.	23,'33.....69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar.	16,'33.....67.	Jan. 28,'33
Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13,'33	
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20,'33	
Fighting President, The		Apr.	14,'33.....50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec.	22.....57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June	1,'33.....Apr.	5,'30
King of the Arena	Ken Maynard	June	1,'33	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May	4,'33.....67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan.	12,'33.....68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr.	20,'33.....55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec.	22.....78.	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan.	26,'33.....74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr.	13,'33.....72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb.	16,'33.....89	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June	15,'33.....75.	July 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb.	16,'33.....87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar.	16,'33	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20,'33	
Terror Trail, The	Tom Mix	Feb.	2,'33.....57.	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan.	5,'33.....75.	Feb. 11,'33

Coming Feature Attractions

Four Wise Girls	June Knight-Neil Hamilton-Mary Carlisle-George E. Stone	Aug.	17,'33	
Her First Mate	Summerville-Pitts	Aug.	3,'33.....70	
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan	Aug.	24,'33	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	July	27,'33	
Oh Promise Me	Summerville-Pitts			
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume-Billie Burke			
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Saturday's Millions	Robert Young-Leila Hyams			
Thrill Drive, The	Ken Maynard-Cecilia Parker			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	1,'33.....74.	Apr. 1,'33
Ex-Lady	Bette Davis	Apr.	8,'33.....62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar.	11,'33.....89.	Mar. 18,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33.....90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar.	25,'33.....69.	Apr. 8,'33
Ladies They Talk About	Barbara Stanwyck	Feb.	4,'33.....64.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33.....70.	June 24,'33
Man from Monterey, The	John Wayne-Ruth Hall	July	15,'33	
Mary Stevens, M.D.	Kay Francis	July	22,'33.....72	
Mayor of Hell, The	James Cagney	June	24,'33.....80.	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8,'33.....71	
Parachute Jumper	Douglas Fairbanks, Jr.	Jan.	28,'33.....72.	Dec. 31
Picture Snatcher	James Cagney	Apr.	29,'33.....75.	Apr. 1,'33
Private Detective 62	William Powell	June	10,'33.....67	
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33.....63.	June 10,'33
Somewhere in Sonora	John Wayne	May	20,'33	
Telegraph Trail, The	John Wayne	Mar.	18,'33.....55	
Untamed Africa		Apr.	8,'33	
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb.	18,'33.....72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")	May	6,'33.....67.	Apr. 8,'33

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell			
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug.	19,'33.....72.	June 24,'33
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Stanley Smith-Guy Kibbee			
Voltaire	George Arliss-Doris Kenyon	Aug.	5,'33.....70.	June 24,'33
Wild Boys of the Road	All Star			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams (Reviewed under the title "Auction in Souls")	Apr.	23,'33.....75.	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan.	8,'33.....75.	Dec. 24
Drum Taps	Ken Maynard	Jan.	29,'33.....61	
Hypnotized	Moran and Mack	Dec.	25.....70.	Dec. 24
Lone Avenger, The	Ken Maynard	May	14,'33.....61	
Phantom Thunderbolt	Ken Maynard	Mar.	3,'33.....62	
Racetrack	Leo Carrillo-Kay Hammond	Feb.	25,'33.....78.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33.....72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec.	25.....62	
Trailing the Killer	(Special)	Dec.	4.....68.	Oct. 15

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb.	4,'33...70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Cadet, The	Franz Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan.	16,'33...93.	Feb. 18,'33
Darling of Vienna, The	Willy Forst-Else Elster	European Films			
David Golder	Harry Baur	Protex		80.	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb.	15,'33...91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May	31,'33. .78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec.	7.....83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb.	25,'33...80.	Mar. 18,'33
Golden Goal, The	Richard Tauber	Bavaria Films	June	17,'33...85.	July 8,'33
Hertha's Awakening	Toni Van Eyck	Protex	Mar.	10,'33...82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov.	15.....86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr.	22,'33	
M	Peter Lorre	Paramount	Mar.	31,'33...96.	Apr. 8,'33
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May	15,'33...85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov.	29.....76.	Dec. 31
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar.	24,'33...66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb.	17,'33...65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar.	28,'33...78.	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr.	8,'33...90.	Apr. 22,'33
Yorek	Werner Krauss	Protex	Nov.	23.....99.	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists	July	8,'33	
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72.	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85.	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Hawleys of High Street	Leslie Fuller	British Int'l		68.	July 8,'33
Here's George	George Clarke	P.D.C.-British		64.	Nov. 5
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80.	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89.	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84.	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82.	Oct. 15
Love in Morocco	Rex Ingram (Reviewed under the title "Baroud")	Gaumont-British	Mar.	18,'33. ..67.	Oct. 15
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar.	11,'33...70.	Mar 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Money for Speed	John Loder-Ida Lupino-Cyril McLaglen	British-United Artists		67	
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May	26,'33...77.	June 10,'33
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	
Private Life of Henry VIII, The	Charles Laughton	London Film			
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82.	Dec. 10
Sleeping Car	Ivor Novello	Gaumont-British		83.	July 8,'33
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18,'33	1 rl.
Bunnies and Bonnets	Mar. 29,'33	1 rl.
Crystal Gazabo	Nov. 7	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7,'33	1 rl.
Minstrel Show, The	Nov. 21	1 rl.
Prosperity Blues	Oct. 8	1 rl.
Russian Dressing	May 1,'33	
Snow Time	Nov. 30	1 rl.
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gamboi	Dec. 20	21½
Poor Fish, The	Apr. 27,'33	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl.
Laughing with Medbury Among Dancing Nations.	Dec. 23	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	1 rl.
Beer Parade, The	Mar. 4,'33	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9	1 rl.
Great Bird Mystery	Oct. 20	1 rl.
Match Kid, The	May 9,'33	1 rl.
Sassy Cats	Jan. 25,'33	1 rl.
Scrappy's Party	Feb. 13,'33	1 rl.
Technoracket	May 20,'33	1 rl.
Wolf at the Door, The	Dec. 29	1 rl.
World's Affair, The	June 5,'33	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21
College Gigolos	Jan. 3,'33	18½
Entertainer, The (Will Mahoney)		
Mind Doesn't Matter	Nov. 21	19½
Partners Two	Jan. 19,'33	22
Preferred List (Ken Murray)		
Safe in Jail	Feb. 11,'33	2 rls.
Say It Isn't So (Richey Craig, Jr.)	June 29,'33	2 rls.
The Curse of a Broken Heart	Feb. 4,'33	18
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	1 rl.
Champions	May 5,'33	1 rl.
Horse Sense	Dec. 29	1 rl.
In the Good Old Winter Time	June 17,'33	1 rl.
Rough Sport	Dec. 29	1 rl.
Throwing the Bull	Jan. 14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22
Artist's Muddles	Jan. 29,'33	20
Big Squeal, The	July 9,'33	
Boy, Oh Boy!	Dec. 25	21
Dora's Dunking Doughnuts		
Feeling Rosy	Apr. 30,'33	21
Loose Relations	June 11,'33	20
Sunkissed Sweeties	Oct. 30	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11
Kid'n Africa		
Kid' In' Hollywood	May 14,'33	11
Kid's Last Fight, The	Apr. 23,'33	11
Pie-Covered Wagon	Oct. 30	10
Polly Tix in Washington	June 4,'33	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9
Beneath Our Feet	June 25,'33	
Desert Demons	Nov. 27	9
Killers	Oct. 30	10
Sea, The	May 7,'33	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33	7
Our Bird Citizens	Oct. 9	8
Our Noble Ancestors	Dec. 4	9
Pirates of the Deep	May 7,'33	9
Stable Manners	Nov. 6	7
Wild Company	Jan. 1,'33	10
Wild Life at Home	June 18,'33	1 rl.
Woodland Pals	Jan. 29,'33	1 rl.
BROADWAY GOSSIP		
No. 2	Dec. 11	9
No. 3	Feb. 5,'33	11
No. 4	Mar. 5,'33	11
No. 5	Apr. 30,'33	11
No. 6	June 18,'33	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9
Taming the Wildcat	Jan. 15,'33	8
The Iceless Arctic	Nov. 6	11
Two Hundred Fathoms Deep	Mar. 19,'33	8
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8
Highlights of the Past	Apr. 9,'33	8
Old-Fashioned Newsreel, An	July 2,'33	
Puffs and Bustles	Mar. 12,'33	7
When Dad Was a Boy	Jan. 22,'33	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19
Always Kickin'	Oct. 9	20

Title	Rel. Date	Min.
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18
Evil Eye Conquers, The	Jan. 8,'33	14
In the Clutches of Death	Nov. 13	14
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11
Animal Fair, The	Jan. 15,'33	10
Any Way to Get There	July 16,'33	
Down on the Farm	Dec. 18	10
Little Thrills	Oct. 23	9
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	10
Skipping About the Universe	Feb. 12,'33	10
Traffic	Nov. 6	10
Women of Many Lands	Mar. 12,'33	9
Wonder City, The	Nov. 20	9
MERMAID COMEDIES		
Big Flash, The (Harry Langdon)	Nov. 6	22
Hitch Hiker, The (Harry Langdon)	Feb. 12,'33	21
Knight Duty (Harry Langdon)	May 7,'33	22
Hooks and Jabs		
Tired Feet (Harry Langdon)	Jan. 1,'33	22
Tied for Life	July 2,'33	
Vest with a Tale, The (Tom Howard)	Dec. 4	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20
As the Crows Fly	Feb. 5,'33	18
Blue Blackbirds		
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22
Walpurgis Night	Oct. 30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33	10
Cornell	Dec. 18	8
Georgia Tech	May 7,'33	9
McGill	May 28,'33	9
Michigan	Dec. 4	8
Yale	Oct. 9	10
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6
Cinderella	May 28,'33	6
College Spirit	Oct. 16	6
Down on the Levee	Mar. 5,'33	6
Fannie in the Lion's Den	July 23,'33	6
Farmer Al Falfa's Birthday Party	Oct. 2	6
Forty Thieves, The	Nov. 13	6
Hansel Und Gretel	Feb. 5,'33	6
Hollywood Diet	Dec. 11	6
Hook and Ladder No. 1	Oct. 30	7
Ireland or Bust	Dec. 25	6
Jealous Lover	Jan. 8,'33	6
King Zilch	June 11,'33	6
Oh! Susanna	Apr. 2,'33	6
Oil Can Mystery, The	July 9,'33	
Pirate Ship	Apr. 30,'33	6
Robin Hood	Jan. 22,'33	6
Romeo and Juliet	Apr. 16,'33	6
Tale of a Shirt, The	Feb. 19,'33	6
Toyland	Nov. 27	6
Tropical Fish	May 14,'33	6
Who Killed Cock Robin?	Mar. 19,'33	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33	
Drug on the Market, A	Jan. 22,'33	11
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2	20
Torchy's Kitty Coup	Jan. 22,'33	21
Torchy's Loud Spooker	June 25,'33	20
Torchy Rolls His Own	Nov. 20	21
Torchy Turn Turtle	Apr. 23,'33	21
Trying Out Torchy	July 23,'33	
VANITY COMEDIES		
Hollywood Run-Around (Monty Collins)	Dec. 18	20
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23	21
Keyhole Katie (Gale Seabrook-John T. Murray)	Jan. 15,'33	20
Techno-crazy (Monty Collins-Billy Bevan)	Apr. 23,'33	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2	9
9 Zanzibar	Oct. 9	9
10 Belles of Bali	Oct. 16	8
11 Sailing a Square-Rigger	Oct. 23	10
12 Venetian Holiday	Oct. 30	10
13 Havana Hol	Nov. 6	9
14 Paths in Palestine	Nov. 13	8
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9
17 From Kashmir to the Khyber	Dec. 4	9
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10
25 Gorges of the Giants	Jan. 29,'33	9
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Apr. 15,'33	
31 Paris on Parade	Mar. 5,'33	
32 Isles of the East Indies	Mar. 12,'33	
33 The Iceberg Patrol	Mar. 19,'33	
34 A Gondola Journey	Mar. 26,'33	
35 Broadway by Day	Apr. 2,'33	
36 Sampans and Shadows	Apr. 9,'33	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20
Fallen Arches	Feb. 4,'33	19
Mr. Bride	Dec. 24	19
Now We'll Tell One	Nov. 19	19
Tarzan in the Wrong		20
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18
Menu		
Over the Counter		18
Wild People	Feb. 4,'33	18
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9
Fiji and Samoa		
Iceland	Jan. 14,'33	10
Leningrad	Dec. 17	8
New Zealand		9
Norway	Feb. 4,'33	9
Over the Seas to Borneo		9
Rio the Magnificent		9
World Dances, The		9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8
Lunchroom, The		
Nursemaid, The	Nov. 26	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal		21
Their First Mistake		21
Towed in a Hole	Dec. 31	21
Twice Two	Feb. 25,'33	21
ODDITIES		
Duck Hunter's Paradise	Dec. 31	10
Toy Parade, The	Dec. 3	7
Whispering Bill	Dec. 31	10
OUR GANG		
A Lad an' a Lamp	Dec. 17	17
Birthday Blues	Nov. 12	20
Fish Hooky	Jan. 28,'33	19
Forgotten Babies	Mar. 11,'33	17
Kid from Borneo, The	Apr. 15,'33	19
Mush and Milk	May 27,'33	
PITTS-TODD		
Asleep in the Feet	Jan. 21,'33	19
Bargain of the Century		20
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10	17
SPECIAL		
Inflation		10
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12
Bone Crushers	Feb. 8,'33	6
Chalk Up	Dec. 10	10
Football Footwork		12
Motorcycle Mania	Jan. 28,'33	9
Swing High	Dec. 10	10
Throttle Pushers		9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20
Call Her Sausage		
Farewell to Legs		
Rummy, The		18
Taxi Barons		
Taxi for Two	Dec. 3	18
Thundering Taxis	June 24,'33	16
Wreckety Wrecks	Feb. 18,'33	19
TED HEALY SHORTS		
Nursery Rhymes		

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18	11
No. 5	Dec. 16	11
No. 6	Jan. 13,'33	10
No. 7	Feb. 10,'33	11
No. 8	Mar. 10,'33	11
No. 9	Apr. 7,'33	10
No. 10	May 5,'33	1 rl.
No. 11	June 2,'33	1 rl.
No. 12	June 30,'33	10
No. 13	July 28,'33	10
ONE REEL ACTS		
Be Like Me (Ethel Merman)	Feb. 18,'33	10
Detective Tom Heward of the Suicide Squad (Tom Howard)	June 9,'33	1 rl.
Hawaiian Fantasy (Vincent Lopez)	Jan. 20,'33	8
Jazz a La Cuba (Don Aspiazu)	July 7,'33	1 rl.
Let's Dance (Burns and Allen)	Mar. 17,'33	10
Moonlight Fantasy (Vincent Lopez)	Apr. 14,'33	1 rl.
Rookie, The (Tom Howard)	Feb. 24,'33	10
Walking the Baby (Burns and Allen)	May 12,'33	1 rl.
Your Hat (Burns and Allen)	Nov. 25	11
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	10
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	10
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	10
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24,'33	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl.
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33	1 rl.
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33	10
SCREEN SONGS		
Ain't She Sweet (Lillian Roth)	Feb. 3,'33	7
Aloha Oe (Royal Samoans)	Mar. 17,'33	7
"Bollesk" (Watson Sisters)	June 9,'33	7
Dinah (Mills Bros.)	Jan. 13,'33	7
Down by the Old Mill Stream (Funny Boners)	July 21,'33	7
Peanut Vendor, The (Armida)	Apr. 28,'33	7
Popular Melodies (Arthur Jarrett)	Apr. 7,'33	7
Reaching for the Moon	Feb. 24,'33	7
Sing a Song (James Melton)	Dec. 2	7
Sing, Sisters, Sing (Three X Sisters)	June 3,'33	1 rl.
Song Shopping (Ethel Merman)		1 rl.
Time on My Hands (Ethel Merman)	Dec. 23	7
When It's Sleepy Time Down South (Boswell Sisters)	Nov. 11	1 rl.
SCREEN SOUVENIRS		
No. 5	Nov. 25	10
No. 6	Dec. 23	10
No. 7	Jan. 20,'33	10
No. 8	Feb. 17,'33	10
No. 9	Mar. 17,'33	10
No. 10	Apr. 14,'33	1 rl.
No. 11	May 12,'33	1 rl.
No. 12	June 9,'33	1 rl.
No. 13	July 7,'33	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl.
Balance	June 23,'33	1 rl.
Call Your Shot	July 21,'33	1 rl.
Canine Thrills	Feb. 3,'33	10
Catch 'Em Young	Dec. 9	11
Hot and Cold Thrills	Mar. 31,'33	10
Jabs and Jolts	May 26,'33	1 rl.
Over the Jumps	Jan. 6,'33	11
Straight Shooters	July 21,'33	16
Stuff on the Ball	Nov. 11	11
Wonder Girl, The (Babe Didrickson)	Mar. 3,'33	10
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33	1 rl.
Betty Boop's Birthday Party	Apr. 21,'33	7
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl.
Betty Boop for President	Nov. 4	7
Betty Boop's Ker-Choo	Jan. 6,'33	7
Betty Boop's May Party	May 12,'33	1 rl.
Betty Boop's Museum	Dec. 16	1 rl.
Betty Boop's Penthouse	Mar. 10,'33	7
Is My Palm Read	Feb. 17,'33	1 rl.
Mother Goose Land	June 23,'33	1 rl.
Popeye, the Sailor	July 7,'33	7
Snow-White	Mar. 31,'33	7
TWO REEL COMEDIES		
Barber, The (W. C. Fields)	July 28,'33	21
Big Fibber, The (Sennett Star)	July 14,'33	20
Blue of the Night (Bing Crosby)	Jan. 6,'33	20
Bring 'Em Back Sober (Sennett Star)	Nov. 18	18
Caliente Love (Sennett Star)	Mar. 10,'33	20
Daddy Knows Best (Walter Catlett)	June 16,'33	2 rls.
Dentist, The (Sennett Star)	Dec. 9	20
Don't Play Bridge With Your Wife (Sennett Star)	Jan. 13,'33	18
Doubling in the Quickies	Dec. 16	19
Dream Stuff (Sennett Star)	May 12,'33	2 rls.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Easy On the Eyes Sennett Star	Feb. 17,'33	22
False Impressions Sennett Star	Nov. 4	21
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	10
His Perfect Day Sennett Star		
Hollywood Double, A Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7,'33	19
Human Fish Sennett Star	Dec. 30	22
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23,'33	2 rls.
Lion and the House, The Sennett Star	Dec. 23	18
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21,'33	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31,'33	2 rls.
Prosperity Pays Tom Howard	Nov. 4	
Roadhouse Queen Sennett Star	May 26,'33	2 rls.
See You Tonight Sennett Star	June 2,'33	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24,'33	19
Singing Boxer, The	Jan. 27,'33	20
Sweet Cookie Sennett Star	Apr. 14,'33	20
Temperary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10,'33	20
Uncle Jake Sennett Star	May 5,'33	2 rls.
Wrestlers, The Sennett Star	Jan. 20,'33	22

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19,'33	20
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17
Gay Nighties, The	June 23,'33	
Heeus Focus	Mar. 3,'33	20
Iceman's Ball, The	Aug. 13,'33	20
Jitters, The Butler	Dec. 30	20½
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33	20½
Loops, My Dear	Jan. 6,'33	17
Shakespeare With Tin Ears	June 30,'33	18½
Thrown Out of Joint	May 12,'33	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21
No. 3—Hip, Zip, Heeray Nat Carr	Mar. 31,'33	18½
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33	20½
Moonshiner's Daughter, The	May 19,'33	20
Through Thin and Thicket	Jan. 20,'33	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	19
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hobos	Mar. 31,'33	
Hook and Ladder Hekum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Teoners	Nov. 11	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
AMKINO	
Killing to Live	17
ATLANTIC FILM	
Playgrounds in the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Ceecee Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.

Title	Rel. Date	Mins.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
Strange Case of Tom Mooney, The		20
IDEAL		
Evolution		28
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		8
Melodies on Parade		
Night of Romance		7
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		20
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		30
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	8
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	8
12. Ye Olden Days	Mar. 24,'33	7
13. The Mail Pilot	June 5,'33	7
14. Mickey's Mechanical Man	June 9,'33	6
15. Mickey's Gala Premiere	June 30,'33	7
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds in the Spring	Dec. 30	7
9. Father Noah's Ark	Jan. 27,'33	8
10. Three Little Pigs	May 26,'33	8
11. Lullabye Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl.
Carnival Capers	Oct. 10	1 rl.
Confidence	July 17,'33	1 rl.
Going to Blazes	Apr. 10,'33	1 rl.
Ham and Eggs	June 19,'33	1 rl.
New Deal, A	July 17,'33	1 rl.
Ocean Hop (Reissue)	Apr. 24,'33	1 rl.
Plumber, The	Jan. 30,'33	7
Shriek, The	Feb. 27,'33	7
Teacher's Pest	Dec. 19	7
Wild and Wooly	Nov. 21	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5	1 rl.
Crowd Snores, The	Oct. 24	1 rl.
Hot and Cold	May 8,'33	1 rl.
King Klunk	July 31,'33	1 rl.
Lumber Champ, The	Mar. 13,'33	7
Merry Dog, The	Jan. 2,'33	1 rl.
Nature's Workshop	June 5,'33	1 rl.
Pin Feathers	July 3,'33	1 r...
Terrible Troubador, The	Feb. 13,'33	1 rl.
Underdog, The	Nov. 7	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 rls.

Title	Rel. Date	Min.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	10
Your Technocracy and Mine	Apr. 15,'33	1 rl.
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17	1 rl.
No. 24—Novelty	Nov. 14	1 rl.
No. 25—Novelty	Dec. 12	1 rl.
No. 26—Novelty	Jan. 23,'33	8½
No. 27—Novelty	Mar. 20,'33	8
No. 28—Novelty	Apr. 17,'33	8½
No. 29—Novelty	May 29,'33	1 rl.
No. 30—Novelty	July 10,'33	1 rl.
No. 31—Novelty	Aug. 7,'33	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26	1 rl.
Good Old Days, The	Nov. 21	1 rl.
Greeks Had No Word for Them, The	Oct. 24	1 rl.
Lizzie Stratta	Jan. 23,'33	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31,'33	21
Alias the Professer James Gleason	Mar. 8,'33	21
Boys Will Be Boys Frank Albertson	Nov. 30	2 rls.
Family Troubles Henry Armetta	Jan. 11,'33	21
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 rls.
Gleason's New Deal James Gleason	July 12,'33	2 rls.
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 rls.
His First Case Vince Barnett	June 14,'33	2 rls.
Hunting Trouble Louise Fazenda	Feb. 8,'33	20
Lights Out James Gleason	Dec. 24	2 rls.
Mister Mugg James Gleason	May 10,'33	21
My Operation Vince Barnett-June Clyde	Dec. 28	2 rls.
Officer, Save My Child Slim Summerville	Nov. 2	2 rls.
Pick Me Up Marie Prevost	Apr. 5,'33	19
Rockabye Cowboy James Gleason	Jan. 25,'33	21
Room Mates Frank Albertson	Apr. 19,'33	20
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22,'33	20½

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20
No. 11—How've You Been? "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth Jack Haley		
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony Stoopnagle & Budd	June 8,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17
No. 11—That Goes Double Russ Columbo	July 29,'33	
No. 12—Bygones Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	16
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18
No. 18—World's Champ Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth Ruth Etting	May 6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus Charles Judels		
No. 23—Pie a la Mode	June 19,'33	

Title	Rel. Date	Min.
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man Hugh O'Connell-Anne Greenway		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
No. 2—Position and Back Swing	June 10,'33	
No. 3—Hip Action	June 24,'33	
No. 4—Down Swing	July 8,'33	
No. 5—Impact	July 15,'33	
No. 6—Fine Points		
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		9
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band	July 8,'33	
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		
No. 12—The Dish Ran Away with the Spoon		
No. 13—We're in the Money		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
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No. 3—An Original Cocktail		10
No. 4—Curious Customs of the World		1 rl.
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No. 7—Main Streets		1 rl.
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No. 9—Workers of the World		1 rl.
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No. 12—Strange Ceremonies		1 rl.
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Lost Special Frank Albertson	Dec. 5	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33	

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EXHIBITORS AND BROADCASTERS MUST PAY FOR 'MURDER OF MUSIC'

American Society of Composers decides to increase seat tax to scale of importance of music on the theatre's program, to balance losses on sheet music and records

JULY GROSSES AHEAD OF 1932; DOLLAR DROP ADDS 12 MILLIONS

Steady improvement in business since spring is noted, with decline of dollar adding 40 per cent to foreign income of American distributors

314 STORY AND PLAY PURCHASES IN HALF YEAR SET HIGH RECORD

New production season underway after acquisition of 98 books and stage plays in June establishes all-time mark, assuring exhibitors of strong box office material

BOX OFFICE CHAMPIONS OF SIX MONTHS OF 1933

In Two Sections—Section One

Vol. 112, No. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* July 29, 1933

FILM

"You'll have no difficulty identifying the M-G-M Stars!"

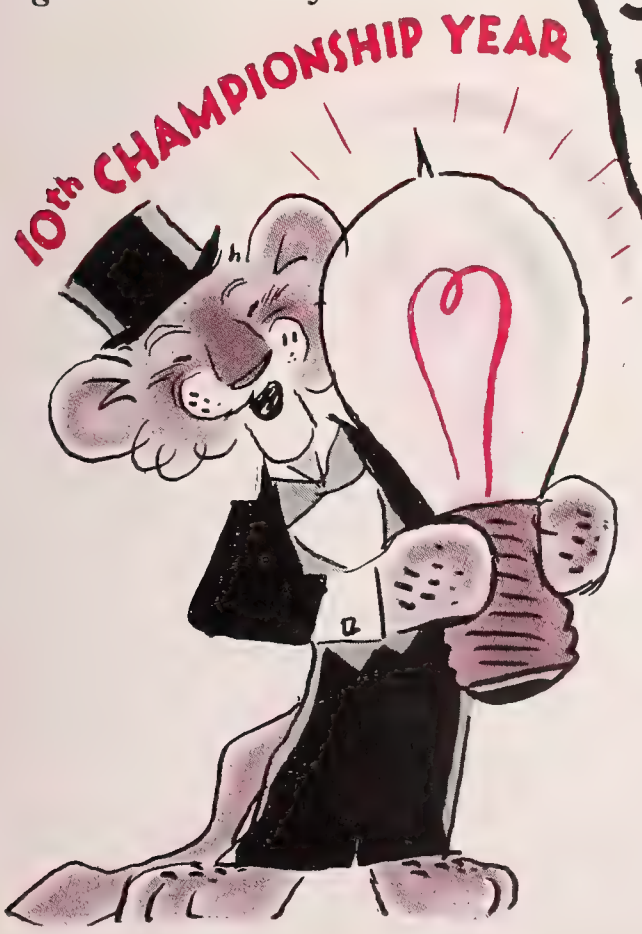
DAILY SPEAKS

to

"THOSE WHO BOAST ABOUT STAR POWER!"

EXTRA! AS WE GO TO PRESS!

Just previewed Marie Dressler and Wallace Beery in "Tugboat Annie." Positively their grandest show yet!



From Film Daily, July 19, 1933

Two Signs ...drawing 'em without blare

By Don Carle Gillette

STOPPING for a night in a down-east village while vacation touring, we noted two movie houses almost next door to each other advertising their current attractions. One displayed a conservative printed sign with only the words "Jean Harlow and Clark Gable in 'Hold Your Man'," and it was packing them in. The other had "most daring drama," "thrills," "shocking" and other sex-implying superlatives emblazoned all over its front, and the cashier was reading "True Stories."

AT LEAST a couple of good pointers can be taken from this incident. One is that when you have something which the public wants, you don't need to bombard them with adjectives in order to get their patronage.

WARNER BROS.' ANNOUNCEMENT FOR 1933-1934 WILL KNOCK YOU OVER.

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with its honesty, sincerity, plainness and absence of time worn "ballyhoo". We've taken our time. We've talked to exhibitors. We've got the right thing to say about plans so big they don't need bunk. You'll get a straight-from-the-shoulder presentation from Warner Bros. in this paper next week.

First

HIT OF THE NEW SEASON

Coming

HITS OF THE NEW SEASON

The POWER and the GLORY

Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson.

PADDY the Next Best Thing

Janet Gaynor, Warner Baxter (immortal "Daddy Long Legs" team).

MY WEAKNESS

Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers, Harry Langdon. B. G. DeSylva musical production.

BERKELEY SQUARE

Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer.

DOCTOR BULL

Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From "The Last Adam" sensational selling novel by James Gould Cozzens.

ALL these 1933-34 FOX releases are *completed* or nearly completed. Advance reports stamp them as the greatest group of productions FOX has ever made. *You* will see them *soon* . . . and judge for yourself!

JOIN THE *UPSWING* WITH FOX

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MOTION PICTURE HERALD

Vol. 112, No. 5 — July 29, 1933

MR. KENT'S MILESTONE

WHEN Sidney R. Kent went to work for the Fox Film Corporation, now something more than a year ago, it was because he saw there the most opportunity—and the most work. And this was at a time when jobs among depression-bedevilled corporations were seeking Mr. Kent.

Now with the official action of the stockholders of Friday last in approval of the Fox reorganization plan, calling for reduction of the common stock to one-sixth of the outstanding issue and a reduction of the working capital to a trifle over two millions, Mr. Kent has passed a difficult and important milestone at the top of his biggest hill. Expressed in other terms, this is something like a forty-million-dollar write-off, and therefore in dollars a very important vote of confidence in Sidney R. Kent.

In doing a job for the Fox concern and its stockholders Mr. Kent has done a job for the whole of the industry. The magnitude and the limelight position of the corporation make its well-being important to all values in the amusement industry.

△ △ △

PICCOLO PETE ET AL

"BLOODY MURDER!" is now the cry of the American Society of Composers, Authors and Publishers, giving voice by tract, with assorted graphs and curves and pictures, to their long continued plaint against the talking picture and the radio.

We continue to be told that "the lovely art of music and its creators are being starved to death." And we are told in red ink. Elsewhere in these pages will be found an article dealing with the very interesting statistical aspects of the musicians' story.

It is unfortunate for the musicians in picture theatre orchestras that sixteen of the nineteen thousand of them lost their jobs between 1925 and 1932 because of the sound mechanism. In the period between 1905 and today a considerably larger number of hostlers and hay balers also lost their jobs because of the intrusion of another sort of machine. Since 1912 and the rise of the feature picture a lot of stock actors and road-show people have had to find something else to do. The coming of the halftone and the news camera put a considerable army of newspaper artists out of work. Oil burners are keeping a lot of coal miners idle. The Morkrum telegraph printer has taken the place of thousands of key operators. The machine switching system has displaced thousands of telephone girls. Electric refrigerators are trimming the ice man's route.

Nothing much will be done about all this.

The consuming public has indicated that it would rather see a reasonably good motion picture than a roadshow of ham actors; that it would rather hear a good record than an indifferent orchestra, and that, broadly speaking, a first-class can opener is better than a casual cook.

There is still a market for fine horses, for hand-made shoes, for really good draftsmen, for actually competent 'phone operators or even for actually gifted piccolo players. They have to be good.

But, after all, there is nothing sacred pertaining to the art of music, nor any reason that a young man who has decided to make his career at the input end of a cornet, or the frets of a fiddle, has any special claim on society to keep him there. If he is good enough it will, even now.

Real art always automatically defends itself without gestures. The American Society of Composers, Authors and Musicians with their gory little booklet profess to be discussing an art but their real interest is in a trade—and trades are never hallowed.

△ △ △

THE STATUETTE

WHEN Paramount's production authority got around to making Sudermann's "Song of Songs," it seems to have decided to make it into what might be called "Statue of Statues." The statuette has become the sign and symbol of Miss Dietrich's new vehicle. It is not the loveliest bit of sculpture in the world but it is as nude as any, which appears to have been the purpose. Meanwhile the exhibitor continues to voice his demand for product addressed at the big average American taste—a taste that stands for nudity only in foreign art and the bathroom.

△ △ △

SHABBY BROADWAY

WE seem to recall that some months ago some civic association was going to do things to Broadway with a view to restoring it to the status of a city street. A midafternoon stroll this week indicates very little progress. Excellent architecture, expensive buildings and once reputably garbed theatres are thrown into a miserable jumble of carnival fronts and Coney Island merchandising. What with the screen, the stage and radio, Times Square is the amusement capital of the world, and in a setting that is no credit to the amusement business in any of its branches. Theatres were built as places of some institutional importance. As now conducted in Broadway they might in the main be temporary storeroom auditoriums for medicine shows.

All of the glory and respectability and good taste of the show business was not removed to Sixth Avenue by the Radio City projects. Broadway is still Broadway—to those who have not recently seen and smelled it.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

HAPPY LANDING

Aviator Wiley Post's globe-circling accomplishment of a week ago netted him a handsome contract with Radio City Music Hall, where on Thursday he will initiate a series of personal appearances. The remuneration is $5,000 for the week, plus 50 per cent of the gross over $60,000. Lee Trenholm, manager of the aviator, negotiated the contract with Samuel Rothafel. They agreed that Mr. Post's best act would be to tell about his great flight. . . .

PRINCE MIKE, ACTOR

Czar Nicholas II, the late, played only a supporting role to "Prince Mike Romanoff," equally familiar, and elusive, to the Government as Harry F. Gerguson, in his first venture in motion pictures, one-reel production directed by Johnnie Walker Burlesque of the real life serial hare-and-hound chase, the two star members of the projection room audience, William B. Herlands, assistant United States attorney, and E. Fred Sweet, probation officer, betrayed not a wrinkle of smile or chuckle, saving their critic's report for Federal Judge John C. Knox. Prince Mike is on probation for three years. An item on governmental control of the industry. . . .

MAMMY!

The show not only must go on, but Al Jolson "must come down and see it," suggests Darryl Zanuck of 20th Century Pictures, which has purchased Walter Winchell's story, "Broadway Thru a Keyhole," that brought a convincing blow from the "Mammy singer" aimed more or less at the mobile jaw of the columnist at the Hollywood Stadium last Friday night. Says Jolson: The story "threw mud at me and my wife (Ruby Keeler)." Says Winchell: "A good sock in the jaw is worth the $25,000 I got for the picture," and he had neither of them in mind in the scenario of the lowdown on Broadway celebrities. Says Hollywood and the world at large: "Mammy". . . .

INJURY RACKET

It's a racket, protest Independent Theatre Owners of Greater Kansas City, against the 12 to 40 cents a seat increase in liability insurance rates. Faked were several of the claims for mishaps, charges Jay Means, president, with nine claims for alleged injuries for tripping the not light, but possibly fantastic, over carpets, since the high rate went into effect. In three cases he found one attorney represented all claimants, and complains insurance companies won't cooperate. . . .

"DID!"—"DIDN'T!"

To Walter Reade's white gaberdine Hawaiian swimming trunks, high-waisted but non-chested, hangs a tale of much excitement at the municipal beach of the Deal, N. J., Casino, involving an unnecessary trek to the police station in a police patrol, by the theatre operator, and a physician's call to calm down the 77-yeared mayor. Mr. Reade is quoted as saying eleven policemen exerted the majesty of the law in arresting him and that later in New York he was informed a warrant was awaiting him in Deal charging his English was not the King's own. Commissioner Sidney H. Rhodes speaking for the Deal Borough administration: Tops are not required on bathing suits at the beach, and the police, "one little bit of a policeman," was called because of the adjectives, not the tops. Weather note: cooler today and tomorrow. . . .

MARRIED

Patrick A. Powers, bridegroom. The film producer, treasurer of the Federation of the Motion Picture Industry of America, married Mrs. Pearl S. Lapey July 19 at Wallack Point, Conn. Mrs. Powers studied music in this country and abroad and appeared in leading roles with the San Carlo Grand Opera Company. . . .

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"FREEZE-OUT"

Into their own hands directors of the Kansas-Missouri Theatres Association have taken the case of Roy Dunnuck, independent exhibitor of Atchison, Kan., who says distributors refuse to sell him pictures. Summoned by the association board, five exchange managers said they don't sell second-runs in the smaller towns of the state. Several others indicated willingness to negotiate with the exhibitor but declared contracts overtures had missed fire because of smoke over rental prices. Paramount and Fox said they'd stand pat against selling second-runs. Universal said a ten-year franchise prevents deals with other theatres in Fox Midland towns. Directors are said to have instructed Mr. Dunnuck to call upon exchanges for either first-run or second-run pictures. Still on is Attorney General Roland Boynton's statewide investigation of selling policies of the larger distributors toward independents. . . .

FORGOTTEN FIRE

On the smouldering fire of resentment, budding controversy between Warner Brothers and the blooming Twentieth Century production plant of Darryl Zanuck, Joseph Schenck, has been tossed quenching water, for the moment at least, apparently. Last week to the Zanuck company were loaned Dubin and Warren, ace song writing team from Burbank, to write musical numbers for Twentieth's "Moulin Rouge," Constance Bennett's first under new alliance. Music publishing rights to the results of the pair's efforts remain with Witmark, Warner affiliate. Yet, however, may the fire break out afresh. . . .

PROJECTION PROOF

With the proof of the pudding an incontestable demonstration of the accuracy of a contention, theatre owning interests of Sheboygan, Wis., last week won a signal victory from its common council. In May was passed an ordinance requiring one operator for each projection machine, shooting overhead skyward. To the council theatre owners brought concrete proof, indisputably indicating the impossibility of films catching fire, causing serious damage. Repealed was the obnoxious ordinance, sad were projectionists, happy were theatre owners. . . .

VICE-PRESIDENT

Terry Ramsaye, editor of MOTION PICTURE HERALD, has been elected vice-president of Quigley Publishing Company, Inc., publishers of the HERALD. . . .

NEW MUSIC TAX TO EQUALIZE THEATRE PAYMENTS AND RECOUP MUSIC LOSSES

Talking Motion Picture and the Radio Have "Murdered" Business Life of Music, Says American Society of Composers

New Scale of "Tax" on Theatres Will Increase Assessment, With Heaviest Load on Houses Giving Music Most Importance

by JAMES P. CUNNINGHAM

The talking motion picture and the radio are charged by the American Society of Composers, Authors and Publishers, with the "murder" of the business life of music. Both will be penalized, the film industry by a substantial increase in per seat royalties which are paid by exhibitors for public performing rights, and the broadcasters by additional royalty levies.

Radio is the principal "culprit," the Society charges. Constant rendition daily of musical numbers has reduced to a negligible amount the gross sales and attendant royalties from sheet music and phonograph records. However, no increase in the rate of royalty payments may be made in the radio field at this time because of a contract with broadcasters which specifies the scale to be paid until Aug. 31, 1935.

Broadcasters now pay annually to the Society approximately $1,600,000 for public performing rights to the copyrighted music of ASCAP members. The rate is now 3 per cent of the net profit of each independent station, or chain. In 1934, this will automatically rise to 4 per cent, and in 1935 the broadcasters will pay 5 per cent. The Society will then enforce a new and considerably higher scale. The present formula, which became effective Sept. 1, 1932, allows for deduction of 15 per cent of the net receipts for advertising agent or agency commissions.

Theatres Will Be Affected Soon

Of concern to exhibitors is an increase in the royalty rate for copyrighted music renditions in their theatres. All theatres now pay yearly to ASCAP a flat fee of 10 cents per seat, regardless of the extent to which they use the music of the Society's members.

Since theatre receipts have fallen off and hundreds of properties darkened, the exhibition division now pays to the Society about $860,000 annually for performing rights. This total is based on the present low of about 8,600,000 seats. If the average capacity approximates 800, the total number of theatres actually operating is about 11,000. The difference between this number and the generally accepted figure of 13,000 represents closings because of local business conditions, receiverships, bankruptcies, abandoned properties, and, perhaps, a few hundred theatres which do not pay any tax to the Society.

Motion picture owners have paid to the Society some $12,000,000 since the royalties first were levied.

E. C. Mills, general manager of the American Society, is now working out a plan for increasing the theatre royalty payments. "As soon as the validity of economic recovery permits of an increase, the Society will enforce a new scale," said Mr. Mills. "First we will give the theatres a chance to recover before taking any action; you can't throw a stick at a dog these days without hitting a receiver."

This increase in theatre royalty rates, however, is not entirely prompted by the influence of talkers on the returns from sheet music and the like. Mr. Mills pointed out that it also will be made in order to equalize the Society's present policy of compelling all theatres, regardless of the extent to which they use music, to pay a flat fee of ten cents for each seat per year. "Substantial increases will be effected for the de luxe properties and for the large first-runs," said Mr. Mills. "All others will probably pay more, too."

Theatre Payments Started in 1914

The equalization will be based on five factors: (a) admission prices; (b) location; (c) capacity; (d) relative use of music to the program; (e) relative value of music to the theatre. Whether the small houses will get a reduction in the 10-cent rate has not been decided.

At present, a small 600-seat theatre using only a piano pays the same 10-cent rate as a 5,000-seat house which employs musical numbers during 50 to 80 per cent of its program, staging symphony orchestral entertainment, organ presentations and musical stage performances. Then, too, music at the small house, charging only 10 or 15 cents admission, is but an incidental part of the appeal of the program. But at the larger houses, which charge as much as 85 cents, and a few even more, the music part of the bill has definite selling appeal, according to Mr. Mills.

Motion picture theatre owners commenced paying royalties in 1914 for performing rights for ASCAP-controlled music. From that time until 1917 collections were made with great difficulty. Various fees were charged, ranging from 3 and 4 cents per seat annually, to 9 and 10 cents. The Society campaigned from 1920 to 1922 to bring the scale up to the 10-cent rate for all types of operations. It has remained at that level ever since, although exhibitors individually and collectively, have been protesting the "tax" for years.

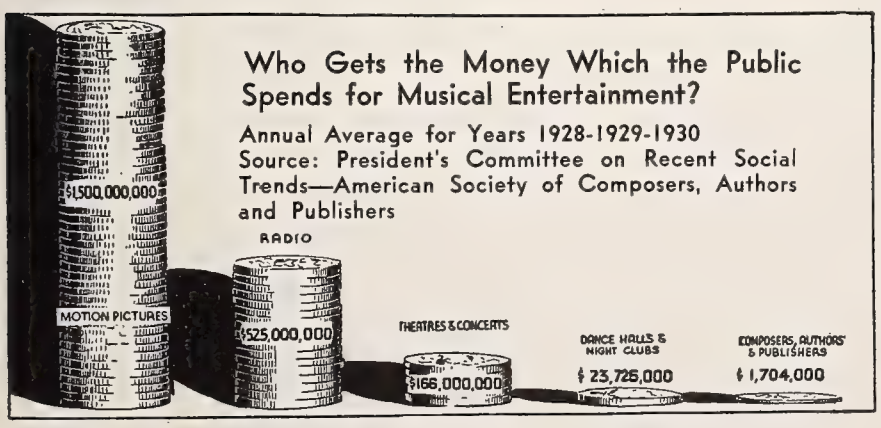
Planks for abolition of the seat tax have been a part of dozens of campaign platforms of exhibitor leaders. Sydney S. Cohen, militant president of the old MPTO, probably was the most active in fighting the payments. However, in recent years, comparatively little has been said about the matter. Because of the seriousness of a violation of the copyright law, under which the royalties are levied, exhibitors generally have remitted promptly.

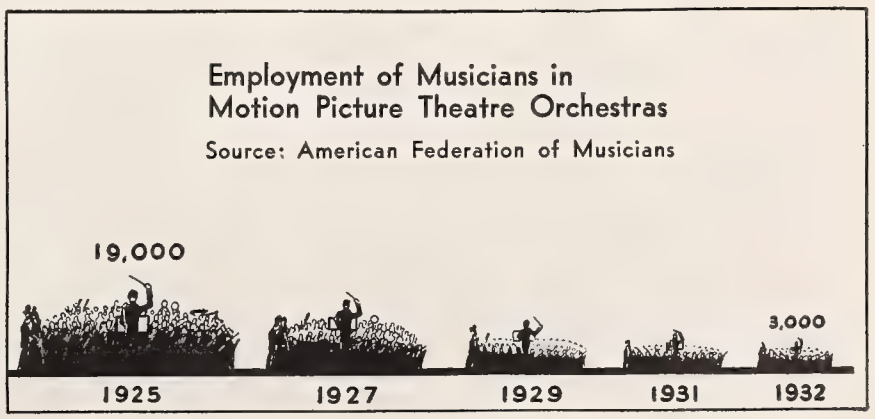
800 Members in U. S.

The American Society of Composers, Authors and Publishers has 800 members throughout the United States and 44,000 in 16 foreign countries. Officers are: President, Gene Buck; vice-presidents, Louis Bernstein and Jerome Kern; secretary, Joseph Young; assistant secretary, Robert Crawford; treasurer, Saul H. Bornstein; assistant treasurer, Sigmund Romberg; general counsel, Nathan Burkan; general manager, E. C. Mills. The directorate comprises all officers, except Messrs. Burkan and Mills, and E. F. Bitner, Irving Caesar, Walter Douglas, Max Dreyfus, George Fischer, Walter Fischer, Otto Harbach, Raymond Hubbel, Edgar Leslie, George Meyer, Jack Mills, E. H. Morris, Gustave Schirmer, Oley Speaks, Deems Taylor, Will Von Tilzer, Harry Young.

ASCAP collects royalties only on performing rights. Its principal sources of revenue are (1) radio; (2) motion picture theatres; (3) 4,000 dancehalls; (4) cabarets and the like. The rate for dancehalls scales from $30 to $300, returning between $120,000 and $1,200,000 yearly. No part of the score charges collected from exhibitors by

(*Continued on page 37*)





PRODUCTION RECOVERING FROM STRIKE OF 6,000 ON WEST COAST

Studio Executives Point Out That Walkouts at This Time Are Out of Sympathy with Roosevelt's Program

Motion picture production in Hollywood was recovering Wednesday from a temporary setback which followed a strike of studio cameramen, soundmen and technicians. Interference with a steady flow of product to exhibitors appeared highly improbable, nor was picketing attempted. Some 6,000 members of the Hollywood unions walked off the various lots over the week-end. Production was halted for a day or so at some places and curtailed at others. New workers were being recruited.

The usual conflicting claims on the causes and effects of the strike emanated from the headquarters of both sides. Regardless, producers emphasized the point that strikes at this time, for any reason, were entirely out of sympathy with the campaign of the President to speed business to normalcy, and especially with that part of Mr. Roosevelt's program condemning over-aggression by a minority group which threatens to jeopardize business progress or interfere with the formulation of a code of operation and fair practice under the National Industrial Recovery Act.

Hays Advises Roosevelt

The eyes of the White House were on the situation Tuesday. A wire had been sent to the President from Hollywood by Will H. Hays. The contents were not divulged.

Radio news commentators and the press brought the matter to the public during the week by special wire dispatches. Typical of several similar reactionary opinions on the justification of a strike was that voiced Tuesday night by Boake Carter, Columbia Broadcasting commentator, who said: "It is hardly the time to promote a strike, whatever the cause, which is apt to throw anywhere from 2,000 to 10,000 people out of work. President Roosevelt is doing his utmost to put this country back on its feet from every conceivable point of view. The motion picture studio workers and their bosses ought to be whipped into a more cooperative frame of mind and be forced to wait until the blanket code has had a chance, before trying to settle their disputes by such unnecessary tactics."

While the production executives in the West were combining forces, under leadership of their special union intermediary, Pat Casey, to effect emergency measures, distribution officials in New York continued uninterruptedly with final arrangements for merchandising 1933-34 product.

Studios were crowded to production capacity on the eve of the strike. Thirty-four pictures actually were shooting and 56 others were scheduled to start within a few weeks. Activities at the end of the week were at a point 20 per cent higher than the previous week.

Strike Began July 15

The Hollywood studio strike started July 15 at Harry Cohn's Columbia plant, which was darkened immediately when sound technicians walked out because a pay raise and term contracts were not forthcoming. The company's decision to make a strenuous effort to abolish all union labor from its studios was met with defiance by the union group, which is headed by Harold Smith and is known as International Sound Technicians, Local 695.

Mr. Casey was sent from New York, but refused to talk about arbitration with the Smith union, saying it did not have jurisdiction. Mr. Casey started discussions with William Elliott's International Brotherhood of Electrical Workers. This brought forth a threat from Smith of a general walkout throughout the production colony unless arbitration was undertaken. Mr. Smith said his organization represented 665 sound technicians, of which only seven belong to the IBEW, "and it is obvious our union holds jurisdiction over this strike."

Mr. Casey refused to negotiate a settlement with the Smith group and, accordingly, Mr. Smith and the national IATSE issued orders to sound technicians at 11 studios to cease work at midnight last Saturday. This stopped production and threatened to throw out of employment some 30,000 actors and other workers.

Advertisements were inserted in the press by Paramount, Metro, Fox, United Artists, Warners, Universal, Educational, Radio, Hal Roach, Harold Lloyd and Bryan Foy studios, offering employment "for men capable of doing any kind of sound work." The ads brought dozens of non-union workers. When they began duties Monday morning, Richard J. Green, coast agent of the national IATSE, charged that the studios had broken their basic agreement by engaging non-union help, and for that reason he called a strike, effective Monday midnight, of all union cameramen, studio projectionists, film editors, laboratory workers, mechanics, certain electricians, "grips," property men, set dressers, special-effect and property makers and makers of miniature sets.

Preparations Made to Resume

On Tuesday morning, Columbia continued in darkness and the Roach, Radio, Fox and Paramount studios did not open. Warners and Metro were working with five companies, Universal had one shooting. However, with non-union sound men quickly filling the ranks of the strikers, the tensity of the situation lessened and preparations were made to resume activities Wednesday.

Six thousand union workers were said to be on strike, but Louis B. Mayer, speaking for the producers, said: "There is a very small percentage of the working forces involved and we expect to keep on the job every man and woman who wants to work."

Thirty thouscand other persons, earning $1,500,000 weekly, and a $200,000,000 production budget were temporarily in jeopardy. Producers' contracts contain clauses reserving the right to cancel employment of stars and players in the event of strikes which tie up production.

Handling the situation for the producers was a committee composed of B. B. Kahane, Jack Warner and Mr. Mayer.

Heads of the various unions accused Mr. Casey of "drawing a red herring across the trail" in order to "defeat the purpose of the soundmen's union to obtain decent working conditions and livable wages."

Erpi and RCA were reported concerned over the operation of their recording equipment by non-union workers who might be incompetent.

Forty independent producers were not affected by the strike.

There was no picketing, nor were there disturbances of any kind, as Mr. Casey appealed to the IATSE to end the conflict. Said Casey: "On Monday evening a telegram was sent to the International labor union, party to the basic working agreement, protesting against the strike of the IATSE and demanding that the IATSE put its men back to work. At a meeting of the International groups in New York William C. Elliott, president of the IATSE, availed himself of his right and formally withdrew from the producers' basic working agreement."

Mr. Casey said that unions which are parties to the basic agreement and are not participating in the strike include the international brotherhood of carpenters and joiners and the electrical group.

Distribution Executives Continue Merchandising Plans Without Halt; Cameramen, Soundmen and Technicians Join in Strike

Distribution Branches Making Progress on 1933-34 Plans

The distribution divisions of the large motion picture companies continued during the week, despite the Hollywood studio strike, to complete plans for selling 1933-34 product to exhibitors. All distributors, except Warners, had concluded sales conventions, and Warners was about ready to deliver to its sales staff the details of next season's program, to total about 60 releases.

Of importance, too, were the successful efforts of various managements in New York in strengthening corporate structures to permit the financing of a steady flow of product.

Principal developments at the eastern home offices were:

Columbia concluded arrangements with Walter Futter to distribute his "Laughing with Medbury" series of one-reel subjects, all travelogues, in which John P. Medbury will narrate.

While Fox was strengthening its promotional ad sales staff in the field, stockholders in New York adopted the management's plan for reconstructing the financial structure (see page 18), thereby pointing the way to complete rehabilitation of the company's corporate entity and placing it in the favorable position where Fox may now be expected to continue, without possibilities of interruption, the regular business of making and distributing motion pictures.

Fox's ad sales manager, Lee Balsey, was authorized to make the following additions and promotions: P. M. Foley was made ad sales manager at Des Moines; W. Goryl was placed in charge of poster sales in Detroit, with George F. Eads assistant; M. Grassgreen, in charge at Boston, and H. R. Buchmaster in Kansas City, with C. D. Crawford assistant; F. C. Bernard, head ad salesman at San Francisco, C. Rossiter assisting.

In Philadelphia, S. E. Diamond, formerly assistant cashier at Universal exchange, was named ad sales manager; in Milwaukee, Bert Perosch succeeds E. P. Rosenberg, formerly MGM Milwaukee booker, as head of poster sales; William Clayton, formerly of Chicago, is now at Minneapolis, with M. Cuffel assisting; William Guinan, recently with Fox West Coast, is in charge at St. Louis, and J. J. Aldrich succeeds J. Swanson at Denver.

Mayfair Going Ahead

Mayfair Pictures let it be known that the recent resignation of its general manager, George W. Weeks, who is ill, will in no way interfere with plans for 1933-34, during which 12 features will be distributed.

Majestic Pictures was preparing to open its annual sales convention in Chicago on Saturday. Sessions will be held at the Drake hotel over the weekend, and will be attended by Herman

(*Continued on page* 24)

PRODUCERS PLEDGE SUPPORT TO BLANKET CODE; PAY RAISES BEGUN

Attorney Sol A. Rosenblatt of Burkan's Staff Is Named to Preside at Hearings When Film Industry Presents Code

With acceptance of a blanket code for wage increases by American industries, President Roosevelt this week asked all employers to adopt a uniform policy of higher pay and shorter working hours stretching throughout the nation's industrial structure and to Hollywood itself. Individual action by all major companies in support of this code is expected by August 1, and further conferences between distributors and exhibitors on an industry code will be deferred until after that date. The Motion Picture Producers and Distributors of America this week asked Washington for interpretation of applicability of certain clauses in the President's proposal.

Sol A. Rosenblatt, attorney on the staff of Nathan Burkan, theatrical and motion picture attorney, was appointed Tuesday by General Hugh S. Johnson to preside over hearings when the motion picture industry presents its code for the approval of the authorities. In addition to attending to the film industry's problems, Mr. Rosenblatt already is handling the code now in preparation for the legitimate theatre.

Roosevelt Makes Radio Appeal

On Monday evening President Roosevelt took to the air waves and explained the reasons behind industrial and farm control. The President appealed to American employers "in the name of humanity and patriotism" to sign the blanket code and lead the country out of the "economic hell" of the last four years.

"If all employers will act together to shorten hours and raise wages, we can put people back to work," he said. "No employer will suffer, because the relative level of competitive costs will advance by the same amount for all.

"But, if any considerable group should lag or shirk, this great opportunity will pass us by and we will go into another desperate Winter. This must not happen."

Large Producers Pledge Support

President Roosevelt Tuesday received a telegram from Will H. Hays pledging support of the blanket agreement by all major producers, effective July 31.

On Tuesday, Harry M. Warner, president of Warner Brothers, telegraphed Mr. Roosevelt accepting his blanket code for industry recovery. Mr. Warner said in part:

"We pledge you our whole-hearted support of this code which you have announced for all industry to become effective as rapidly as we can put it into effect."

Following his wire to the President, Mr. Warner Wednesday ordered salaries of all Warner employees now receiving less than the minimum wage prescribed in the Administration's blanket code be increased to conform to the figure in the code, effective immediately. This means that dependent upon the size of the city where employed, the minimum salary for all employees of Warner Bros. and its subsidiaries will be $15, $14.50, and $14 a week.

The increase, effective Monday, will add approximately $25,000 to the Warner weekly payroll. Ushers, particularly, will be benefited.

The first increase in salaries in the film industry under the blanket code took place this week when Frank Moser and Paul Terry, producers of the Terry-Toon cartoons, increased the salaries of all employees 10 per cent.

Allied of New Jersey also wired its approval of the blanket code and informed Mr. Roosevelt of its intention to cooperate with NIRA.

The Academy of Motion Picture Arts and Sciences this week advised its members to insist upon "fair and reasonable" competition as a basic principle in any code adopted for the film industry. In a report to members by the Academy's Industrial Recovery Code Committee a preliminary draft committed the organization to cooperate with all interested groups such as actors, labor, technicians, clerical workers and employers. In its advisory message to all members the committee said the numbers of persons employed in pictures could be increased greatly by reduction of the present number of working hours. It was suggested, however, that the maximum hours provision of the code be drawn

(Continued on following page)

ROOSEVELT NAMES COLVIN BROWN AS RECOVERY COUNCIL EXECUTIVE

President Roosevelt this week announced his appointment of Colvin Brown, vice president and general manager of Quigley Publications, to the post of assistant secretary of the President's Recovery Council, of which Frank C. Walker, vice president of Comerford Theatres, Inc., and treasurer of the Democratic National Committee, is secretary.

This brings two of the motion picture industry's widely known and aggressive younger executives close into the service of President Roosevelt and his recovery campaign.

COLVIN BROWN

Mr. Walker's appointment was announced some two weeks ago and Mr. Brown has already entered into the activities of his new post, spending the first days of the week at the Recovery Council offices in Washington and the remainder at his office in Broadway with Quigley Publications.

Mr. Brown was actively associated with Mr. Walker in the affairs of the treasurer's office at the Biltmore in New York through the presidential campaign.

At Elgin in Illinois where the watches come from, Mr. Brown began his working career on the Elgin Daily News as a reporter and presently became news editor of that paper, meanwhile representing in the region a number of metropolitan dailies. He extended his newspaper experience as manager of the syndicate department of the New York Evening Mail and went thence to the publicity and advertising department of the Mutual Film Corporation, becoming the department head. He acquired experience in the export and import field in the David P. Howell's organization. His next important post was as New York representative and vice president of the Thomas H. Ince organization. Subsequently he became vice president of F.B.O. and executive vice president of Pathe Exchange, Inc.

Mr. Brown joined Quigley Publications coincident with the acquisition by Martin Quigley of Motion Picture News and Exhibitors Daily Review, evolving the merged publications into Motion Picture Daily and Motion Picture Herald.

Mr. Brown has a farm near North Stamford in Connecticut, an apartment in Park Avenue, an office in Broadway and one in the Treasury Building, Washington. With him unemployment is a report not an experience. Like the Pennsylvania railroad, he goes somewhere every hour on the hour.

PAY RAISES UNDERWAY IN INDUSTRY

(*Continued from preceding page*)

carefully to prevent increased costs that would result in future curtailment of labor.

More important than increasing wages and reducing maximum working hours, the committee feels, would be economical production of pictures with wider public appeal than heretofore.

If pictures which the public wish to see are produced and if income from such pictures is wisely distributed, the report adds, both producer and employee would be aided. This could be accomplished only through fair competition, the committee holds, adding:

"Under fair competition no company can be stupid, can overpay, or overbuild and remain in business. The only escape from stereotyped stagnation is the ruthless exclusion of any trade practice which gives any company, any individual or any group a competitive advantage not absolutely essential to the orderly conduct of the business."

Preliminary Draft Summarized

The preliminary draft of a code, summarized has the following clauses:

Protection of individual rights under fair competition and safeguarding of showmanship values; a maximum work week and spreading of hours to take care of the greatest number of workers; minimum wages for extra players and other low bracket employees; overtime work to carry a penalty; no centralized talent booking office; protection to small producers; elimination of unfair trade practices in production, distribution and exhibition; elimination of the practice of using temporary off-pay studio workers as extras.

An analysis of the research involved in acquiring material for the report reveals that the existing minimum contract for artists and day players' agreement can be amended to take care of a majority of pay and working conditions proposed. These cover all working conditions for artists, but the only work limit safeguard for minor bit players is the 12 hours' rest period.

This preliminary draft will be presented to the Academy board and will then be passed on to to the membership with the entire text.

In conclusion, the report stated that "no sane person contemplates unreasonable interference with the rights and privileges of management. All that is contemplated is a sane balance between slow strangulation from monopolistic practices and sudden death from cut-throat competition."

Any member of the Writers' Guild who does not live up to the spirit and letter of his contract may be brought to the attention of the Guild by producers, it was decided Tuesday in Hollywood. Penalties include private reprimand, public reprimand, suspension from the Guild, expulsion from the Guild, or a fine of from $54 to $1,000. Joseph L. Mankiewicz, Guild secretary, in a letter to producers, said the "ethical conduct of writers is a matter of concern to all companies and their executives." Members who fail to abide by the penalties imposed by the Guild can be sued for sums up to $10,000 under terms of the membership contract.

Bearing on Receipts

President Roosevelt's plan to promote a nationwide campaign for increased wages and shorter working hours, to be completed by the end of this month, will, if accomplished, have a definite bearing upon motion picture theatre receipts, insofar as there will be a greater number of persons with more leisure time on their hands and a still greater number with more money to spend on entertainment.

General Hugh S. Johnson, federal administrator of NIRA, last week outlined the campaign as being comparable to the Liberty Loan drives of the pre-war and war days in 1917 and 1918. Employers subscribing to wage increases and shortened working hours will receive posters to be displayed publicly, testifying to their participation in the President's program.

This week General Johnson received assurances from Allied States' national headquarters in Washington pledging support of Mr. Roosevelt's plan. In a bulletin to members, issued late last week, Allied urged its exhibitors to comply with the President's wishes on labor relations, first as a matter of "patriotism" and, secondly, because of "self-preservation, since the publicity and propaganda to be released will constitute a thinly-veiled blacklisting of all employers who do not get in step with the program," the bulletin said. The bulletin also pointed out that the program includes such classifications of theatre employees as ticket sellers, doormen, ushers, bookers, elevator conductors and managers receiving less than $35 a week.

Allied To Act, Says Myers

"Various proposed codes for the motion picture industry have been made public," said Abram F. Myers, national president of Allied. "Allied has received the well considered comments of a few leaders on these and now urges all leaders to get in their objections, if any, to these drafts. The time is now approaching when Allied must formulate a final policy for exhibitors based on these comments, on information sent in as a result of the regional meetings held and to be held, and on the various proposals and agreements made to and with representatives of the distributors in the past."

The President has divided all workers into two classes: white collar workers and mechanical workers. Under the nationwide campaign for increased wages and shorter hours, which, if the plans are completed by the end of this month, will last from August until the end of the year, hours for the first class, or white collar worker, must not be more than 40 hours in any one week, and for mechanical workers, not more than 35 hours a week. Wages for the white collar class are on a sliding scale according to the population of the districts wherein they live, with a minimum of $12 a week for those living in communities of 2,500 population or less. For the mechanical class, wages are to be 40 cents per hour, unless the hourly rate for the same type of work on July 15, 1929 was less than 40 cents, in which case the rate shall be not less than the hourly rate on that date, but in no event less than 30 cents per hour.

FUNNYMEN OF JAPAN; CHAPLIN KEPT HIS HEAD

Forgetting that Charles Spencer Chaplin is a British subject, several young Japanese naval officers last year planned an attempt on the comedian's life in the hope of precipitating a war between Japan and the United States. This startling testimony recently was brought out, and verified, in the trial of ten naval officers for the assassination of Premier Tsuyoshi Inukai, May 15, 1932. Charlie was to have been the next on the list, but somehow the boys never got around to it—probably because the reception at which the Chaplin debacle was to have occurred never took place. Anyhow, it's probably just as well, for dear old Charlie would have been caught with his legs crossed, drinking tea, as is the Japanese custom.

Supply Dealers Plan Code

The third annal convention of the independent theatre supply dealer's association, which opens at the Stevens hotel in Chicago, Friday, will prepare a code of ethics and fair practices for this branch. Views are now being solicited from all members as to what shall, or shall not, be included.

A tentative draft of a code for the laboratory branch of the industry was completed Tuesday by the code committee of the Motion Picture Laboratories Association of America in New York. The proposal will be submitted to the entire membership late this week.

In New England this week exhibitors are making practically united opposition to clauses in the MPTOA exhibition codes to ban double featuring. Probably no section would be so hard hit by such action as New England, for with very few exceptions, double feature bills are given in all the better grade theatres throughout the territory.

In Jackson, Miss., this week, the suggested codes for exhibition and distribution were read to a meeting of the MPTO of Mississippi by Ed Kuykendall, state and national president. The code was adopted two weeks ago in Chicago after a lengthy conference between producers and exhibitors and is now said to be ready for submission to Washington.

Wehrenberg Calls Meeting

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, has called a general meeting of the members for Thursday in St. Louis for the purpose of considering and acting upon the official code for the exhibition end of the industry adopted in Chicago.

Hailing the industrial code as the teeth of decentralization, John R. Freuler, president of Monarch, sees an end to "paternalistic" tendencies in exhibition before the end of the year.

"Exhibition, freed of its controlling influence, would offer both major and independent production its most valuable stimulus," he said. "This would result in substantial rewards, unhampered by unprofitable and far-flung exhibition interests. Among other highly important probabilities is the reopening of hundreds of closed houses on equal contractual footing."

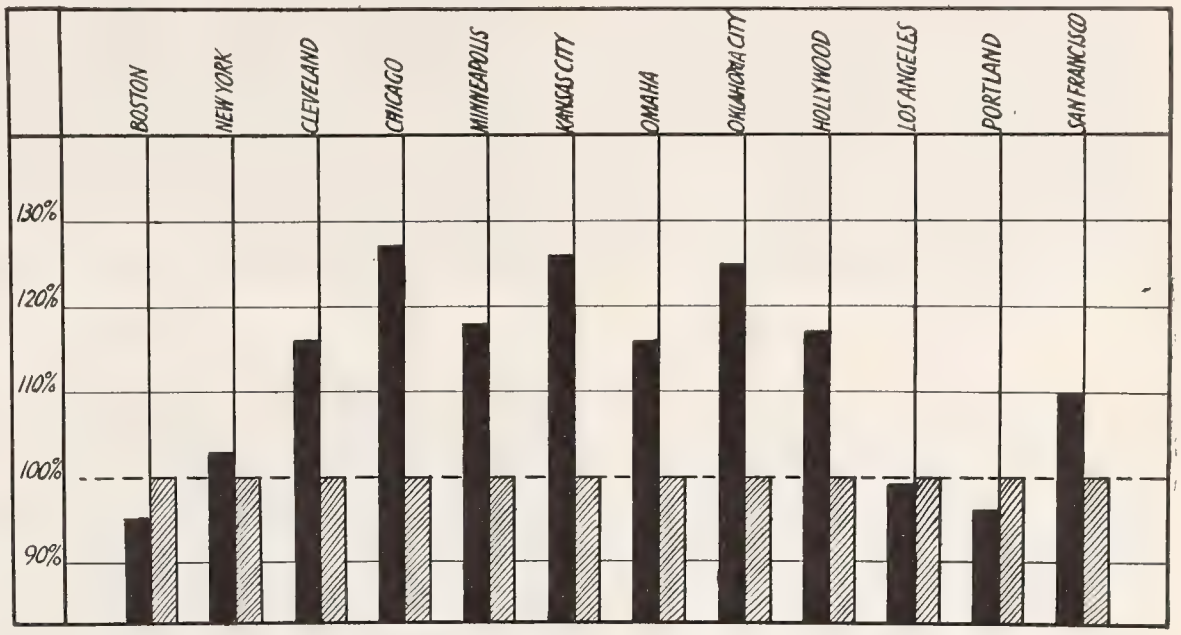
Following a meeting in New York late last week of advertising and industrial film producers of the New York district to consider the advisability of organizing a national association of non-theatrical producers and also to formulate a code, other non-theatricals throughout the country are being notified of steps and asked for expressions of opinion.

Throughout the nation a spirit of optimism prevails. Thousands of merchants and manufacturers already have pledged to President Roosevelt that they will place the emergency reemployment plan in effect without waiting to receive pledge forms.

Meanwhile many more industrial codes have been submitted to General Johnson, including oil and woolen textiles, rayon weaving, men's clothing, steel, lace and cast iron soil pipe, with hearings coming within a week.

GROSSES IN JULY AHEAD OF 1932; DOLLAR DECLINE ADDS $12,000,000

A Steady Improvement Since Spring Noted by Wall Street Journal; Also 40 Per Cent Increase to Foreign Income



General improvement of theatre business in the four-week period from June 17 to July 8 is shown in a comparison with the previous four weeks, May 20 to June 10, from Motion Picture Herald's weekly compilation of box office grosses. Nine of the twelve cities showed gains. The solid black column represents the more recent period, the shaded column the previous four weeks. The 100 per cent line in each case represents the average for the earlier period.

SO FAR IN JULY, FOR THE FIRST TIME IN SEVERAL YEARS, WEEKLY GROSS INCOME OF THEATRES IN THE UNITED STATES HAS BEEN RUNNING AHEAD OF THE CORRESPONDING WEEK IN THE PRECEDING YEAR.
—*Wall Street Journal*

Wall Street last week noted official recognition of the fact that the trend in motion picture business is upward, submitting documentary evidence to prove it.

Financial editors and analysts the country over, pointing out ever increasing signs of the forward swing, with charts of cotton and steel, car-loadings and so on, now have turned to the surest sign to the buyers and sellers of motion picture entertainment: better box-office grosses. Then the *Wall Street Journal,* reflecting reports which had reached the canyons of the nation's financial center, came forth with a pagewide heading which read:

"Movie Business Turns Upward."

Not only did the conservative Dow, Jones Wall Street publishing authorities reveal an increase in grosses in July, for the first time in several years, but they also recorded a steady improvement since last spring, when theatre receipts were running 30 per cent behind 1932.

40 Per Cent More Foreign Income

The decline of the dollar abroad already has added 40 per cent to the foreign income of American distributors, with cash benefits estimated by *Wall Street Journal* at $12,000,000.

"Income of American moving picture companies so far this year has been materially increased by the decline in the dollar and the advance in foreign securities, particularly sterling and South American exchanges," said *Wall Street Journal.* "Foreign business has always formed an important part of the revenues of film companies and profits have held up well from this source while domestic business has been unprofitable.

"With the pound around $4.75, against $3.50 last year, there is a difference of nearly 40% in dollar income brought from abroad. Many of the important film companies are making sure of these profits by selling foreign exchange futures. Leaders in the industry estimate that the exchange situation may make a difference in favor of the American film companies of $12,000,000 to $15,000,000 this year, or from $2,000,000 to $4,000,000 a company, according to volume of foreign sales. Foreign revenues are now running nearly 10 per cent ahead of last year.

"About 50% of the foreign income of American producers comes from the British Empire and a large part of the remainder from South America, where the improvement has been even greater," said the Dow, Jones *Journal.*

"The industry is looking forward to a material improvement in income in the next few months in line with the increased public buying power.

"It is, of course, too early to predict earnings per share on the amusement stocks. However, there are indications that the downward trend in income has been halted and that with expenses heavily cut, and leases and mortgage interest rates reduced, the important companies may be in the black in the final quarter.

"Improvement in income would facilitate the reorganization plans for Radio-Keith-Orpheum and Paramount-Publix Corp., now in receivership. Recapitalization plans for Fox have been . . . acted on by stockholders. . . . No other reorganizations in the industry now seem likely."

Further reflections of the sentiment prevailing throughout the nation against any proposed increase in admission scales at this time as set forth in last week's issue of MOTION PICTURE HERALD, are seen in additional reports:

The most important development in the field in the past week was the action of Governor White, of Ohio, who refused to affix his signature to the state senate's sales tax program, thus allowing it to become a law without signing. The tax includes, among other things, a 10 per cent impost on admissions of 40 cents and over, and went into effect immediately. Suburban and neighborhood exhibitors throughout Ohio look upon this as a serious move, reasoning that first-run houses now charging more than 40 cents will reduce prices, thereby increasing competition.

While Ohio theatre owners were said to be considering admission raises, it is expected no action will be taken before September 1.

A highlight of the 34-point code adopted in Iowa last week by the Allied Theatre Owners of Iowa, as well as unaffiliated exhibitors in that territory, is a clause for a minimum admission scale of 15 cents. The code provides that distributors shall refuse to enter contracts licensing the exhibition of their film by exhibitors who "refuse to maintain the minimum price provided for in the contract."

Alabama Grosses Improve

Throughout the south there is little or no talk of increasing admission scales. Exhibitors in Alabama are not contemplating any such action, although they agree that a slight increase would benefit. Grosses in this sector are slightly in advance of the same period last year.

In New Orleans prices are still going down, with giveaways, free beer, double features and bathing beauty revues as "extra added attractions."

There has been no advance in the admission scale in the Tampa (Fla.) theatres this year, and what few changes have been made in the prices since the beginning of the summer have been toward a lower scale. Exhibitors there say they have no intention of advancing prices before fall, and then the tilt probably will be no greater than the scale in vogue during the past winter.

While there is some talk in the Baltimore section about increasing admission prices, nothhas been done.

No raise in theatre prices is contemplated in San Antonio, at least not before the fall. Exhibitors there feel that any price raise would be suicidal. The same is true in the Seattle territory and in San Francisco.

Exhibitors in Chicago are looking forward to increased admission prices in the future, but not now. The only move in that direction is discussion of starting evening price scales at 5 o'clock instead of 6:30, which would amount to an increase, as many theatres are getting the bulk of their evening's business at the matinee price just before the evening scale goes into effect.

From the government at Washington came word that admission taxes for the fiscal year ending June 30, 1933, totaled $15,520,512, a gain of $13,661,906 over the previous year, because of the emergency taxes.

Forty-second Street: Warner

Cavalcade: Fox

Box Office *first half*

¶ Motion Picture Herald's on the reports of the

● FORTY-SECOND STREET: Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Directed by Lloyd Bacon. Photographer: Sol Polito. Film editor: Frank Ware. Art director: Jack Okey. Songs by Al Dubin and Harry Warren. Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins.

● CAVALCADE: Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. War scenes by William Cameron Menzies. Art director: William Darling. Film editor: Margaret Clancy. Photographer: Ernest Palmer. Sound recorder: J. E. Aitken. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin.

● RASPUTIN AND THE EMPRESS: Directed by Richard Boleslavsky. Author: Charles MacArthur. Photographer: William Daniels. Musical score by Herbert Stothart. Film editor: Tom Held. Cast: John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynward, Tad Alexander, C. Henry Gordon, Edward Arnold.

● STATE FAIR: Directed by Henry King. From the novel by Phil Stong. Screen play by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor: R. W. Bischoff. Sound recorder: A. L. Von Kirbach. Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory.

● A FAREWELL TO ARMS: From the story by Ernest Hemingway. Screen play by Benjamin Glazer and Oliver H. P. Garrett. Directed by Frank Borzage. Photographed by Charles Lang. Cast: Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Phillips, Jack LaRue, Blanche Frederici, Henry Armetta, George Humbert.

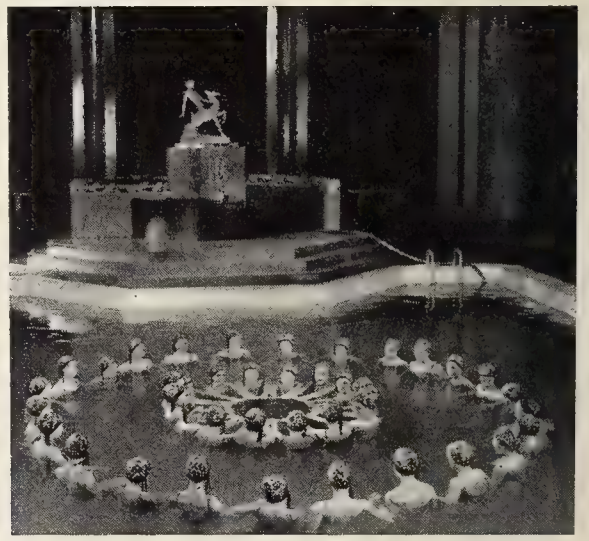
● THE KID FROM SPAIN: Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar and Harry Ruby. Directed by Leo McCarey. Dance numbers by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photographer: Gregg Toland. Cast: Eddie Cantor, Lyda Roberti, Robert Young, Ruth Hall.

● BE MINE TONIGHT: Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Athene Scyler, Betty Chester, Aubrey Mather.

Rasputin and the Empress: MGM

State Fair: Fox

A Farewell to Arms: Paramount



The Kid from Spain: United Artists

● SIGN OF THE CROSS: Directed by Cecil B. DeMille. From the play by Wilson Barrett. Screen play by Waldemar Young and Sidney Buchman. Photographed by Karl Struss. Cast: Fredric March Elissa Landi, Claudette Colbert, Charles Laughton, Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl.

● ANIMAL KINGDOM: Directed by E. H. Griffith. From the play by Philip Barry. Screen play by Horace Jackson. Photographed by George Folsey. Cast: Leslie Howard, Ann Harding, Myrna Loy, Neil Hamilton, William Gargan, Henry Stephenson, Ilka Chase, Leni Stengel and Donald Dillaway.

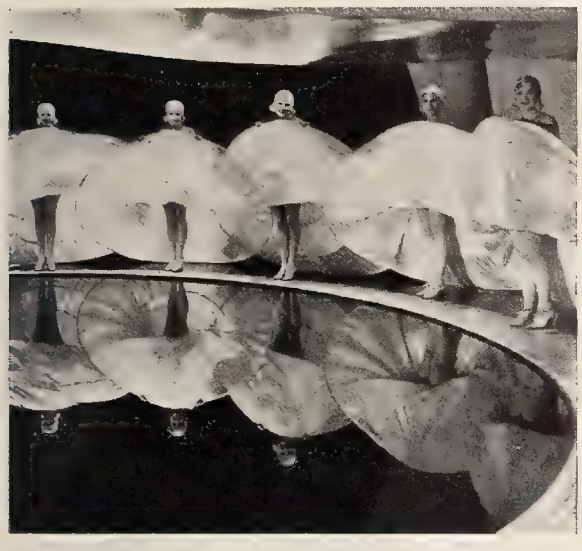
Be Mine Tonight: Universal

Champions of 1933

six months' selection based nation's key city theatres

Sign of the Cross: Paramount

Animal Kingdom: RKO Radio



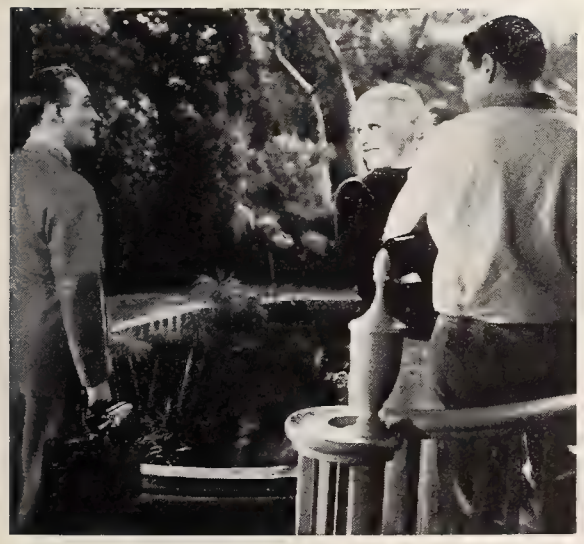
Gold Diggers of 1933: Warner

Strange Interlude: MGM

A Bedtime Story: Paramount

King Kong: RKO Radio

Maedchen in Uniform: Krimsky-Cochran



College Humor: Paramount

● GOLD DIGGERS OF 1933: Directed by Mervyn LeRoy. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photographer: Sol Polito. Art director: Anton Grot. Film editor: George Amy. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers,

● STRANGE INTERLUDE: From the stage play by Eugene O'Neill. Directed by Robert Z. Leonard. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Photographed by Lee Garmes. Film editor: Margaret Booth. Cast: Norma Shearer, Clark Gable, Alexander Kirkland,

● A BEDTIME STORY: Directed by Norman Taurog. Screen play by Waldemar Young and Nunnally Johnson. Adapted by Benjamin Glazer from a novel by Roy Horniman. Music and lyrics by Ralph Rainger and Leo Robin. Photographer: Charles Lang. Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Baby Leroy, Adriene Ames, Earle Foxe, Leah Ray, Betty Lorraine, Gertrude Michael, Ernest Wood, Reginald Mason, Henry Kolker,

● KING KONG: Directed by Merian C. Cooper and Ernest Schoedsack from an idea conceived by Edgar Wallace and Merian C. Cooper. Screen play by James Creelman and Ruth Rose. Cameraman: Edward Linden. Sound effects: Murray Spivack. Sound recordist: E. A. Wolcott. Art directors: Carroll Clark and Al Herman. Film editor: Ted Cheeseman. Musical director: Max Steiner. Chief technician: Willis O'Brien. Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin,

● MAEDCHEN IN UNIFORM: Produced by Carl Froelich Studios in Berlin. Directed by Leontine Sagan. English text by Donald Freeman. Artistic supervision: Carl Froelich. Cast: Emilia Unda, Dorothea Wieck, Hedwig Schlichter, Hertha Thiele, Ellen Schwannecke.

● COLLEGE HUMOR: From the story by Dean Fales. Screen play by Claude Binyon and Frank Butler. Directed by Wesley Ruggles. Music and lyrics by Arthur Johnston and Sam Coslow. Photographed by Leo Tove. Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Mary Kornmann, George Burns, Gracie Allen, Lona Andre.

98 BOOKS AND PLAYS PURCHASED IN JUNE, SETTING UP NEW RECORD

Total of 314 Acquired in First Half of Year in Rush to Wind Up Plans for New Season; Outstanding Works Bought

Motion picture rights to 98 books and plays were purchased during June, thereby establishing an all-time record. Acquisitions for the first six months of 1933 totaled 314, and represented the bulk of 1933-34 product to be filmed by the large companies. Properties acquired each month were proportioned as follows:

January	41
February	28
March	27
April	54
May	66
June	98
Total	314

The unusually heavy activity in the story field during June was attributable principally to a desire of executives of most companies to complete 1933-34 product announcements in time for sales conventions in the field, which signaled the beginning of the new season. While sales officials in New York home offices were concluding plans for nationwide merchandising campaigns, studio executives in Hollywood were preparing to launch filming activities on many of the properties recently acquired.

Outstanding Works Acquired

Further assurance that strong box-office possibilities are in store for the nation's theatres in the new season is seen in the June purchases of books and plays. Outstanding in the June harvest are Ferenc Molnar's "Paul Street Boys," which Columbia acquired; Rachel Crothers' play, "As Husbands Go," and A. J. Cronin's "Grand Canary," both of which went to Fox. This company also bought Kathleen Norris' "Walls of Gold" and the rights to Charles Dickens' classic, "A Tale of Two Cities." "Music in the Air," Kern-Hammerstein operetta, was another Fox acquisition.

The chief Majestic purchase was Octavus Roy Cohen's "Backstage Mystery." To Metro went film rights to Anita Loos' "Age of Larceny"; Robert Hichens' "Garden of Allah"; and Edith Wharton's "Old Maid." Paramount acquired, among others, "Last Curtain," the play by Burton Davis and Morton Barteaux.

Edmund Rostand's "Cyrano de Bergerac" was a highlight of the Radio purchases. Another was Dan Totheroh's "Wild Birds."

United Artists, through Darryl Zanuck's 20th Century company, was more active in story purchases than ever before, acquiring, among others, a biography of and by Walter Winchell, and Nathaniel West's "Miss Lonely Hearts." "Bowery" (from the novel, "Chuck Connors"), written by Mike Simmons and B. R. Solomon, was another Zanuck purchase.

Shubert's musical, "Blossom Time," went to Universal, likewise Ring Lardner's "Happiness Ahead," and Vicki Baum's "I Give My Love"; Fannie Hurst's "Imitation of Life"; Harold Bell Wright's "Ma Cinderella" and two plays, "Take a Chance," the Schwab and Mandel musical, current, and Frank Craven's "That's Gratitude."

Warners, too, was quite active, buying, among others, the Gladys Carroll play, "As the Earth Turns." Other Warner purchases included the well known musical, "Wonder Bar," for Al Jolson.

Four hundred and fifty words—no more, no less. That is the "inside" on selling stories to Darryl Zanuck, 20th Century partner with Joseph M. Schenck, both of whom are in the market for numerous properties for their first program. "Tell your story on a single sheet of paper," is Mr. Zanuck's first dictum to aspiring authors. "In buying an original story, or a book or play, for Twentieth Century, all we want is one new, smashing idea," he said. "That idea may come out of newspaper headlines, the author's imagination or his experiences."

Scenario staffs are limited to size, but the amount of material to be considered has no limit, Zanuck said.

At the same time, William K. Howard, noted Fox director, came forth from Movietone City with the statement that good stories stand on their own feet, minus trick effects. "When a motion picture story is good there is no need to trick it, and possibly ruin it, with unorthodox camera effects," he said.

Fox Leads Buyers With 20 Properties

"On the other hand, it is a rule with directors that a doubtful story needs treatment and so the camera is turned upside down, pointed from dizzy levels and sometimes from pits. The camera that jumps from one dizzy angle to another and whirls to give a kaleidoscopic view of things generally covers a poor story.

The purchase of 20 stories and plays during June by Fox Film placed that company in the lead, with Metro in second place, with fifteen.

Hollywood buys an original every day, and in June purchased nearly two books daily. Published stories and novels acquired in the month totaled 53, more than half of all properties acquired. Thirty-four original stories were bought and 12 plays. In May, out of a total of 66 purchased, there were 31 originals, 27 books or published stories and 8 plays.

Titles and authors of stories and plays purchased during June are recorded herewith. Unless otherwise mentioned, the properties are novels and published stories:

Half a Year in the Story Market Tracing Purchases by Companies

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	TOTAL
ALLIED	—	—	—	1	—	1	2
CHESTERFIELD	—	—	—	—	1	2	3
COLUMBIA	1	2	—	4	6	7	20
FINEMAN	—	—	—	—	1	—	1
FILM CHOICE	—	1	—	—	—	—	1
FOX	4	3	4	6	5	20*	42
FREULER	—	—	1	—	1	—	2
KBS	1	—	—	—	—	—	1
LEFF	4	—	—	—	—	—	4
LESSER	—	—	—	—	—	1	1
MAJESTIC	—	—	—	—	—	1	1
METRO	12	9	5	10	14	15	65
MONOGRAM	7	1	—	1	3	—	12
PARAMOUNT	9	3	4	5	8	8*	37
RADIO	—	3	5	18	13	7	46
SHOWMEN	—	—	—	—	—	1	1
UNIVERSAL	—	3	3	5	6	11*	28
UNITED ARTISTS	—	—	—	—	4	10	14
WARNER	2	3	4	4	4	14	31
WORLD WIDE	1	—	—	—	—	—	1
ZEIDMAN	—	—	1	—	—	—	1
GRAND TOTAL	41	28	27	54	66	98	314

*Several properties in these groups were listed in the companies' recent 1933-34 product announcements.

ALLIED

ONE YEAR LATER, original by F. Hugh Herbert and Paul Perez; scenario by Herbert; director, E. Mason Hopper.

CHESTERFIELD

BY APPOINTMENT ONLY, original by Frank Strayer and Robert Ellis, to be made by Invincible.
DURING OFFICE HOURS, by Adeline Leitzbach; adaptation, Winifred Dunn.

COLUMBIA

ABOVE THE CLOUDS, original about newsreel men, by George B. Seitz, adaptor, Albert DeMond.
GOIN' TO TOWN, by Brian Marlow; Victor Schertzinger will direct.
GULF STREAM PLUNDER, original by Robert J. Hogan; adaptation by Horace McCoy.
LET'S FALL IN LOVE, original musical comedy.
MAN TRAILER, original by Lambert Hillyer, for Buck Jones; Hillyer directing, also adapted.
MAN'S CASTLE, play by Lawrence Hazard, for Loretta Young, direction by Frank Borzage.
PAUL STREET BOYS, by Ferenc Molnar; director, Frank Borzage.

Columbia has assigned Seton I. Miller to adapt "Man of Steel," and has signed to writing contracts Jeanne Cohen, former story editor at Paramount; Lawrence Hazard, magazine author and playwright; Brian Marlow, playwright and author, and Garnett Weston, assigned to the screen play for "Ninth Guest."

FOX

AS HUSBANDS GO, play about Paris by Rachel Crothers, for Jesse Lasky production.
CHARLIE CHAN'S GREATEST CASE, novel with mystery-detective angle by Earl Derr Biggers; Hamilton MacFadden will direct Warner Oland and Heather Angel; Sol Wurtzel supervising.
COAST-TO-COAST, original by Eunice Chapin, for Sally Eilers and James Dunn.
DAVID HARUM, by Edward Noyes, for Will Rogers; (listed in annual product announcement).
DRESSED TO LOVE, play by Alfred Savoir, for Elissa Landi; (listed in annual product announcement).
GRAND CANARY, about the Canary Islands, by A. J. Cronin, for Jesse Lasky production, to star Warner Baxter.
HOUSE OF CONNELLY, play by Paul Green, for Janet Gaynor; Reginald Berkeley, adapting; director, Henry King.
LAST TRAIL, by Zane Grey, for George O'Brien.

(*Continued on following page*)

STORY PURCHASES ESTABLISH RECORD

(Continued from preceding page)

LITTLE MAN, WHAT NOW? Hans Fallada "best seller."
MAD GAME, by Edward Dean Sullivan, for Spencer Tracy; adaptation, William Conselman and Henry Johnson; director, Irving Cummings.
MARIE GALANTE, by Jacques Deval, for Spencer Tracy; (listed in annual product announcement.)
MUSIC IN THE AIR, stage operetta by Jerome Kern and Oscar Hammerstein, to be produced as complete musical.
ODD THURSDAY, by Vera Caspary, for Warner Baxter; (listed in annual product announcement).
ORIENT EXPRESS, by Graham Greene, for Heather Angel and Norman Foster; (listed in annual product announcement).
PUPPET SHOW, original by Sig Herzig and Hector Turnbull.
SLEEPERS EAST, by Frederick Nebel; (listed in annual product announcement).
TALE OF TWO CITIES, by Charles Dickens, for Warner Baxter; screen play and dialogue by Edwin Burke.
THERE'S ALWAYS TOMORROW, by Anne Cameron, for Will Rogers and Zasu Pitts.
WALLS OF GOLD, by Kathleen Norris.
WORLD MOVES ON, by Reginald Berkeley; director, John Ford.

LESSER (SOL)

CALLING OF DAN MATTHEWS, by Harold Bell Wright.

MAJESTIC

BACKSTAGE MYSTERY (to be released as Curtain at Eight), by Octavus Roy Cohen, for Dorothy Mackaill and Jack Mulhal.
WOMAN IN THE CHAIR, original director, Howard Christy.

METRO-GOLDWYN-MAYER

AGE OF LARCENY, by Anita Loos; (listed in annual announcement).
EVELYN PRENTICE, by W. E. Woodward.
FORSAKING ALL OTHERS, play by Edward Barry Roberts and Frank Morgan.
GARDEN OF ALLAH, by Robert Hichens; (talker rights purchased; picture was produced as a silent feature by Rex Ingram, MGM release, in 1927).
HIGH SCHOOL, by Paul Baker and Dick Templeton; (listed in annual announcement).
KINK, by Thomson Burtis; (short story).
LOST DAUGHTER, by Matell Howe Farnham; (listed in annual announcement).
MARIE ANTOINETTE, by Stefan Zweig; (listed in annual announcement).
MRS. VAN KLEEK, by Eleanor Mordaunt, for Marie Dressler.
OLD MAID, by Edith Wharton, for Helen Hayes.
PAID TO LAUGH, original by Frances Marion.
STOCKHOLDER, original by Jerome Sackheim.
TO THE VICTOR, original by Frank Dolan.
TOO MUCH AIR, by Thomson Burtis; (short story).
WICKED WOMAN, by Anne Austin.

MGM gave new writing contracts to Samuel and Bella Spewack and added Paul Green to the writing staff.

PARAMOUNT

CAPTAIN GERICHO, original by Max Miller and Agnes Brand Leahy.
CATSPAW, by Clarence Budington Kelland, for Harold Lloyd production.
CRADLE SONG, play by Gregorio and Maria Martinez-Sierra, for Dorothea Wieck; adaptation by Marc Connelly, Frank Partos and Martinez-Sierra.
EIGHT GIRLS IN A BOAT, original, produced in Germany as "Acht Maedels Im Boot," English rights to which were bought by Charles R. Rogers, who will remake it.
GREEN GOLD, original, for Charles Rogers production.
LAST CURTAIN, play by Burton Davis and Morton Barteaux; (to be released as "Reunion"); adaptation by Barteaux; for B. P. Schulberg production.
WE'RE SITTING PRETTY, original musical, book by Jack McGowan; music by Gordon and Revel; to be produced by Charles R. Rogers, starring Jack Haley and Jack Oakie.
WHITE WOMAN, original, for Dorothea Weick.

Maxwell Anderson was assigned to adapt "Lives of a Bengal Lancer," and Thomas Mitchell "Cloudy with Showers." Five writers were working on the Marx Brothers' "Duck Soup," including Bert Kalmar and Harry Ruby, Edward Kaufman, Arthur Sheekman and Nat Perrin. Bartlett Cormack will adapt "Shoe the Wild Mare."

RADIO

CYRANO DE BERGERAC, by Edmund Rostand; possibly for John Barrymore; adaptation by Laurence Stallings and Kenneth McGowan.
DANCE OF DESIRE, original by Donald Henderson Clarke, for Dolores Del Rio; Myles Connolly, producer.
DELUGE, by S. Fowler Wright; continuity by John F. Goodrich and Warren Duff; director, Felix F. Feist, Jr.; supervisor, Sam Bischoff.
FAMILY MAN, original by Salisbury Field, for Clive Brook.
GIRL MEETS BOY, original by Vina Delmar, for Dorothy Jordan and Joel McCrea.
PREFERRED LIST, original satire on Morgan situation by Joe Fields and Leigh Jason; featuring Chick Chandler and Dorothy Lee.
WILD BIRDS, by Dan Totheroh, for Dorothy Jordan and Eric Linden.

David Lewis, associate producer, was promoted to post of story editor, succeeding Alexander McKaig, who returns to New York stage production. Al Persoff, former assistant associate producer, becomes assistant to Lewis.

BEST SELLERS AND RENTERS

The following listings of Best Sellers and Best Renters appeared in the July 1 issue of "The Retail Bookseller," organ of The Baker & Taylor Co., New York. The Best Seller ranking is based upon actual count of the company's sales of fiction during the given period. The Best Renters first ten was compiled from reports of distributors of "The Fiction Guide."

BEST SELLERS

May 22 to June 21

1. The Album, by Mary Roberts Rinehart.
2. Little Man, What Now? by Hans Fallada.
3. Wife For Sale, by Kathleen Norris.
4. As the Earth Turns, by Gladys H. Carroll.
5. Grand Canary, by A. J. Cronin.
6. Zest, by Charles Norris.
7. Strange Understanding, by Harriet T. Comstock.
8. Men of Good Will, by Jules Romains.
9. The Broken O, by Carolyn Wells.
10. Magnificent Obsession, by Lloyd C. Douglas.

BEST RENTERS

May 10 to June 10

1. Ann Vickers, by Sinclair Lewis.
2. As the Earth Turns, by Gladys Hasty Carroll.
3. Grand Canary, by A. J. Cronin.
4. The Magnificent Obsession, by Lloyd C. Douglas.
5. White Collar Girl, by Faith Baldwin.
6. Hardy Perennial, by Helen Hull.
7. An American Girl, by Tiffany Thayer.
8. Zest, by Charles G. Norris.
9. The Last Adam, by James G. Cozzens.
10. Forgive Us Our Trespasses, by Lloyd C. Douglas.

Cyril Hume was signed to adapt "Green Mansions," and John Monk Saunders, to do "Balloon Buster." Wells Root was working on "Hide in the Dark." Agnes Christine Johnston was writing "Stingaree."

SHOWMEN'S PICTURES

POLICE CALL, original, for Merna Kennedy and Nick Stuart; director, Phil Whitman.

UNITED ARTISTS

BAIL BOND, original by Roland Brown; for Schenck-Zanuck's 20th Century Pictures.
BLOOD MONEY, original by Roland Brown; for 20th Century.
BORN TO BE BAD, by Ralph Graves; for 20th Century.
BOWERY, (from the novel, "Chuck Connors"), by Michael L. Simmons and B. R. Solomon; for 20th Century; director, Raoul Walsh; script by Howard Estabrook and James Gleason; featured, Wallace Beery, Jackie Cooper, Clark Gable.
BROADWAY THRU A KEYHOLE, original by Walter Winchell, about his life as a news writer; for 20th Century.
COAST-TO-COAST, by Herbert Asbury, for Anna Sten; Samuel Goldwyn production.
MISS LONELY HEARTS, by Nathaniel West; for 20th Century.
ROTHSCHILD, for George Arliss; (formerly bought by Warners as Arliss vehicle), 20th Century production.
TROUBLE SHOOTER, original by J. R. Bren and Elmer Harris; for 20th Century.
UNNAMED WOMAN, original by William Robertson.

William DuBois arrived at the Sam Goldwyn studio to work on a story about an American family, similar to the English "Cavalcade.' Four more writers were signed for 20th Century Pictures, by Darryl Zanuck. They are Courtenay Terrett, Ralph Graves, Harold Long and Nathaniel West.

UNIVERSAL

BLOSSOM TIME, Shubert's musical play, by Sigmund Romberg; (listed in product announcement).
GLAMOUR, original by George O'Neill; director, Lois Weber.
HAPPINESS AHEAD, by Ring Lardner, for Slim Summerville and Zasu Pitts; (listed in product announcement).
I GIVE MY LOVE, by Vicki Baum; (listed in product announcement).
IMITATION OF LIFE, by Fannie Hurst; director, John M. Stahl.
MA CINDERELLA, by Harold Bell Wright.
MARRIAGE INTERLUDE, by Luigi Pirandello; scenario by Lois Weber.
MY LADY'S LEGS, by Willard Mack, for Myrt and Marge, radio performers; director, Bryan Foy; (may be released as "The New Deal").
ONLY YESTERDAY, by Frederick Lewis Allen; producer, John M. Stahl.
TAKE A CHANCE, musical play written and produced by Schwab and Mandel; bought by Rowland and Brice, for Universal release.
THAT'S GRATITUDE, play by Frank Craven; (listed in product announcement).

Ward Morehouse was in Hollywood to prepare his "One Glamorous Night," adapted from "Bagdad on the Hudson," by Morehouse and his wife, Jean Dalrymple. William Hurlburt was assigned to adapt "Good Red Bricks."

WARNERS

AS THE EARTH TURNS, by Gladys Hasty Carroll; purchased stage and screen rights, producing both.
BRITISH AGENT, by R. H. Bruce Lockhart, for Leslie Howard.
DARK HAZARD, by W. R. Burnett, for Edward Robinson; adaptation by Brown Holmes and Ralph Block.
EVER IN MY HEART, original by Bertram Millhauser and Beulah Marie Dix, for Barbara Stanwyck.
HAVANA WIDOWS, original by Earl Baldwin, for Aline MacMahon and Glenda Farrell.
HEADQUARTERS, by Robert W. Lee.
HI, NELLIE, by Roy Chanslor.
HOUSE ON FIFTY-SIXTH STREET, original by Joseph Santley, for Ruth Chatterton; adaptor, Sheridan Gibney.
KENNEL MURDER MYSTERY, adaptation of S. S. Van Dine novels about "The Kennell Murder Mystery."
MASSACRE, by Robert Gessner, for Paul Muni.
MISS BENTON, R.N., play by Frances Johns and Wilton Lackaye, Jr.
SHANGHAI ORCHID, original by Gene Towne and George Baker, for Richard Barthelmess.
SWEETHEARTS FOREVER, original by Thomas Monte, for Dick Powell and Ruby Keeler.
WONDER BAR, musical play, for Al Jolson.

With production going full blast on 1933-34 product, Warners announced last week that its writing staff had surpassed all records in size, now totaling 40 members.

ADOPTION OF FOX REORGANIZATION PLAN PAVES WAY FOR "NEW DEAL"

Wipes Out $38,000,000 of Company's Indebtedness and Adds More Than $15 a Share to Value, Declares Counsel

Reorganization of the financial structure of Fox Film Corporation, pointing the way to complete rehabilitation of the company's corporate entity, finally was accomplished last weekend. The company may now be expected to continue, without possibilities of interruption, the regular business of making and distributing motion pictures and operating theatres. After two days of special stockholders' meetings, which were devoted to the last of the many problems which Sidney R. Kent said he has had to adjust since he took over the corporation's presidential reins some 18 months ago, many difficult phases of the financial situation had been ironed out and a comprehensive plan for reorganization was presented.

Specifically, this reorganization calls for approximately $38,000,000 reduction of the company's indebtedness on bank loans, debentures and interest. At the first meeting, on Friday, the stockholders approved reduction of the company's common stock to one-sixth of that outstanding, and reduction of the company's capital to $2,104,633. In addition to plans for reductions of the company's indebtedness, the Saturday meeting saw authorization for issuance of 2,816,650 shares of common stock without par value.

Reduced One Share for Each Six

The meeting Friday lasted little more than half an hour, with the voting for the plan by holders of 1,737,652 shares of Class A common stock and 96,720 shares of Class B common, altogether well over two-thirds of the outstanding total common required for approval of the new structure.

On Saturday the stockholders also authorized that subscription rights to the new stock, at $18.90 a share, be offered to the holders of the original 404,276 2/3 shares of Class A common and the original 16,650 shares of Class B, on the basis of five shares of the new for one share of the old.

The effect was to reduce the Class A common, without par value, from 2,425,660 shares outstanding, to 404,276 2/3, without par value, mentioned in the foregoing, and to reduce the 99,900 outstanding shares of Class B, without par value, to 16,650 shares, both classes thereby being reduced in the ratio of one share for each six shares held.

Plans for the new stock issue publicly advertised on Tuesday, July 25, were authorized, with subscription warrants mailed to stockholders July 26. The issue thus was not to be affected by the newly enacted Federal Securities Act, which went into force July 27.

Delayed by Legal Intervention

The financial reorganization of Fox Film was given official approval after legal opposition had intervened to delay submission of the plan to Fox stockholders from July 1 and 3, to July 21 and 22. The intervention came in the form of a petition for a receivership for Fox filed by James N. Cleary, a stockholder, and subsequently denied by Supreme Court Justice Bernard L. Shientag in New York. Cleary's opposition was withdrawn quickly on elimination of a provision that the underwriters be relieved from any liability arising since April 1, 1930, and that the stockholders ratify all acts of directors after that time.

Following Saturday's session, Sidney R. Kent, president of Fox, issued this statement:

"The financial reorganization of the Fox Film Corporation, upon which the management has labored incessantly for the last year, is now, except for minor details, an accomplished fact. Naturally, we are all extremely gratified that the stockholders, bondholders and creditors of the corporation supported this plan to continue this company as an important entity in the motion picture business. With our financial decks cleared we are now in a position to develop the Fox Film Corporation along constructive lines that will prove of benefit to all phases of the industry."

Richard Dwight, of Hughes, Schurman and Dwight, Fox counsel, estimated Saturday that approval of the reorganization plan "wipes out more than $38,000,000 of the company's indebtedness, thereby adding more than $15 per share to the value of the new stock issue."

In Wilmington, Dela., late last week, Chancellor J. O. Wolcott in chancery court refused to prevent the stock of Fox Film, owned by General Theatres Equipment, Inc., now in receivership, from being voted during the two Fox stockholders' meetings, in favor of the reorganization and refinancing plan.

Clarke Proposal Rejected

About a month ago United States Senator Daniel O. Hastings, receiver for General Theatres, was granted authority to permit a proxy for the Fox stock owned by the company to be voted in favor of the plan. Last week Harley L. Clarke, former president of General Theatres, as well as of Fox Film, asked the order be rescinded, holding that consummation of the plan would not be to the best interests of General Theatres. The court refused to rescind the order

Mr. Clarke emphasized that he did not want action on the plan enjoined, but suggested the 20-day time limit for subscription issued by Fox be extended. He said that General's present position does not warrant acceptance of the new stock. Senator Hastings said the refinancing plan is fair and to the best interests of General Theatres.

Meanwhile in New York, reorganization of Fox Metropolitan Playhouses was well under way and is expected to be completed by August 3. At that time a postponed creditors' meeting will be held in U. S. district court. The plan, it is understood, will be taken to court for approval. Under reorganization, George Skouras will continue to operate his group of theatres and Sam Rinzler and Louis Frisch will handle the Randforce circuit. Simon Fabian, co-receiver with Irving Trust, will figure prominently in the reorganization, it is understood. On August 3 continuation of the receivership also will be decided.

Syndicate Formed

Noteholders of Film Securities Corporation last week agreed to deposit the 660,900 shares of Loew's common stock formerly held by the company with a syndicate to be held for their account for an indefinite period. Distribution of the stock to the noteholder is on a pro-rata basis.

Noteholders have agreed that they individually may withdraw from the syndicate and sell their holdings in the open market. It is believed unlikely this will be done, however. Some of the investment trusts which were substantial holders of the company's notes have given indications they will continue with the syndicate pending favorable market conditions so that they may withdraw when the price rises sufficiently to compensate for their investments.

One of the important reasons for the formation of the syndicate is said to be the commanding importance of the block. It is understood that several overtures have been made for the purchase of the Loew block, but they were declined because the price offered was out of line with the market.

Film Securities Corporation obtained its interest in Loew's from Fox Film Corporation, for which they paid about $28,800,000 in cash and all of its Class A stock. General Theatres Equipment purchased 100,000 shares of preferred stock of Film Securities. Cash proceeds from the sale of Loew's stock to Film Securities provided for the payment at maturity on April 15, 1931, of Fox Film's $55,000,000 6 per cent notes. Debentures, underwritten by Chase Securities Corporation, were offered to stockholders of Fox.

On March 30 of this year, holders of Film Securities' $20,000,000 two-year 6 per cent notes agreed to act jointly to protect their rights on the maturity of the notes April 1, 1933. The present syndicate is an outcome of the joint action of noteholders.

SPEAKING OF OPERATIONS

An interesting commentary on admission cutting is seen in the recently discovered policy of a theatre in the Mexican section of San Antonio which charges what is believed to be the lowest admission price in the world. For men the price is five cents and for women and girls the stipend is one cent! The house shows third and fourth run pictures.

Columbia Gets Regular Weekly Broadcast, Aug. 7

Columbia Pictures' productions have lined up with Amalgamated Broadcasting Company—the new Ed Wynn chain—as a regular weekly radio feature. Commencing on the opening night, August 7, at 10:15 and continuing in the same spot thereafter, radio versions of current Columbia productions will be presented over the network.

The broadcasts will be so timed that they will go on the air simultaneously with the film release in key cities.

RCA-Phillips Patents Suit to Federal Court

RCA and General Electric have petitioned the federal court for a permanent injunction against Balsey Phillips, Hollywood equipment company, and Art Reeves, charging infringement of nine patents.

THE CAMERA REPORTS

PRESS LUNCHEON. Representatives of motion picture publications and New York newspapers at United Artists' Walt Disney luncheon Tuesday—with everything provided for speakers, except speakers. In the foreground are:
Karl Krug, publicist; Edward Finney, advertising manager; Disney, who will make 13 Mickey Mouses and 13 Silly Symphonies for U. A. in 1933-34; Kay Kamen, Disney representative; Bill Erskine, Mickey's exploiter; and Monroe Greenthal, U. A. exploitation director.

ON THE RECORD. Italo Balbo examining film account of the flight of his armada, compiled by Allyn Butterfield (right), editor of Universal Newspaper Newsreel, who presented the film to him on behalf of Carl Laemmle.

TO ADAPT YIDDISH CLASSICS. Herman Ross (left), who recently formed the Jewish Art Film Company, signing Jacob Ben Ami for the title role in first production, "The Wandering Jew." George Roland (right) will direct.

CONVENTION NO. 3. Another Monogram sales gathering, this one in Chicago, which was attended by the following executives and distribution managers:
W. Ray Johnston, president; Trem Carr, production director; Eddie Golden, general sales manager; Irving Mandel, M. Godshaw, M. Dreifuss, J. Barry, F. Nardi, W. Drake, Harry Lorch, J. G. Frackman, J. Bates, L. W. Marriott, E. A. Sipe, R. Bleeke, S. Seplewin, W. Hurlbut, H. Hondorf, F. Strubank, J. Saxe, N. Steinberg, B. Rosenthal, J. Gatwlwy, M. DeVinney, E. Walton, N. Lefton, J. S. Jossey, S. Gorrel, R. A. Novisch, F. E. Bellas, M. Lefton, W. Onie, L. P. Hudson, R. J. Burns, G. H. Kirby, H. M. Albrinck, V. S. Levine, L. O. Ringler, L. F. Durland, C. M. Parkhurst, J. Smith, I. W. Johnson, L. von Dollen and R. H. Barker.

REPOSE. (Above) And lively about it, is Dorothy Coonan, who has risen from the chorus to take the feminine lead in Warner's "Wild Boys of the Road."

NATURE STUDY. (Below) With such human embellishments as Heather Angel can generously contribute. The tree is a Yucca—Miss Angel one of the newer Fox players.

REUNION IN BURBANK. (Below) A bit of a bite at noon at the Warner studio, where the camera has thus picked out Mervyn LeRoy, director; Al Jolson and his wife, Ruby Keeler, Warner star; and Jack L. Warner, production chief. This picture accompanies the report that Jolson has signed with Warners.

LOOKING FOR BUSINESS. At any rate here is Pat Garyn looking—and just the other day he assumed his duties as general manager of Master Art Products.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

TO Samuel Lionel Rothafel, the United States Brewers' Association is deeply indebted. Roxy has aided materially in refuting the charge of the Women's Christian Temperance Union that beer is fattening to the ladies.

The WCTU is flooding the country with propaganda warning women of fattening beer. They predict that the ladies of the nation would become big and blowy from it. The brewers' association recognized that the canny WCTU had hit at one of beer's biggest obstacles. So, for the good of the industry they set about preparing a counter attack. One of the first lines of defense was a statement from Hollywood's reducing specialist, Madame Sylvia, to the effect that not beer but starchy accompaniments such as pretzels, sandwiches, white bread, etc., put on the fat. The "pretzel benders" probably will pass the buck back to the frothy golden brew.

Next the brewers conducted an 18-day test at Radio City, where Roxy placed at their disposal ten of his chorus who like their beer. The girls were fed three bottles of beer a day. Before, after and during the test they were weighed. Only one of them gained weight—a quarter of a pound. One lost weight—eight and a half pounds. One remained unchanged and seven were slightly under their usual figure. Except for beer, it was said that there was no change whatever in the ladies' diets. The story appeared throughout the country—except in New York newspapers, where city desks are skeptical about any stunts pulled in local theatres.

▽

Says Paramount: "Cecil B. DeMille sent out a call the other day for 300 rats to work in 'This Day and Age.' The next morning the office was flooded . . ."

▽

David Sarnoff charges 55 cents to look from the tower of his 72-story RCA Building at Rockefeller Center.

▽

The return to Hollywood of the "Princes" Serge and David Mdvani was the signal for all of California's news writers to storm the royal brothers with questions about that reputed "army" which they were mobilizing in Hollywood to wrest from Soviet Russia the one-time kingdom of Georgia, the seat of their "titles."

Press dispatches late last week reported the mobilization of several hundred war veterans under war-hero Sergeant C. D. Allen. The army broke up, however, when Allen and his soldiers voiced different opinions as to the reasons for their intensive drilling. Allen apparently figured he was drilling an army for the brothers, but the recruits thought they were to work in a film at $7.50 a day.

▽

The official Fox biography about the company's new player, Preston Foster, mentions the fact that Preston frequently goes in for the rough outdoor life, camping in the Sierras in a yellow cellophane tent which permits the sun to work as he sleeps. Just a lazy old lad.

Before Mr. Foster joined Fox, said the biographical publicity, he owned two neckties for three years. Now he has 74, including an Ascot tie. That shows what Hollywood will do.

▽

The success of independent operation, as against mass circuit operation, which developed out of the recent decentralization movement, is not imaginary. RKO walked out of the Mayfair theatre in Longacre Square, some few months ago, because the house was consistently in the red. Walter Reade, the landlord, took it over and has had only one losing week since.

SUCH POP-ularity MUST BE DESERVED

Tom Edwards, pioneer exhibitor of Eldon in the Missouri Ozarks, informs us that Metro's Kansas City exchange received a letter from a Kansas small town exhibitor in which he agrees to the usual percentage terms of 50 per cent and a checker on "Gold Diggers," and, if the exchange will give him the musical a month sooner, he offers to throw in 50 per cent of his popcorn receipts during the run.

Mr. Feist's MGM branch considerately forwarded the request to Warner Brothers.

THE ATTENTION UNNECESSARILY focused on Hollywood divorces by the daily press is beginning to look like a crossfire of controversy. Recent marital rifts among a few film couples have provoked a plethora of news stories, feature stories and editorials and the end is not yet.

Recently, answering critics of Hollywood's marriage mortality rate, Conrad Nagel declared in an interview that the situation is exaggerated by undue publicity; that a survey by the Academy showed there have not been 12 divorces in the last year among 27,000 registered players.

The interview was wired to member papers by the Associated Press. Came United Press with an attempt to refute Nagel's statistics with some figures of its own. The AP apparently was not willing to let UP get away with that, so its Hollywood bureau dispatched a yarn based on a survey of its own which confirmed the original story and Nagel's findings.

The score so far stands 2 to 1, AP ahead.

▽

Red Kann's Motion Picture Daily *says that Mae West has made a trailer for the Los Angeles sheriffs' picnic. The sheriffs in the east were chasing Mae a few years ago for her "Diamond Lil" stage shows. Now the process is reversed. Hollywood's sheriffs are apparently more sociable.*

▽

Greta Garbo now smokes a large pipe. The resultant publicity is quite gratifying. In another few months Greta will probably be borrowing a chew of Navy cut plug from one of the Metro studio carpenters.

▽

Marquee billing for two features on a Kansas City neighborhood house: "Girl Missing—Out All Night."

▽

Evidently Roxy did not bring to Music Hall the holy atmosphere which prevailed at "The Cathedral of the Motion Picture"—the Old Roxy. A notice prominently displayed on the stage door bulletin board at Music Hall voices a warning to beware of a petty thief who has been lifting things from dressing rooms. Performers are told not to leave their belongings hanging around. If the situation gets any worse the ballet and singers will have to carry their personal effects on the stage.

▽

The intelligence rating of the guides at the Century of Progress Exposition dropped like a falling elevator when it became known that one of the questions on their intelligence test was, "Who Is Ben Bernie?"

WE thought that all the optimists in the motion picture business were engaged in writing product announcements for distributors, until we talked with David Hochreich, the other day. He told us that he was suing Erpi for $65,000,000.

Associated in the case with Hochreich, who will be remembered for his Vocafilm company of early sound days, is an attorney named Lewis Landes. Mr. Landes is rather young to be the senior colonel of the United States Army reserve list. On the walls of his office, at 50 Broadway, are pictures showing Colonel Landes receiving from the Germans all enemy planes used in the World War, on behalf of the Allies.

▽

We see that the MPTOA code sets a minimum for theatre employees of 30 cents an hour—excepting ushers and scrub women. Evidently managers' salaries are to be tilted.

▽

Al Friedlander, who made somewhat of a name for himself, and a piece of coin, too, ballyhooing "Goona Goona," has a new "quick shot" in the nature of "The Strange Case of Tom Mooney," which opened last week at RKO's Cameo in New York. It's only a two-reeler, yet Al plastered the town with 24-sheets and whatnot, in order to bring out the Mooney sympathizers. On the strength of Theodore Dreiser's interest in the Mooney case, Al sold him the idea of appearing in a socalled "prologue" to lead off the film. Dreiser appeared the other morning promptly at nine to record his speech, and Friedlander kept him working in the studio until midnight. Mr. Dreiser is now being given heavy billing in the exploitation. His remuneration was glory. He did it for "the cause."

▽

Tom Mix is fighting his surgeon's bill of $10,000 for removing his appendix two years ago. Tom says that $300 would be a fair price. He should have gone shopping in advance.

▽

Ad in Chicago Tribune: *"Sophie Tucker—70° Cool."*

Looks like the last of the "Red Hot Mamas" had cooled down a bit.

▽

Frank P. Adams' notion of a patriot is a man who reads every word of the codes of the industries that he is not engaged in. Mr. Adams is too exacting. Our idea of a patriot is one who reads every word of the codes of the industry that he is engaged in.

▽

"I do not like to think," says former R. C. F. Chairman Pomerene, "what might have happened if our people had not had the Reconstruction Finance Act."

And, says Ted Cook, "others do not like to think what did *happen after we got the Reconstruction Finance Act."*

The rest of us simply do not like to think—and let it go at that.

▽

The eagle-eyed *New Yorker* discovered in the new telephone directory, just out, a listing for Rivera, Diego b Rockefeller center CIrcle 7-2614.

Wasn't Mr. Rivera ejected from Radio City some weeks ago for using too much "red" in the murals which he was painting in the RCA Building?

▽

Seattle film folk have taken to ping pong in a big way. It is said that salesmen and exhibitors often play to see whether the exhibitor will pay double or nothing for the new season's product. Sounds phoney.

AUSTRIA TAKES CHARGE OF FILMS; FRANCE SETS RESTRICTIVE QUOTA

Programs Must Contain Home-made Shorts on Austrian Equipment; Manufacturers or Owners of Sound Apparatus

Washington Bureau of the HERALD

Austria is the fourth large Continental country to place motion pictures under severe governmental restrictions to further cultural and commercial life. Russia and Italy for years have exercised complete supervision over the voice of their domestic motion pictures. Germany only recently joined the movement when Hitler found it advisable to add the strength of the film to other propaganda factors in promoting his Nazi program.

While this action was being taken by Austria, American motion pictures received probably the most severe setback in any non-English speaking country, when the government of France this week ordered that original Hollywood pictures would be permitted on the screens of only 15 French theatres. The result will be virtually to bar Hollywood product from the country. All foreign films are affected by the French decree, which came as a surprise.

Original versions of foreign sound films, of which Hollywood supplied 150 in the past year, may be shown in only five theatres in Paris and 10 theatres in the provinces during the year ending July 1, 1934, unless the ministry of the interior makes a different ruling.

Foreign film with dialogue dubbed in French were limited to 140, although American interests supplied only 80 of this type in the past year. However, with American companies prepared to engage on a large scale in dubbing talkers in France, the new law limiting these versions to 140 was seen as an obstacle to expansion.

Because the restrictive law would make importation unprofitable, American companies were preparing to take up the matter with the American embassy at Paris, which will be asked to protest to the French government. Premier Edouard Daladier is said to have received a vigorous protest against the new quota from French exhibitors, who said the French industry was incapable of supplying the required product.

French Theatres Protest

Four thousand motion picture theatre owners in France, who want to import an unrestricted number of American and other foreign films, are busily mobilizing a counter-offensive to the effort of French producers to stifle foreign competition through governmental embargoes.

French exhibitors protest that their patrons show a positive preference for the dubbed Hollywood films to the product turned out by the French producers. Furthermore they openly charge that producers are trying to get eventual government subsidies for their industry and will seek meanwhile to have the importation of foreign films limited to just as many as they will need to show alternately with their own pictures in their own theatres.

The French market needs a minimum of 500 feature pictures a year, according to French theatre owners, and the most optimistic estimate for French production in the coming year is 100 films.

Gracious! "Triangles" Coming for Mickey Mouse

Theme songs and a slightly more "potent" love interest may make their appearance in future Mickey Mouse pictures, according to Walt Disney, Mickey's creator, who was in New York this week. Theme songs have been used occasionally in the comedies but now broadcasters daily are sending in numerous requests for copies of the music used Mr. Disney said.

While ultimate disposition of the "love interest" angle is still more or less uncertain in Mr. Disney's mind, he advanced the theory Monday that possibly a "triangle story with Minnie Mouse triumphing over her rival at the fadeout" might be one result.

The Austrian Program

The new Austrian law, which gives to the government monopolistic control over the domestic film market, embraces the following highlights:

Manufacturers or owners of sound equipment must be licensed to own or operate recorders or reproducers.

If a license is refused, a period of grace may be extended the applicant wherein to wind up affairs.

All programs must contain shorts produced in Austria with Austrian-made equipment, these shorts to promulgate Austrian knowledge.

A new scale of taxes is effected for manufacturers and exhibitors.

According to a report received last week by the United States Department of Commerce from Assistant Commercial Attache D. F. Spencer, at Vienna, the federal minister of commerce and communications of the Austrian government, becomes the film dictator under the new regulations, which were made part of the Telegraph Law. Application for each license, reported Mr. Spencer, must be accompanied by proof of the place of manufacture or proposed place of installation of each sound apparatus, together with statements concerning the identity and the residence of the applicant. If more than one person figure as the owner, the responsible manager must be named.

The authorities will issue a license stating that permission to operate has been granted, but where permission is refused "a certain period of grace may be extended the applicant wherein to wind up affairs."

Shorts as Propaganda

In order to promote the manufacture of sound films in Austria, it is required that all public programs include shorts produced in Austria, with Austrian-made sound apparatus. The average length of these shorts must be 250 meters and in the main they should serve to promulgate a knowledge of Austria's cultural and business life, of Austrian scenery and news.

An annual license fee will be charged. Manufacturers of sound equipment will pay 100 schilling; theatres showing less than four days will pay 10 schilling annually; those showing more than three days weekly and seating up to 300 will pay 20 schilling; with a capacity up to 600, the charge is 30 schilling and those of about 600 capacity, 50 schilling.

Schools, hospitals and similar charitable institutions may be given complete or partial exemption.

The license is granted without a time limit and expires at the death of the license holder, or when the sound equipment passes into other hands, or when the license holder resigns. Such resignation must be brought to the attention of the authorities, in writing.

The license may be withdrawn for unpaid fees, or in the event of repeated offenses against the decree.

French Quota Decree Confines Showing of American Films to Only 15 Theatres, Which Virtually Bars U. S. Pictures

New French Decree Is Continuance of Old Quota

by PIERRE AUTRE

Paris Correspondent

Until June 30, the French cinema industry had been subjected to the one-year quota law. The new 1933-34 quota was to have been promulgated on July 1, but its requirements could not be definitely established.

In reality the 1932-33 quota included only one restrictive article, by which all the dubbings had to be made in French studios. The foreign companies, and principally MGM, which was the last one to dub in France, were not seriously concerned because it was less difficult to find, in France, French artists to dub and writers for the dialogue, than in Hollywood. Therefore, dubbing in France was less expensive.

A month ago began the usual annual fight concerning the quota, started between Mr. Delac, president of the Chambre Syndicale de la Cinématographie, and Mr Natan, head of Pathé-Natan, on one side, and Mr. Lussiez, president of the Cinemas Directors Association, and the chiefs of the French branches of American companies, such as Mr. Bavetta, of Fox; Mr. Croswell-Smith of United Artists; Allan Byre of MGM; Max Laemmle of Universal; Mr. Schless of Warner-First National, and Mr. Souhami of Paramount. German companies did not interfere because for them the quota is based on reciprocity with the German quota.

Mr Delac and Mr. Natan asserted that the French industry, still too weak, needed protection. They wanted to limit the number of foreign pictures introduced into France. On the other side, French cinema owners asked for an entirely free market in order to have a wider selection and to pay less for programs. They said that all the quotas established in France since 1928 had never stopped a foreign picture from being introduced in France.

This year the fight was much sharper because two months ago Mr. Delac went to the States, where he announced that the French quota was nearly a "finished affair" and American pictures soon would be introduced freely into France.

On the other side, Mr. Natan was arguing that too many foreign pictures were being introduced in France and that his circuit's theatres were set with pictures until October, 1934, and new pictures were not needed.

A Statement

THE management of Fox Film Corporation is pleased to announce that the stockholders of the company, at meetings held July 21st and 22nd, by an overwhelming vote ratified and approved the management's plan of financial reorganization of this corporation. Under this plan all the bonds of the company (excepting approximately $2,000,000, widely scattered) are retired, as well as all bank loans. The successful culmination of this plan leaves the corporation in a sound financial position and, with the exception of the bonds stated above, practically without debt except for current bills.

The voting of this plan by the stockholders closes the book on a three-year period of litigation and disorganization and will allow the management to devote its time to the operating problems of the company which heretofore has been impossible.

The management wishes to thank the debenture holders, The Chase National Bank and its officials, all of its creditors and stockholders whose loyal participation has made this plan possible. Because of the confidence they have shown in us, we pledge to them and to the picture industry that we will, to the best of our ability, continue to build along constructive lines. It will be our effort not only to make this corporation one of profit for its stockholders, but one which will reflect credit on the entire motion picture industry.

To Fox employees the world over, we express our gratitude for the sacrifices made, and the loyalty given during this trying period.

S. R. KENT
President, Fox Film Corporation

July 25, 1933

SPEED SEASON'S SELLING PLANS

(*Continued from page* 10)

Gluckman, and Al Krellberg, of New York; William D. Shapiro, of Boston; J. von Hermberg, Seattle; Gene Marcus, Salt Lake City; Tony Lucchese, Philadelphia; Bernie Mills, Albany; Jack Berkowitz and Harry Berkson, Buffalo; M. Saxe, Detroit; Morris Segal, Cincinnati; S. J. Berkowitz. Los Angeles; Mel Hulling, San Francisco; Thomas A. Branon, Atlanta; Robert Clemmons and R. C. McIlheran, Dallas; Joe Silverman, Oklahoma City; Philip Wintroub and L. Wintroub, Omaha; Allen Burke, Kansas City; Joe Skirboll and J. Clark, Pittsburgh; Carl Michel, Minneapolis; Mannie Brown, Canada, Charles Trampe, Milwaukee.

While en route from the Pacific to the convention at Chicago, Majestic's president, Herman Gluckman, visited exchanges, disposing of 1933-34 product in Seattle to Jensen and Von Herberg, who appointed Harry Rucker branch manager. Louis and Gene Marcus acquired the franchise for Salt Lake and Denver, and Charles Trampe bought rights for Milwaukee. The company's first three releases for the new season, "Curtain at Eight," "Sing, Sinner, Sing" and "Sin of Nora Moran," will be screened for the franchise holders and salesmen at Chicago.

Paramount Has 22 in Work

Paramount reached the crest of its production peak for the new season, with 22 features actually in production or in preparation. The financial situation at Paramount is favorable, permitting of extensive production activities. On June 3, cash on hand totaling $4,836,563 was reported for the producing-distributing subsidiaries by the trustees. (See page 11, MOTION PICTURE HERALD, July 22.)

RKO sounded an optimistic note this week. Ned E. Depinet, vice-president in charge of distribution, said that, based on current indications, the company will go through the new production season without outside financing. "The company has operated successfully out of distribution receipts since last January," he said. "There are more indications now than ever that the company can care for its own financial requirements."

Mr. Depinet had just returned from RKO's regional sales conventions and indicated no important changes in distribution policy were contemplated. Salesmen will be added "where needed," he said, to take care of new accounts created by recent decentralization activities of the large circuits.

Radio will not refuse to sell to double feature accounts during 1933-34, said Mr. Depinet, although he did emphasize the fact that he is personally opposed to the practice. The subject, he predicted, would be disposed of in due time by the proposed industry code, "which will settle all companies' policies."

Radio has an abundance of releases available, said Mr. Depinet. July and August features are ready, besides five productions for the new program and seven others either in work or ready to start.

Jules Levy, Radio sales manager, reported that audiences are demanding a "higher standard of culture" in pictures. The company is preparing to meet these demands, he said, declaring that sex as a theme would not dominate Radio's new lineup, but that a "widely diversified" schedule would be offered.

United Artists Adds Personnel

United Artists' executives returned over the week-end ready to put in practice the plans for 1933-34 outlined at the annual sales convention last week in Chicago.

The company is making progress in adjusting its distribution structure to meet the demands of a triple increase in feature releases, having engaged 43 men in the last few weeks. Five were added to the advertising, publicity and exploitation staff in New York and in the field, and 38 were assigned to the various exchanges.

Samuel Goldwyn's "Masquerader," starring Ronald Colman, was selected as the first release of the new season. Elissa Landi is the lead.

Joseph M. Schenck, president, said this week that United Artists will continue to adhere to the policy which it has practiced for the past 15 years—"individual selling and individual production."

In explaining his association with Darryl Zanuck in Twentieth Century Pictures, Mr. Schenck said: "I have backed Mr. Zanuck not only with my confidence, but with everything I possess of worldly goods."

Universal Boosts Budget

Universal was heading for a "new deal" in 1933-34. James R. Grainger, new general sales manager, established himself in the home office and immediately set about to revise the company's plans for 1933-34, as already announced. The net result was a $2,000,000 increase in the production budget, a quickly called sales conference, and promotions and additions to the distribution staff.

The increased budget makes possible "important additions" to the 1933-34 feature program, it was said, the initial number of two specials being extended to eight. The altered schedule now calls for eight specials, 18 features, 4 Summerville and Pitts productions, 6 "Success" features and 6 Ken Maynard westerns.

Carl Laemmle, president, introduced Mr. Grainger at a special sales convention, held last Friday at the New York Athletic Club. Mr. Laemmle told the 20 exchange managers and executives of the home office that Grainger had "successfully sold him a bill of goods on production matters."

Present were R. H. Cochrane, P. D. Cochrane, Charles P. Paine, E. T. Gomersall, F. J. A. McCarthy, S. Wittman and Sidney Singerman, also managers and sales officials from several of the branch offices.

Mr. Grainger outlined plans for the coming year, as modified and amended since he had become sales manager. He announced that there would be no changes in the sales personnel, "except such as might be found necessary in advancing men to higher positions." Mr. Grainger announced the promotion of S. Wittman, former assistant eastern sales manager, to become district manager in charge of the branches at New York, Philadelphia, Washington, Pittsburgh and Buffalo.

The post of short subject sales manager, which had been vacant quite some time, was also filled by Mr. Grainger. He appointed Edward Bonns in charge. Mr. Bonns has been in the sales field for 20 years, with Chester Productions, Goldwyn, MGM, Warners and Fox. James E. Dermody, for 14 years branch manager for Fox in New England, was appointed special Universal representative, in charge at Albany, New Haven and Boston.

Stanley Bergerman left Universal and New York this week for Hollywood, where he will produce independently, releasing through Universal.

Mr. Bergerman came east two months ago, in the capacity of an associate producer, to supervise Rowland-Brice's "Moonlight and Pretzels."

Warner Meetings Next Week

Warners were ready to start their regional sales conferences next week, when approximately 60 features will be announced for 1933-34. The company made known the details of its financial structure (see page 25), announcing cash on hand totaling $2,738,800 and assets running about $2,000,000 ahead of current liabilities. Net income for the 13 weeks ending May 27 totaled $5,850,840, but after heavy depreciation write-offs, the payment of bank loans, interest, discount expense and other items, there was a net loss of $1,580,000, which was $1,400,000 less than the $2,980,000 loss reported for the same period in 1932.

Two national exploitation campaigns "of the magnitude of the '42nd Street Special' train," and a 43 per cent increase in the national advertising budget were announced. Said Major Albert Warner, vice-president: "Exploitation will be on a grander scale than ever before. Right now eight men operating directly under S. Charles Einfeld's supervision are cooperating with exhibitors playing the Warner product."

During the week, Warners' short subject subsidiary, Vitaphone, completed 36 of its 1933-34 schedule of one and two-reelers, placing the Brooklyn studio four months ahead of releasing requirements. Eleven shorts will be released in August. Prints of 20 of the 1933-34 subjects will be in every branch by August 15.

At Burbank, three features were completed, five others went into production, six were shooting and seven more were in preparation. Contracts, said to be for five years each, were given by Production Chief Jack L. Warner to 35 girls, to supplement the 13 socalled "Junior Stars" signed recently. The new group, all from Busby Berkeley's chorus, more or less represent Warners' hopes for future starring talent. The names:

Avis Adaire, Muriel Gordon, Donna Roberts, Eleanor Baley, Margaret Carthew, Azalie Cecil, Mildred Clare, Mary Dees, Shirley Densted, Dorothy DeWitt, Mary Bowden, Monica Bannister, Virginia Dabney, Hazel Craven, Mildred Dixon, June Earle, Pat Farnum, Gloria Fayth, June Glory, Peggy Graves, Amo Ingraham, Donna LaBarr, Adale Lacy, Lois Lindsey, Nancy Lyon, Mae Madison, Marion Murray, Nancy Nash, Pluma Noison, Dorothy O'Connell, Sue Rainey, Rosalie Roy, Bee Stevens and Victoria Vinton.

Supply Dealers To Talk Code At Convention

J. E. Robin, president, will call to order on Friday morning the third national annual convention of the Independent Theatre Supply Dealers' Association, convening for three days at the Stevens hotel, Chicago. An industry code for theatre equipment and supply dealers and manufacturers of related equipment will be the principal business.

Mr. Robin said last week that permission already has been received from General Hugh S. Johnson, at Washington, to draft a code of ethics and fair trade practices for this branch of the industry, under the National Industrial Recovery Act.

"If ever an industry needed regulation it is obviously the equipment and supply business of this country," said Mr. Robin. "With but few exceptions, practically all have been complaining about unethical practices and unfair competition, so prevalent for years generally, preceding the depression of the past three years, during this time and presently. Nothing has been done for the unequivocal good of all."

Non-Theatricals Increase Showings

The Bureau of Mines of the United States Department of Commerce reports that for the fiscal year ended June 30 it received 34,638 requests for prints of non-theatrical films. These were shown to a total attendance of 2,995,898 persons. During this period there were 2,104 reels in the Bureau's library for circulation. The survey states that the demand for the Bureau's films has increased greatly during the past year and that the library is booked for two and three months in advance.

Bureau of Mines films are produced and circulated under the direction of John A. Davis, chief engineer of the information Division. The cost of production is paid by cooperating industrial concerns, but the pictures are free from advertising material.

The main distribution center for the films is the Bureau's experimental station at 4800 Forbes Street, Pittsburgh, where a complete library is maintained. The films are available mostly in 35-millimeter, although some are 16mm.

"We have received reports from heads of colleges stating that owing to economic conditions it was impossible to take the student bodies to visit the mines, steel mills and manufacturing plants of the country and that they were using our films to advantage as a substitute for these trips," said M. F. Leopold, supervising engineer of the motion picture production section.

During the fiscal year just ended the Bureau's cooperators contributed approximately $40,000, which was used for the revision of films and for additional prints.

All the films are silent and depict mining and related manufacturing processes; they show where minerals are found and how they are extracted from the earth, manufactured or refined into various products, utilized and conserved. The prevention of accidents and the protection of life have been given special attention. Several pictures deal specifically with this subject.

Reform School Shows Appreciation for Films

Appreciation of motion pictures in the Colorado Vocational School at Golden, Col., is reflected in a recent editorial in the school's weekly newspaper, the *News*. More than 200 boys are resident of the Vocational institution and they are permitted to see talking pictures twice a week, on Wednesday and Saturday nights. According to Duke W. Dunbar, secretary of the Denver Film Board of Trade, film is provided gratis through the Board by local exchange members.

The editorial follows in part:

"Over two hundred eager boys look forward every Wednesday and Saturday night to the talkie shows in the chapel. Unless you have seen a part of the school you cannot realize what these programs mean to the boys, some of whom have come to this institution from outlying districts and previously had not heard a talkie. . . . We doff our hat to the film exchange people and cordially invite them to visit our institution and learn what a wonderful place we have."

13 Weeks Warner Net Operating Loss Is Only Half Of Same Period Last Year

Warner Bros. Pictures, Inc.; and subsidiary companies report for the 13 weeks ending May 27, 1933, a net operating loss of $1,579,448, after deducting all charges, including interest, amortization and depreciation, as compared with a net operating loss of $2,975,056 for the corresponding period last year.

13 WEEKS' STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT

[Including affiliated companies but excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their subsidiaries]

NET INCOME before providing for amortization and depreciation, interest and miscellaneous charges			$5,850,837.37
Deduct:			
Amortization of film costs (exclusive of depreciation of studio properties)		$4,094,057.31	
Amortization and depreciation of all properties		2,005,244.28	
Interest and discount expense		1,386,858.13	
Provision for investments in affiliated companies		8,028.21	7,494,187.93
NET LOSS before other income and minority interests' share profits			$1,643,350.56
Deduct—Other income:			
Interest and discount earned		$45,140.83	
Dividends received from affiliated companies		17,333.34	62,474.17
NET LOSS before minority interests' share of profits			$1,580,876.39
Less—Proportion of net earnings applicable to minority stockholders			1,427.57
NET LOSS FROM OPERATIONS for the thirteen weeks ending May 27, 1933, carried to deficit			$1,579,448.82
DEFICIT, February 25, 1933		$16,158,097.68	
Deduct:			
Profit on redemption of bonds of subsidiary companies		93,624.08	
		$16,064,473.60	
Add:			
Net loss on sales or abandonments of properties	$36,314.00		
Write-down of investment in an affiliated company	154,820.17	191,134.17	16,255,607.77
DEFICIT, May 27, 1933, carried to balance sheet			$17,835,056.59

39 WEEKS' STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT

NET INCOME before providing for amortization and depreciation, interest and miscellaneous charges			$17,503,660.38
Deduct:			
Amortization of film costs (exclusive of depreciation of studio properties		$12,089,585.48	
Amortization and depreciation of all properties		6,311,154.27	
Interest and discount expense		4,255,595.23	
Provision for investments in affiliated companies		29,484.06	
Provision for losses of companies in equity receivership		17,193.73	
Miscellaneous charges		44,000.00	22,747,012.77
NET LOSS before other income and minority interests' share of profits			$5,243,362.39
Deduct—Other incomes:			
Interest and discount earned		$116,855.68	
Dividends received from affiliated companies		64,092.03	
Miscellaneous income		40,595.70	221,543.41
NET LOSS before minority interests' share of profits			$5,021,808.98
Less—Proportion of net earnings applicable to minority stockholders			34.20
NET LOSS FROM OPERATIONS for the thirty-nine weeks ending May 27, 1933, carried to deficit			$5,021,774.78
DEFICIT, August 27, 1932		$12,078,665.19	
Deduct:			
Adjustment of income tax reserves of prior years	$440,000.00		
Adjustment of royalty and other reserves in respect of prior years	106,259.43		
Profit on redemption of 6% convertible debentures and bonds of subsidiary companies	1,137,178.87	1,683,438.30	
		$10,395,226.89	
Add:			
Net loss on sales or abandonments of properties	$1,355,824.24		
Loss on sale of wholly owned subsidiary company	334,444.18		
Provision for probable loss on guaranty of mortgage bonds of an affiliated company	555,000.00		
Write-down of investment in an affiliated company	154,820.17		
Net loss on miscellaneous investments and advances	17,966.33	2,418,054.92	12,813,281.81
DEFICIT, MAY 27, 1933, carried to balance sheet			$17,835,056.59

ANN HARDING

WILLIAM POWELL

"DOU

T

★

"We're not keeping 'em on ice"

BIG SHOWS! BIG STARS! BIG STORIES!

now!

ONE OF THE FINEST PICTURES RKO-RADIO EVER MADE . . . *and that's saying a lot!*

MID-WINTER FIGURES IN MID-JULY WEATHER!

"BLE HARNESS"

★

BOSTON

$6,350.00 Better than the June-July average.

★

WASHINGTON

Doubles the entire Summer Average and equals best mid-winter attendance.

★

INDIANAPOLIS

Equals "King Kong" Figures, record holder for 6 months.

★

RADIO CITY

Variety reports "Broadway's new heat wave is a B. O. solar plexus . . only exception appears to be the Music Hall which started out powerfully."

with

HENRY STEPHENSON
LILIAN BOND
GEORGE MEEKER
REGINALD OWEN

FROM THE PLAY BY
EDWARD POOR MONTGOMERY

DIRECTED BY JOHN CROMWELL

Associate Producer, Kenneth MacGowan

RKO RADIO PICTURE

MERIAN C. COOPER, Executive Producer

and the critics madly acclaim . . "By far the best of Ann Harding's recent vehicles—and of William Powell's, too—a very enjoyable, amusing comedy expertly played . . . a lot of warm weather laughs" —*N. Y. American.* "Sparkling, classy entertainment"—*Variety.* "Highly diverting story . . . fans will cheer this happy alliance . . . Miss Harding gives the performance of her career A A"—*Daily Mirror.* "Emphatically Ann Harding's best in some time"—*Motion Picture Daily.* "Gay . . . witty, amusing . . . thoroughly modern . . . Ann Harding is beautiful"—*N. Y. Eve. Journal.* "The film has four grand legs to stand on, Harding, Powell, John Cromwell (the director) and Jane Murfin's adaptation. . . The two stars will bring 'em in and once in the good word will spread like wildfire"—*Hollywood Reporter.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Morning Glory

(RKO Radio)

Comedy-Drama

Katharine Hepburn is the big showmanship feature of "Morning Glory." All that the young lady promised in "Bill of Divorcement" and "Christopher Strong" is delivered in this show. Though the picture offers a definite novelty of idea and is vivid with human interest, she is the character that should stir the emotions and interest of audiences. While the picture is a straight character study, it has been so developed that the elements of drama and romance occupy a real purpose in consolidating the comedy that is created by the girl's terrific belief in herself.

Essentially "Morning Glory" is a mass appeal picture that should lure the classes. Where ordinarily picture technique is used to strengthen the stage atmosphere, the process has been reversed in such a way that this picture seems to have been acted in a stage manner. This fact gives it a semblance of intimacy that is particularly intriguing. Always colorful, the healthy amount of dialogue in this instance speeds up the accompanying action. The story isn't so much, it's the way it's acted that gives it its punch.

Eva, a country girl, stage struck, comes to New York. Walking through a theatre lobby, looking at pictures of stage immortals, she is convinced that one day she will take her place beside them. Wandering into the office of Easton, a producer, she starts to talk and no one can stop her. It's not nerve, rather sublime confidence, that sits her down with Hedges to relate all her hopes and dreams. The old actor is tolerently kind. The scene is repeated with Easton and Sheridan, amusing and catchy. But the answer is the inevitable "nothing today—leave your name." Then months of waiting and discouragement, but Eva never loses hope. Meeting Hedges again, she is taken to Easton's apartment to a party celebrating the opening of his production of Sheridan's show, which stars Rita. Plenty of relative atmospheric comedy, with the half starved little girl being fed champagne until the Morning Glory recites scenes from Shakespearean plays. They're great, but nobody but Hedges and Sheridan are interested.

More months of stock company work and carnivals, until Easton is preparing to present another Sheridan show. Before the opening Rita goes temperamental and walks out. That's the cue for Sheridan to present Eva. The girl clicks. The ending is quick, but the audiences know that Hepburn is not a morning glory.

Selling Katharine Hepburn looks to be about the most effective way of stirring up more than usual interest. The title and the part she plays lend themselves significantly to a vivid campaign. Audiences have been much interested in Miss Hepburn. Many predictions have been made that she is destined to be one of the screen's greats.

Her work in "Morning Glory" certainly demonstrates that she is not a morning glory. Play up that fact. Develop a campaign that is based on the audience interest in her personality. Use the title and theme as a basis for anything you want to say acclaiming Hepburn as a real star. Inject novelty into your appeal.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Lowell Sherman. Story by Zoe Atkins. Screen play by Howard Green. Photographed by Bert Glennon. Running time, 70 minutes. Release date, Aug. 18, 1933.

CAST

Eva Lovelace ..... Katharine Hepburn
Joe Sheridan ..... Douglas Fairbanks, Jr.
Louis Easton ..... Adolphe Menjou
Rita Vernon ..... Mary Duncan
Hedges ..... C. Aubrey Smith
Gigolo ..... Don Alvarado
Seymour ..... Frederic Santley
Lawrence ..... Richard Carle
Van Dusen ..... Tyler Brook
Actress ..... Geneva Mitchell

California Trail

(Columbia)

Western

Set in the days of old California is this Buck Jones western, and there's a generous amount of action to feed the customers, and to promise them in getting them to come. There is the intensely masculine turn that Buck gives to his pictures, making the romantic phase decidedly secondary, which indeed is scarcely an important factor one way or another in any case. Helen Mack carries this part of the picture.

Buck is made train boss for Don Marco, who is bringing food to his village. The mayor and the commandante of the post, brothers, are in league to starve the villagers and confiscate their lands.

Don Marco is killed when the brothers plot an Indian attack on the wagon train. The mayor goes to tell the Don's widow and daughter that the train boss killed him. The brothers seize the food on the trumped up excuse that import duties were not paid. They go about the business of catching Buck. He captures a clerk and gives his gold to the villagers to buy the food. Buck, hiding out in the hills, sees a carriage approaching, and disarms the occupant, who is really the governor, traveling incognito to study the villagers' complaints. But the troops of the commandante seize the governor by mistake. He is condemned to death.

As the firing squad lines up the governor and a native whom Buck has befriended, Buck dashes down upon the post with a keg of powder. The villagers, organized by Buck, are prepared to defend the fort, when another guard of soldiers arrives. It's the governor's own forces.

It's a Saturday picture, decidedly so, with lots of action for the children.—Rovelstad, New York.

Produced and distributed by Columbia. Story by Jack Natteford. Screen play by Lambert Hillyer. Directed by Lambert Hillyer. Assistant director, Frank Gereghty. Cameraman, Ben Kline. Sound engineer, Lambert Day. Release date, March 24, 1933. Running time, 67 minutes.

CAST

Santa Fe Stewart ..... Buck Jones
Dolores ..... Helen Mack
Mayor ..... George Humbart
Commandante ..... Luis Alberni
Juan ..... Charles Stevens
Don Marco ..... Emile Chautard
Dona Marco ..... Evelyn Sherman
Pancho ..... Chrispin Martin
Juan's Wife ..... Carmen La Roux
Governor ..... Carlos Villar
Governor's Driver ..... Angie Gomez
Lopez ..... John Paul Jones
Sergeant ..... Alan Garcia
Jose ..... Juan DuVal
Pedro ..... Bob Steele

This Day and Age

(Paramount-Cecil B. DeMille)

Drama

Treating a daring topic, modern American high school youth toppling over every established judicial procedure, going to the mat with gangsterism and taking the law into its own hands, "This Day and Age" is unquestionably a sensational and courageous picture. Its predominant audience value is that it is loaded with that power that excites emotion hysteria. There is nothing dainty about it. It's starkly realistic to the last degree. Undoubtedly, because of the way in which it ties high school boys in with its subject, it will precipitate controvery. Yet due to the manner in which De Mille has built up his story, the way in which he has handled mobs of frenzied youths to obtain spectacle, together with the method in which he has adapted patriotic music to inspire audiences, there is something sublime about the show that should stimulate audiences to the same pitch of enthusiasm that it did the preview crowd.

In conception and presentation, the show departs radically from accepted entertainment standards. It contains many things that straight thinking people may consider dangerous. One prominent bit of action places the school girl lead in a questionable compromising situation, and even though it is nicely cleared, it will require delicate handling in explaining.

The story means more than the names. Timed to coincide with National Boys' Week, with the juvenile players assuming various governmental position for a day, Garrett, a gangster, kills Herman, the high school boys' pants presser. The kids know he did it, but in court the defense attorney makes a monkey out of Steve and Garrett is freed.

Determined to get the goods on the known murderer, two of the boys start searching his rooms. Garrett enters, shoots one and with the connivance of his bodyguard, Toledo, makes it look as if the boy's companion committed the crime.

The boys of North High, lead by Steve, plot to kidnap Garrett. They rush him to an abandoned brickyard, where thousands of high school youngsters are ominously assembled. Using many gangster-approved torture methods, highlighting by lowering the racketeer into a rat-infested cistern, the boys force a confession.

In the meantime Gay is fighting the battle of her life to stave off Toledo's advances. Gay escapes as Toledo starts to round up the gunmen for a raid on the brickyard. Arrested for speeding, she manages to convey to the cop what is going on. The reserves arrive at the kangaroo-court simultaneously with the gangsters, and avert a massacre.

Then follows the thrilling spectacle. Mounting Garrett on a fence-rail and timing their steps to the cadence of "Yankee Doodle," "Oh Susanna" and "The Battle Hymn Of The Republic," the mob of youngsters starts its march back to town, the production value here stirring the preview audience to big applause. In town, one group routs the judge out of bed; another grabs the prosecuting attorney, a third terrorizes Garrett's mouthpiece; the fourth sends the Little Fellow (big Boss) scurrying for safety. All converge on the court room again, where the blithering Garrett signs a legal confession

before the shaking judge, and the mob of youths marches off in triumph.

Properly exploited, the picture should have a powerful appeal to Young America, yet it should be fully as interesting to adults. The title is a byword.

It's sensational and should be sensationally advertised and exploited. A drive on high school students should be supplemented with all kinds of civic and social as well as educational contacts. There is a moral, directed at the grownups, and this should command support from newspapers as well as governing officials. Don't hesitate to describe it as it actually is—frank, daring and inspiring.—McCarthy, Hollywood.

Paramount release directed by Cecil B. DeMille. Original by Bartlett Cormack. Photography, Peverell Marley. Sound, Harry M. Lindgren. Art directors, Hans Dreier and Roland Anderson. Running time, 82 minutes. Release date, August 25, 1933.

CAST

Garrett ..... Charles Bickford
Gay Merrick ..... Judith Allen
Steve Smith ..... Richard Cromwell
Don Merrick ..... Eddie Nugent
Morry Dover ..... Ben Alexander
Herman ..... Harry Green
Sam Weber ..... Lester Arnold
Max ..... Fuzzy Knight
The Sheriff ..... Wade Boteler
Toledo ..... Bradley Page
Manager of Night Club.....Billy Gilbert
Mr. Smith .....Harry C. Bradley
Mrs. Smith ..... Louise Carter
Billy Anderson ..... Michael Stuart
Chief of Police ..... Guy Usher
Judge Maguire ..... George Barbier
Gus ..... Oscar Rudolph
District Attorney ..... Charles Middleton
Defense Attorney ..... Warner Richmond
George Harris ..... Onest Conly
Mayor ..... Samuel S. Hinds
Mosher ..... Mickey Daniels
City Editor ..... Howard Lang
Little Fellow ..... Arthur Vinton
Little Fellow's Wife ..... Nella Walker

Fighting Texans

(Monogram)

Western

Rex Bell turns in a nice performance in this outdoor story in which horses and six-guns are laced into a drama of oil wells and crooked stock promoters. It is well produced, competently cast, and exhibitors will find in it many of the necessary ingredients expected in this type of entertainment.

Bell, high pressure haberdashery salesman, is fired for rowing with a customer and gets a job selling oil stock in a nearby town, where he falls in love with the local sheriff's daughter, and persuades everyone in town to invest in oil. The "heavy," whose job he has taken and who is in love with the same girl, endeavors to turn the town against Bell. This move almost succeeds when Bell is tipped off that his boss, the head of the oil company, is absconding with all the local money invested in the well.

In the ensuing mixup the sheriff is wounded by an angry investor trying to get Bell, believing him a crook. Bell escapes from the irate townsmen, frees himself of the charges, captures the crooked promoter and dynamites the well into a gusher for a happy finale.

Selling angles are, of course, Rex Bell's personal draw, and where obtainable various oil well accessories can be used for lobby display. If worthless stock certificates can be obtained, these might also hold interest in advance lobby flash, and if enough of these can be rounded up, planted in windows with appropriate copy.

The picture is clean, and should sell children as well as adults.—Vogel, New York.

Distributed by Monogram Produced by Paul Malvern. Directed by Armand Schaefer. Story by Wellyn Totman. Photographed by Archie Stout. Recorded by John A. Stransky, Jr. Trem Carr, vice-president in charge of production. Running time, 58 minutes. Release date, Jun 15, 1933.

CAST

Randolph Graves.....Rex Bell
Joan Carver.....Luana Walters
Rita Walsh.....Betty Mack
Julian Nash.....Gordon DeMain
Sheriff Carver.....Lafe McKee
Gus Durkin.....Al Bridge
Albert .....George Nash
Old Man Martin.....George Hayes
Pete ..... Wally Wales
Hank .....Yakima Canutt
Mrs. Whimple .....Anne Howard

This Is America

Frederick Ullman, Jr.

Newsreel Culling

An unusual presentation of Pathe newsreel shots, best campaigned as showing the drama of America's life from the beginning of the World War, "This Is America" pictures outstanding activities in this country through the several political leaderships since the era of Woodrow Wilson, but Washington and its doings are only part of the field covered. These serve more as a connecting link. There are bits about the days of Harding, Coolidge, then Hoover, paralleling with business and social highlights of each period, and leading up to the present Administration, additional connection being provided here through flashes from Roosevelt's earlier beginnings as a figure in the public eye.

To draw general attention to the production the showmen will do well to emphasize the romantic atmosphere of it all. There's an impressionistic flavor to the picture, in the thread of developments as well as in the music background and the dialogue, both of which play an important part in overcoming the difficulties of disjointedness inherent in a compilation such as this.

In order to avoid any charge of political bias that easily might arise, it might be well to emphasize the central thought to the effect that here is an appeal to every real American to read in the moving picture the story of his country, its joys and its sorrows, its freaks, foibles and successes, always moving on to a greater accomplishment.

There is considerable action, and youngsters might be attracted for this reason even if the larger thought of the production would be lost to them.—Rovelstad, New York.

Feature assembled from Pathe newsreel shots and new material, from a continuity written by Gilbert Seldes and edited by Frederick Ullman, Jr. Running time, 70 minutes. Release date, July 19, 1933.

Don't Bet on Love

(Universal)

Romantic Comedy

This is one of those light commercial features. Mainly it's a character study, yet it rings in a clever romantic story, has more than its share of comedy, numbers several exciting moments and carries a punch of human interest that should be appreciated by all save that type of fans that is looking for a super-special in every picture. With Lew Ayres and Ginger Rogers in the leads, it is well acted, never assumes pretentiousness and stays right in character all the way through.

The simple plot concerns a familiar topic—race track gambling. Bill is a young plumber who loves to play the ponies. Deaf to the advice of his father and the pleadings of his sweetheart, Molly, he cleans up on a three-way parlay and banks $200. With that set for a nest egg, Molly is happy. However, while fixing a sink, he gets a hot tip and knocks over a 30 to 1 shot and then becomes the "Plunging Plumber," talked about by Winchell, McIntyre and Ripley, as he picks 26 consecutive winners. A big shot, Bill and his pal Scotty, ex-milk wagon driver, take the bookies all over the country and with Molly in the background, Bill himself is on the verge of being taken to the cleaners himself by the golddigging Goldie, until he tricks her out of some letters, which he has written to Molly, but which Goldie has filched. One lesson learned, Bill loses his magic touch. Reduced to betting quarters and half dollars, he eventually is found again by Molly, who brings him back home to go into partnership with his father in the old plumbing business.

The climax comes pretty suddenly, almost too quickly for audiences to appreciate what is happening. The lead characters, however, are built up in such a way that audience sympathy is always concentrated on the lovable smart guy, Bill, and Molly.

Names are adequate and the smart showman can create an interest-stimulating campaign without spending too much money. One dialogue line that can be adapted to many gags is Bill's reaction to the "Plunging Plumber" title which he fears may resolve into the "Plumber's Plunger." Tying ideas developed on that thought onto the popularity of racetrack betting, having a tout in the lobby dressed in the togs of a gambler, and stressing the thrill of gambling should intrigue curiosity. Don't be tempted to go too strong on the racetrack atmosphere. Most of the action takes place "off track" and the picture is anything but a racetrack show.

Novel lobby and newspaper advertising can be developed by taking advantage of the columnist "Believe It Or Not" references.

The men probably will get the biggest kick out of the show, yet there is enough romantic interest centering between the two leads and Bill's father to lure the women folk.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Murray Roth. Original story by Murray Roth. Screen play by Murray Roth and Howard Rogers. Photographed by Jackson Rose. Running time, 62 minutes. Release date, July 13, 1933.

CAST

Bill McCaffrey ..... Lew Ayres
Molly ..... Ginger Rogers
Pop McCaffrey ..... Charles Grapewin
Scottie ..... Tom Duggan
Goldie ..... Shirley Grey
Ruby ..... Myrna Kennedy

Headline Shooter

(RKO Radio)

Romantic Drama

The title, inside revelations of how newsreel material is actually gathered and sometimes forced, and cast names are the outstanding showmanship factors. The supporting romance, drama, human interest and comedy angles are subordinate to the atmospheric action that causes the association of an ace newsreel cameraman and a sob-sister reporter. Despite a definite novelty of idea in conception, the development of the story is such that the greatest appeal should be to the ordinary run-of-the-mill theatre-goers.

The background being exciting, the romantic dramatic yarn is strictly formula. It brings Bill and Jane together while covering a glamorous bathing beauty contest. This sequence is considerably pepped-up by Robert Benchley's radio announcing technique. An earthquake sequence following, Bill finds himself falling in love with Jane, but without reciprocation. Quitting her job as reporter, Jane returns to her Mississippi home as Bill goes back to New York to be seen next covering a big fire, his pal, Mike, sacrificing his life to his job. Heartsick, Bill is on the verge of quitting when his boss Gottlieb sends him to Mississippi to cover a flood. Bill gets some shots that show faultily constructed levees responsible. Because the contractor is a friend of Jane and her fiancé, Caldwell, they ask him to destroy the pictures, but Bill only burns raw stock and Gottlieb releases the real shots.

The story shifts to New York and Jane and Caldwell reappear just as a sensational gangster killing takes place. Again a reporter Jane pries a confession from the gangster's moll on the publication of which she is kidnapped. Bill knows Ricci, the big shot gangster, who must know where Jane is hidden and by showing that picture-struck mug his own features in some trick shots that tie him up with a bombing, he gets the lowdown on where she is, on the condition that he destroy the prints. Together with Caldwell, Bill rushes to rescue the heroine and they arrive at the same time as the police, who conduct a sensational siege which Bill photographs. Jane herself, now of news value, is being pictured by the newsreels when she makes the announcement that she loves Bill.

Smart spot showmanship can generate plenty of interest in this picture. Tying up with a camera man to shoot local scenes for showing in conjunction with the picture, and with the identification idea, looks like a natural curiosity-creating gag. Using a prop camera spotted in dangerous places to gather a crowd and then

THE FIRST "BIG S

LADY FO A DAY

A **FRANK CAPRA** *Production*

starring **WARREN WILLIAM**

with **MAY ROBSON – GUY KIBBEE**
Glenda Farrell – Ned Sparks
Jean Parker – Walter Connolly
Barry Norton – Nat Pendleton

Story by Damon Runyon—Screen play by Robert Riskin

2 DIRECTED BY **LEWIS MILESTONE**

2 DIRECTED BY **FRANK BORZAGE**

FRANK CAPRA DIRECTING **MONTGOMERY**

MAN'S CASTLE

TAKE THE WITNESS

LET'S FALL IN LOVE

PRODUCE *the* BODY

SISTERS UNDER *the* SKIN

THIS YEAR

MARCH FORW

HOT" of the YEAR!

R

VARIETY BULLETIN

"Here's a picture built for entertainment that succeeds 100% in its efforts. . . It should be a big grosser in both key and nabe stands."

EXHIBITORS' JOURNAL

"The best picture Columbia has ever made. Picture will have tremendous appeal for all classes and ages."

SCREENLAND

"Here is that 'different' picture that audiences have been hoping for . . . it's great entertainment."

Hollywood SPECTATOR

"Will stand them up . . . a great motion picture . . . it will be a great box-office success."

SCREENPLAY

"Only one word can describe this picture; it's swell! . . . Don't miss it!—Rating AAAA General."

Hollywood HERALD

"An emotion-stirring sock which should appeal to all types of fans. Packed with down-to-earth entertainment. Inspired continua laughter and long applause."

Hollywood REPORTER

"Best picture Columbia has ever made and one of the best we have seen in talkies."

SCREEN BOOK

"For downright unadulterated enjoyment i presents possibilities seldom seen on the screen."

PHOTOPLAY

"An unforgettable performance. . . You'll scream with delight . . . thrill with suspense!"

Hollywood CITIZEN-NEWS

"The applause at the fade-out had that sharp hard timbre which proclaims the smash hit."

DAILY NEWS

"It will be a wow when it hits Broadway."

BOX-OFFICE

"A preview audience here almost destroyed the theatre in its enthusiasm for this grand piece of entertainment. The best picture Columbia ever made. . . Bill it as 'Columbia's Supreme Achievement', don't worry, it is just that. A splendid piece of entertainment that should make the Box Office sing again."

Hollywood FILMOGRAPH

"One of the outstanding pictures of the year."

"EXTRAORDINARY!" says

LIBERTY

and gives it

4 STARS

★ ★ ★ ★

20th CENTURY

The PARTY'S OVER

The LADY IS WILLING

FOG

MOST PRECIOUS THING IN LIFE

WHOM THE GODS DESTROY

The NINT GUES

BLIND DATE

MEN NEED WOMEN

4 FROM JACK HOLT

1 FROM CAROLE LOMBARD

ABOVE the CLOUDS

SHADOWS OF SING SING

AMONG the MISSING

WISE SHOWMEN WILL

ARD WITH COLUMBIA!

releasing a banner announcing the picture, is also in line. A prologue of sensational newsreel shots might be arranged, with a publicity announcement telling patrons that they are going to see how those pictures were obtained.

The title is good for a tieup with newspapers to have persons on the lookout for local news stories that might develop into a "Headline Hunter" contest. The more spontaneous showmanship is put into the advance campaign, the better it should be for the box office.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, David Lewis. Directed by Otto Brower. Screen play by Agnes Christine Johnston and Allen Rivkin. Art directors, Van Nest Polglase and Al D'Apostino. Music director, Max Steiner. Additional dialogue by Arthur Kober. Suggested by story of "Muddy Waters" by Wallace West. Photographer, Nick Musuraca. Sound recorder, Hugh McDowell. Film editor, Fred Knudtson. Running time, 65 minutes. Release date, July 28, 1933.

CAST

Bill Allen	William Gargan
Jane Mallory	Frances Dee
Hal Caldwell	Ralph Bellamy
Ricci	Jack LaRue
Gottleib	Gregory Ratoff
Mike	Wallace Ford
Radio announcer	Robert Benchley
Secretary	Betty Furness
Happy	Hobart Cavanaugh
Betty Kane	June Brewster
Crocker	Franklin Pangborn
Gangster's Moll	Dorothy Burgess

Savage Gold

(Harold Auten)

Expeditionary Film

Being an account of Commander George M. Dyott's latest adventures, this time in the land of the Ecuadorian head-hunting Jivaro Indians, "Savage Gold" is a straightforward, undramatically dramatic record, with the events connected by a thread of plot as the experiences of a few white men in search of a lost comrade believed to be in the hands of the weird people whose chief diversion is decapitation of their fellow beings.

This is not the first time this form of activity has been shown on the screen, but it is an unusual attempt to portray faithfully all the fanatical, horrible ritual which accompanies and precedes each orgy of bloodshed.

For exploitation purposes the exhibitor has the internationally-known name of Commander Dyott for the marquee and the stamp of authenticity, which is sufficient for those whose sense of sincerity has not been dulled by years of ultra-sophisticated drama and ballyhoo.

With but little editorial attempt by the producers to make a dramatic motion picture, "Savage Gold" remains what it was primarily intended to be: a factual pictorial record of an expedition. There is no trick photography, no double exposure, and at the same time the automatic camera is everywhere, recording each move, of friend and enemy alike.

Basically the picture describes the actions of Commander Dyott's party in the Jivaro territory. We are shown the difficult ascent of the Andes and the icy descent into the Indian country. For miles the party travel by river until at last they sight the Jivaros. The tribe's witch doctor dislikes the invasion of the white man and loses little time in trying to turn the chief against them. The chief, however, is disposed for the time being to treat his visitors hospitably. The subject of the missing white man is broached, the chief shuts up like the proverbial clam, and the expedition's relations with the tribe become strained. Commander Dyott, following a forbidden trail, stumbles upon the witch doctor engaged in the gruesome task of shrinking innumerable human heads to the size of oranges. The white man looks on, unknown to the medicine man, and finally slips away, sick at heart and fearing for the fate of his lost comrade. The climax comes with a council of war, at which all of the tribe get drunk. During the drunken orgy one of the party slips away and goes up the forbidden path, past the "shrinking ground" until he discovers a thatched hut. Inside is the lost white man, brutally murdered. Watching the discovery is the witch doctor and the white man shoots him, hurries back to camp, and the party prepares to escape. There follows an exciting sequence in which the torches of the Indians follow the Dyott party. After smashing the Jivaro canoes, the expedition makes its getaway.

While this film is not adequate fare for the very young, the exhibitor should be assured, if only by virtue of the picture's sociological and geographical authenticity, of unlimited tieups with schools. There is much of educational value and the theatre man should not be slow to take advantage of the fact. The customs of these strange primitive people, together with studies of the habits of animals and general geographic conditions, should help to assure good box-office returns.—AYER, New York.

A record of Commander G. M. Dyott's adventures in Ecuador. Distributed by Harold Auten. Photographed by G. M. Dyott. Edited by L. F. Kennedy. Dialogue written by Burnet Hershey. Dialogue spoken by John Martin. Musical director, James Bradford. New York release date, July 24, 1933. Running time, 67 minutes.

Arizona to Broadway

(Fox)

Comedy Drama

Contrary to title intimations, this is not a cross between a western and a drawing room play, but rather a slicker story that happens to start in the tent show country. The final windup takes James Dunn out of the unsympathetic role of the carnival and bigtime buncombe expert deluding the trusting little-town girl; this can be cleared by a catchline to this effect; girl's faith and love turn slicker into the straight road. Likewise, patrons may be assured of surprises and action.

James Dunn takes Joan Bennett to a carnival in her Arizona home town, and when a woman charges fakery in the medicine show spiel of Herbert Mundin, Dunn announces himself as a state inspector and takes Mundin away—just far enough so that they can split the proceeds. Dunn finds Miss Bennett on the train and she tells him her brother has been tricked by a big city gang to the tune of $20,000 of an estate's money. Dunn promises to run down the gang, but later privately informs the three others in his own outfit that they'll get the money—for themselves.

The trail leads first to New Orleans, where Merna Kennedy and Earle Foxe try the old outraged husband game on Mundin, made up as a gullible southern gentleman, with Dunn coming upon the scene in time to take the $10,000. Here are two rapid turns of plot, Mundin revealing himself as a "sheriff" and Foxe detecting the wise look passing between them and, pulling a pistol, only to be felled by Theodore von Eltz, a Dunn colleague with Sammy Cohen. The assumption of the southern drawl by all the principals in this sequence drew chuckles from the customers.

Next the trail forks to New York. Joan has won a spot in the chorus of the new production of David Wengren, third man in the trio that slicked Joan's brother. Joan, still thinking that Dunn's plans are sincere, arranges with him to have Mundin led in for a supposed shearing, this time as her uncle, big jam man. Wengren calls upon J. Carrol Naish, a real gang leader, for the $10,000 to flash on Mundin in the switched envelop game. Mundin does a little switching himself, and Wengren finds himself with the envelope of newspaper clippings. Mundin's "secretary," Dunn, takes the $10,000 out one door while Mundin goes out another, but they catch Mundin. Tommy takes over the show, and his men capture all of Dun's group as well as Joan. During the show Dunn gets an opportunity to call a pug-ugly, Max Wagner, and his gang comes over and breaks up the show. The Dunn quartet and Joan escape. Dunn meantime has seen the light and mailed the money to Joan's home.

The story development carries plenty of movement, a cue to abundant audience value and plenty of interest-catching lines.

In James Dunn and Joan Bennett are the names for the marquee, and to them can well be added Merna Kennedy, Sammy Cohen, Mundin and Foxe. Theodore Von Eltz has less to do. Cohen's vigorous run of comedy is evident throughout, highlighting in his frosted removal from the refrigerator where he has taken refuge.—ROVELSTAD, New York.

Produced and distributed by Fox. Directed by James Tinling. Original screen play by William Conselman and Henry Johnson. Photographed by George Schneiderman. Sound engineer, E. Clayton Ward. Settings by Jack Schultz. Frocks by Royer. Dance direction by Sammy Lee. Release date, June 30, 1933. Running time, 67 minutes.

CAST

Smiley	James Dunn
Lynn	Joan Bennett
Kingfish	Herbert Mundin
Morris	Sammy Cohen
Wayne	Theodore Von Eltz
Flo	Merna Kennedy
Sandburg	Earle Foxe
Ambrose	David Wengren
Tommy	J. Carrol Naish
Pete	Max Wagner
"Ned Flynn"	Walter Catlett
"Jimmy Dante"	Jerry Lester

Cheyenne Kid

(RKO Radio)

Western

A generous amount of comedy has been injected into this outdoor production and the antics of Roscoe Ates, whose stutterings are matched by the unexpectoed blasts from his putterings with acid in the hope of producing synthetic gold, lend an additional selling touch to the riding and outlaw-fighting efforts of Tom Keene.

Keene, his horse shot down, settles down for a nap, but Al Bridge, as Denver Ed with a price on his head, interrupts it. Keene takes his horse and six-notched shooter. Sent to kill Mary Mason's father so that Alan Roscoe can marry her and thus get title to the mine, Keene learns how things stand and then traps the crook after various misunderstandings due to the pinto and the gun.

The name to sell is Tom Keene. Mary Mason provides the feminine interest in a quiet, large-eyed fashion that serves the purpose, but scarcely warrants more than mention in the billing.

Saturday is the showing time. The Ates comedy should be brought to the attention of the community in addition to the more serious and exciting experiences of Keene.—ROVELSTAD, New York.

Produced and distributed by RKO Radio. Directed by Robert Hill. Story by W. C. Tuttle. Screen play by Keene Thompson. Photographed by Nick Musuraca. Sound engineer, Clem Portman. Release date, Jan. 20, 1933. Running time 54½ minutes.

CAST

Tom Flint	Tom Keene
Hope Winters	Mary Mason
Bush	Roscoe Ates
Mark Hollister	Alan Roscoe
Old Man Winters	Otto Hoffman
Denver Ed	Al Bridge
Tate	Anderson Lawler

The Big Attraction

(Bavaria)

Musical Drama

This German-produced picture serves mainly as a vehicle for the splendid tenor voice of Richard Tauber, well known on the Continent and with some following over here. The dialogue is in German with English titles, but the slight story is not very hard to follow. Action is draggy and the picture should do best in foreign language houses and in localities where there are Germanic groups who have heard Tauber in person or his recordings.

As a whole, the cast is adequate with standout performances by Marianne Winkelstern, the woman lead, and, of course, Tauber. Others contribute interesting bits. Riccardo, band leader and singer, is the head of a vaudeville troupe called "The Big Attraction." On the same bill is a troupe of American dancing girls, of whom Kitty is the lead. She falls for Riccardo, and jumps her future dates to be with the singer, hiding in his railroad compartment, where he discovers her.

Riccardo refuses to employ her, but on the opening night of his engagement in Berlin, Kitty breaks into the act with a novelty bit that goes over and leads to a contract. Every-

thing is going along, until Kitty discovers that Riccardo is married, but does not know that the wife has skipped. The girl then accepts the marriage proposal of an admirer and leaves the act, but things are smoothed for the eventual clinch when the admirer, realizing the situation, assists in bringing the lovers together.

Tauber is the big selling point, and his records should be plugged wherever they are available. The girl also rates extra publicity.

—VOGEL, New York.

A Tobis-Tauber-Emelka production distributed by Bavaria. Directed by Max Reichmann. Music by Dr. Caper. Running time, 89 minutes. New York release date, July 22, 1933.

CAST

Riccardo ..... Richard Tauber
Kitty ..... Marianne Winkelstern
Juane ..... Margo Lyon
Felipe ..... Siegfried Arno
Tommy ..... Teddy Bill

Sleepless Nights

(Remington)

Music Farce

Light, happy bedroom farce, with likable music that permeates it all, "Sleepless Nights" gives the exhibitor something carefree to offer his patrons these hot summer days.

As the names Polly Walker, Stanley Lupino and Gerald Rawlinson may have no great significance in the community, the showman may well promise lively dancing from Lupino, as well as duet singing with Miss Walker, and altogether some engaging music numbers.

The story makes very little effort toward seriousness. One bit has Miss Walker's disappointed fiancé, Rawlinson, trying to steal a precious statue, but the laughs of Lupino as he outwits him make fun of that, too. Lupino, reporter, is sent to get a story about the statue from the wealthy Percy Parsons. After a rumpus in the lobby, Lupino and Miss Walker find themselves, for refuge, in the bedroom. The boss comes to surprise Lane, who to solve the situation calls her his wife. The hotel is crowded, and the boss elects to sleep in Lupino's suite. The problem is on. Several attempts to leave are fruitless. Then Parsons, Polly's father, arrives. He and Mrs. Parsons congratulate the couple, but it only adds to their predicament.

They're invited aboard Parsons' yacht and the cruise develops more efforts of Lupino to escape a troublous situation. When he's been taken back to the stateroom several times he finally gets the idea of explaining that they've lost the marriage license. Whereupon Papa Parsons solves it all by having the ship's captain marry them "again."

It's scarely a theme for the youngsters, though children probably would understand only the music and the dancing. These two elements should be the big ingredients of the showman efforts, and in both the patrons should find enjoyment.—ROVELSTAD, New York.

Produced by British International. Distributed by Remington. Directed by Thomas Bentley. Scenario by Victor Kendall. Music by Noel Gay. Art direction by MacDonald Sutherland. Release date, July 21, 1933. Running time, 65 minutes.

CAST

Marjorie Drew ..... Polly Walker
Guy Raynor ..... Stanley Lupino
Gerald Ventor ..... Gerald Rawlinson
Somers ..... Frederick Lloyd
Mr. Drew ..... Percy Parsons
Mrs. Drew ..... Charlotte Parry

Midnight Club

(Paramount)

Drama

A crook yarn, offering three or four interesting departures from the prosaic style, the production is mainly dramatic but carries an odd romantic twist and builds into complicated situations which permit some unique comedy. Yet, while the cast carries some big names, the show is hardly more than a standard program attraction. The double idea used by the gang of jewel thiefs, having Raft in an undercover detective role, though posing as an Ace American thief, and the use of the two dumb detectives, plus the Scotland Yard atmosphere of the Oppenheim yarn, make it possible to concoct some showmanship exploitation that may be more effective than the picture itself in concentrating interest.

The locale is London and British players predominate in the cast (a worth-while showmanship asset where English or people of English descent constitute a large part of the audience). The story tells of the activities of the Colin Grant-Iris Whitney-Arthur Bradley gang, who adopt the ruse of employing doubles for alibis. Too much for Scotland Yard's Commissioner Hope, he employs Nick Mason, an American detective, to get the goods on the gang.

Posing as a crook, Mason first robs Iris of some fabulously valuable swag, then falls in love with her and gets himself mixed up with the doubles. Finally muscling his way into the gang, he learns the secret of their alibi, but he's so much in love with Iris that anxious as he is to turn Grant and Bradley in, he wants to keep her out of the mess.

Grant finds out Mason is a detective and trusses him up. He is ready to flee with his swag, which has been worked into pottery, when Iris finds she is in love with the captive and decides to remain with him. Hope has to prosecute Iris unless they can find Grant. Then realizing that Mason and Iris are in love, Grant gives himself up.

Trick exploitation, supplementing intriguing ad copy, should be effective in selling "Midnight Club." The title is hardly explanatory of the theme, but by working out contacts with private detective agencies, police departments and possible jewelry stores, the show's real atmosphere can be brought out. The Brook, Raft, Vinson, Skipworth names should be given plenty of attention. Likewise, contacts with book stores and magazine stands should not be overlooked in connection with the Oppenheim angle.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. From the story by E. Phillips Oppenheim. Directed by Alexander Hall and George Somnes. Screen play by Seton I. Miller and Leslie Charteris. Photographed by Theodor Sparkuhl. Running time, 70 minutes. Release date, July 28, 1933.

CAST

Colin Grant ..... Clive Brook
Nick Mason ..... George Raft
Iris Whitney ..... Helen Vinson
Lady Barrett-Smythe ..... Alison Skipworth
Commissioner Hope ..... Sir Guy Standing
Arthur Bradley ..... Alan Mowbray
George Rubens ..... Ferdinand Gottschalk
The Duchess ..... Ethel Griffies
Thomas Roberts ..... Forrester Harvey
1st Detective ..... Billy Bevan
2nd Detective ..... Charles McNaughton
Grant's Double ..... Paul Perry
Iris' Double ..... Celeste Ford
Bradley's Double ..... Pat Somerset
Nick's Landlady ..... Rita Carlyle
Head Waiter ..... Jean De Briac
Waiter ..... Lee White
Nishi ..... Teru Shimada
Jenkins ..... Charles Coleman

SHORTS . . .

A Day in Moscow

(Amkino)

Travelogue

Detours more interesting than the heavily traveled highway of the travel picture are taken in this outgiving. While movement approaches the deliberative norm of Russian production, with consequent undue length, and the scenic backgrounds have been done before more or less, there is a difference, the point of departure being at the depiction of mass action at play and at work.—Running time, 26 minutes.

Mickey's Gala Premiere

(United Artists)

Clever

In the enormously amusing cleverness of this latest of the Mickey Mouse cartoon efforts, the superior quality of the rodent's concoctions is again demonstrated. In this, Mickey and Minnie star in their own comedy, while dozens of Hollywood's best known stars appear, in admirable caricature, at the grand opening, at which, be it known, Clarabelle Cow, Horace Horsecollar and Pluto appear in full dress, as it were. Among the stars so smartly burlesqued, and rolling in the aisles, are Durante, Fairbanks, Beery, Dressler, Crawford, Rogers and a host of others. Greta Garbo, at the close of the performance comes to Mickey and kisses him, and when he suddenly wakes, it is Pluto and not Greta. Amusing, and very clever.—Running time, 7 minutes.

The Strange Case of Tom Mooney

(First Division)

Newsreel Compilation

The story of Tom Mooney, San Francisco enemy of capitalism who has been under the shadow of the law since his conviction in the tragic bombing 17 years ago at a Preparedness Parade, is told in this collection of newsreel shots with a conclusion in which Mooney says he hopes he'll see the audience later "under more auspicious circumstances." The handling of this picture depends upon local political and labor conditions.—Running time, 21 minutes.

His First Case

(Universal)

Lively

There is at least a goodly portion of liveliness in this Vince Barnett comedy, though it rather lacks in cleverness. The action to a great extent borders on slapstick, but there is plenty of that when Barnett and Fred Kelsey, "ham" detectives, are called on their first case to guard the life of philandering business man Bert Roach, whose life is threatened by an excitable woman. The manner in which they shoot the wrong people, are themselves frightened out of their wits and wreck Roach's home forms the reason for it all. For the patrons who like their slapstick, this should be liked. Barnett is a reasonably amusing comedian.—Running time, 20 minutes.

Arabian Tights

(MGM)

Fair

Despite valiant efforts on the part of Charley Chase, this comedy never gets very far in the laugh direction. Chase, with three buddies, at an American Legion session in Paris, become mixed up in trouble, and suddenly find themselves members of the Foreign Legion, tramping the desert. They are enticed by dancing "girls" who turn out to be bandits in disguise. They are about to be tortured when Chase and the boys sing their way out of trouble and back to the United States. Chase's contortions in an effort to be amusing have their moments, but on the whole the comedy cannot be rated as more than a fair attempt.—Running time, 20 minutes.

The Wonder Girl

(Paramount)

Interesting

Any sport fan, all women and the general public should find interest in this number of the Grantland Rice Sportseye View series, in which is recounted pictorially the extraordinary athletic prowess of Babe Didrickson, famous Texas girl who broke seven or eight track and field women's world records at the last Olympic Games. Pictured in these events, Miss Didrickson is then seen engaged, with truly remarkable skill, in basketball, golf, swimming, diving, tennis, baseball and even football. It is a remarkable exhibition of feminine ability in a field generally conceded to man.—Running time, 10 minutes.

40 PER CENT AS TOP PERCENTAGE IS VOTED BY BRITISH EXHIBITORS

Cinematograph Association, Meeting in Glasgow, Is Told That the American Film Has Had Its Day in British Isles

by G. HOLMES
Special Glasgow Correspondent

Decision for a united stand to prevent maximum percentage on picture rentals rising above 40 per cent was voted at the summer conference of the Cinematograph Exhibitors Association of Great Britain, meeting this year at Glasgow, Scotland, with more than 300 in attendance.

One daring speaker proposed, as a lever to force down rentals, a boycott on one film of each distributor, but no one supported this experiment and it was pointed out by one speaker, Councillor MacDonald, that the renter was not entirely to blame for the situation, as the exhibitor permitted himself to be "easy prey." One of the London representatives declared that 90 per cent of the associate members had agreed on the 40 per cent maximum.

The place of the conference was the MacLellan Galleries and the doors were guarded by the masks of these two ministers of mirth —Laurel and Hardy. Inside one saw more evidence of clever publicity.

The curtain rose when Mr. Thomas Ormiston, Commander of the British Empire, and Member of Parliament, welcomed everybody and recalled the momentous conference of 1925 in Glasgow when British films, so to speak came on the map. James Welsh, president of the Association and also a Scotsman, added a cheerful note and the company saw the night out by dancing the Reel of Tulloch and listening to "The Wind That Shakes the Barley" on the bagpipes.

Theatre Losses Cited

The real business began with an address by Victor Davis of Cardiff, a veteran who can paint word pictures with astonishing ease. Mr. Davis pointed out that the depression and the Snowden Tax have depleted the cinema of millions of weekly attendances; they have closed 500 cinemas, reduced many hundreds of others to a struggling existence.

In the silent days, he said, the cinema might be filled with the brightest and dullest intelligences and with all the mental grades between, and if the picture was moderately good they all went away satisfied. But the talker tells a different story. Its appeal is limited by its technique and alarming are the practical results.

Draw Is Final Determinant

Mr. Davis spoke of the big family quarrel on high film rentals and likened the renters to Budd Manning, the parachute jumper, but Budd's object was to see how far he could drop down; the renters' object was to see how long and high they could stay up.

As a fair percentage system the speaker laid down the following propositions:

The merits and costs of the picture have nothing to do with the question. It stands or falls by its power or failure to attract the public. It may have cost £5,000 or £250,000. If the £5,000 pictures attracts it has the right to be rewarded in proportion to its attracting power. If the £250,000 picture fails to attract it has no right to be rewarded beyond the measure of its failure.

The percentage charge for a program or a picture should be fixed by a graduated scale agreed upon by exhibitor and renter which will fairly share the risks and the rewards between them

The Rev. Harry Miller, who is known all over Scotland as a trenchant speaker, told the conference the cinema is so powerful an instrument that like the surgeon's knife it might be a most wholesome and valuable thing in skilled hands and the most dangerous in unskilled hands.

Films are far cleaner than many novels, he said, but declared it depressing to find so many pictures in one part ennobling, and in swift succession, in the next part, definitely degrading to the public taste.

One other paper read to the conference covered the ground dealing with the Film Institute which seeks to establish permanently the position of educational and cultural films in Great Britain.

Says American Film Day Is Over

The banquet held in the Grosvenor Restaurant was a gala night graced by the presence of Lord Provost Swan, (head of civic affairs in Glasgow,) and Lord Wark, (a senator of the Court of Session in Edinburgh).

Lord Wark said he believed the American film had had its day in this country and the British film had come to stay.

When J. C. Graham, the Paramount chief in Great Britain, rose to "say a few words" he received a very cordial hand, for no one personally on the renting side is more honestly respected.

He said the microphone would reveal his nationality which was over 300 years old and had its roots in Scotland. (The clan Graham came from Perthshire).

Any developments the Americans could make had been freely given to the British industry, he declared. Entertainment is not provincial, he said, and he was among those who regretted the advent of the talking picture but the film was still international.

Another midnight show was the first screening in Europe of "The Gold Diggers of 1933." It was exhibited before an audience of nearly 3,000.

The exhibition in conjunction with the conference was in every way successful. The staging of the equipment and furniture necessary for the modern picture theatre was carried out with pleasing effect. A walk around the stands revealed that the technical firms are appealing to every department from lighting and signs to orchestral organs and electric clocks.

An outing to Edinburgh and a trip down the Firth of Clyde concluding with a farewell dance completed the stay of the visitors.

The final impression one retains is that there is an immense vitality in this business connected with the exhibition of films depite talk of high rentals, tax, overbuilding, and unemployment.

BIG NEWS

The Colonist of Victoria, B. C., in a recent issue printed a picture of Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Kenneth Bishop, English producer, and Clifford Smith of a local company, and puts under the caption: "Will H. Hays, head of the Will Hays Organization, United States Board of Censors, appointed by the Government and supported by major Hollywood producers."

J. C. Graham of Paramount Tells Convention That Motion Pictures Are Still International Despite Dialogue

Hubbard, Long an Official of SMPE, Dies at His Home

William C. Hubbard, executive of the General Electric Vapor Lamp Company of Hoboken, N. J., and a director of the Society of Motion Picture Engineers, died at his home in Plainfield, N. J., last week. Mr. Hubbard had been a member of the SMPE Board of Governors since 1930.

For many years Mr. Hubbard had been one of the most active members of the Society and from 1925 to 1930 occupied the office of treasurer.

Dr. Alfred N. Goldsmith, president of SMPE, transmitted the following message to the widow of the deceased, Mrs. W. C. Hubbard:

"On behalf of the Board of Governors of the Society of Motion Picture Engineers and myself I am extending our deepest sympathy on the occasion of your sad bereavement. We all feel that a close friend and distinguished colleague has passed away from us."

Bomb Throwers Held

Charges of violating the Fort Wayne, Ind., city ordinance which prohibits the placing or discharging of stench bombs in theatres or public places were filed this week against Harry Armstrong and Ray Shepherd after Armstrong admitted that he placed a bomb in the Creighton theatre. They will be tried Saturday.

Paramount Meeting Postponed

Paramount Publix creditors will meet August 10. The session had been scheduled for last Thursday in the office of Henry K. Davis, referee in bankruptcy.

Vocafilm Suing Erpi Affiliates

Interests of the former Vocafilm Corporation, headed by David Hochreich, filed suit late last week in Federal Court, New York, against American Telephone, Western Electric and Electrical Research, asking triple damages of $65,000,000 for alleged violation of the Sherman and Clayton anti-trust acts.

A statement from the offices of the plaintiff's attorney, Col. Lewis Landes, of 50 Broadway, said that Vocafilm Corporation, "in effect, charges that the three defendant companies strangled competition and forced the exhibitors to use the defendant products," during the time, some few years ago, when Vocafilm was preparing to market sound equipment and talking motion pictures.

Contracts which it had with Educational and with the Shuberts, Al Woods, and W. A. Brady were said by Vocafilm to have been called off. Profit for five years from the Educational contract would have totaled $8,384,000, Vocafilm declared, while agreements to produce stage plays of the Shuberts, Woods and Brady would have netted $13,000,000, it was stated. Triple damages for these deals, plus $600,000 which was said to have been invested in Vocafilm by W. Harry Williams, Pittsburgh capitalist, and Hochreich, totals the $65,953,000 asked by the plaintiffs.

Hochreich said that the recent decision of Judge Nields, at Wilmington, in the Stanley-General Talking Picture-Duovac case against Erpi, et al., involves a case which parallels Vocafilm's suit.

Both Sides Differ in Form of Decree in Stanley Suit

Efforts to draw up a form of decree of preliminary injunction in the cases of Stanley Company, General Talking Pictures and Duovac Radio, against Erpi, Western Electric and A. T. & T., before Judge John P Nields in the United States District Court at Wilmington, Del., last week, failed. In drawing up the decree, both sides differed widely.

Forms of decrees were submitted by each side in the three separate cases and Judge Nields will pass upon them next week. The plaintiffs asked that the decree cover the services charge of $35 or $40 a week for each theatre using the patented equipment, but the defendants objected to the injunction covering such service charges on the ground that the subject was not passed upon in the opinion of the court in the preliminary injunction given June 28, and should be left for determination at the final meeting.

Glenn Joins Warner

Allen Glenn has been named southern advertising and exploitation manager for Warner, by S. Charles Einfeld, head of the advertising and publicity department. Mr. Glenn will work out of the Dallas exchange, under Fred M. Jack, district manager.

Chatkin To Cleveland

David J. Chatkin, partner of Milton Feld and Harry Katz in the development of a new circuit in Ohio and West Virginia, leaves shortly for Cleveland, where he will make his home. Headquarters will be established there. Each theatre will operate under its own corporate identity.

A GLINT OF PERFECTION

Life is made bright and satisfactory by glints and flashes of perfection. It may be a glimpse of apple blossoms falling in driving rain, the antics of a kitten with a ball of yarn, a view of illumined lower Manhattan in a late dark winter's afternoon, a line of crystalline dialogue on page or stage, the best ankle of the season in a Fifth Avenue breeze, or the first julep of a hot afternoon. It is always an evanescent expression of the moment, perfect in that moment, for that moment and no other. Once in a while an advertisement can be like that. Such an instance came last week when we turned to the inside cover of Motion Picture Herald, *and discovered with what neat and complete grace and propriety and blithe humor the nimble wits of M-G-M's weavers of advertising had seized upon a special and particular moment and opportunity to answer questions important to the whole industry.—T. R.*

Mr. and Mrs. Irving Thalberg sailed from Southampton, Wednesday aboard the S. S. Majestic en route to the Metro-Goldwyn-Mayer Studios at Culver City, California.
IRVING THALBERG
M-G-M STUDIOS
CULVER CITY, CAL.
U.S.A.
NORMA SHEARER
M-G-M STUDIOS
CULVER CITY, CAL., U.S.A.

DeForest Receivers Buy Jenkins Television Assets

Aaron Finger, Wilmingon attorney, representing Leslie S. Gordon of Passaic, N. J., and Ralph E. Lum of Newark, receivers for the DeForest Radio Corporation, have purchased the assets of the Jenkins Television Corporation for $200,000, the limit price set by the court at Wilmington.

John Biggs, Jr., receiver for Jenkins, held the sale by order of Judge John P. Nields of the United States district court. Assets sold include rights to several patents, equipment for a radio station, shares in Jenkins Television Corporation and Jenkins Laboratories, and shares in the Canadian Television Corporation, Ltd., with patents and interest in patents.

Six on "Gold Diggers" Campaign

Warner is using six exploitation men to handle campaigns in various sections of the country on "Gold Diggers of 1933." Allen Glenn operates out of Dallas, George Bilson and Harry Maizlish from San Francisco, and Lee Blumberg, Bert Perkins, Charles Curran and Arnold Albert from New York. All are under supervision of S. Charles Einfeld.

Castle Moves to Radio City

Castle Films has leased extensive space on the Twelfth floor of the RCA building in Radio City and will move to its new quarters early in August.

Will Hays, Jr., Recuperating

Will H. Hays, Jr., is recuperating in Hollywood from an emergency operation for appendicitis.

Managers' Basic Agreement With Equity Abrogated

The basic agreement between the Actors Equity and the Managers Protective Association, which had governed the relationship between actors and producers since 1924, was abrogated at midnight Monday by the failure of the association to make payment of $5,994.86 on a judgment in favor of the actors' group.

The agreement permitted Equity to make its own rules governing foreign actors, established an eight-show week, provided a standard contract for actors, made managers responsible for actors' property used on the stage, and stipulated that 80 per cent of the cast of a production be members of Equity, and that those not members pay the equivalent of Equity's dues.

Motion Picture Club Sail Up the Hudson August 2

The Motion Picture Club is winding up plans for its sail up the Hudson on Wednesday, August 2, and is seeking the active participation of the entire industry in New York.

There's to be a "croocial" baseballing between Erpi and Columbia, and the RKO and Warner divoters will engage in competitive landscaping. Louis Nizer, head of the club's tennis team, will lead his racketeers against Hal Horne's Ampas.

Sigmund Moos Dead

Sigmund Moos, 63, head of the leasing department of Universal on the Coast, and boyhood friend of Carl Laemmle, died last week in the Lincoln Hospital, Los Angeles. He had been with the Laemmle organization 15 years. Burial will be in Germany.

PROFIT AT 'SACRIFICE OF INDUSTRY'

SACRIFICING FILMS TO FAN ARTICLES

To the Editor of the Herald:

In your July 8th issue under heading of "Some Day Producer Will Wake Up" appears a very true article, over the signature of Mr. John Guthrie.

In 1912 I entered the motion picture business, and have been connected with it ever since. This business was built to its height before the dear public knew much of how pictures were made and the lives of the stars. They wondered at the many seemingly impossible scenes, they idolized their screen favorites, thus getting real entertainment when they attended the theatres. Now every newsstand and corner drugstore, besides thousands of other places, are literally covered with hundreds of magazines telling the world of everything connected with the motion picture business, much of which is not true. Of course we know it would be impossible to prevent all these articles from being published, but much could be done by the producers to curb these harmful publications.

Do you know of any other business of merchandise that is offered to the public, that magazines and even the press attempt to tell the public of its value, and most often criticize it? The public believes that every one connected with the production end of this business is base, which I know is not true, but these petty magazines have brought out with elaboration every flaw they could find, trying to swell their pockets with gold at the sacrifice of the motion picture business. So I say in conclusion that I think it is due time that the producers wake up and stop these unnecessary and harmful publications.—T. F. Ware, Capitol Theatre, Clarksville, Tenn.

NOT THE CAUSE BUT THE DETECTOR

To the Editor of the Herald:

Believing that I may be, perhaps, of some help in the controversy over the "findings" some weeks ago, printed in your magazine, Motion Picture Herald, by the Motion Picture Research Council, I thought that I'd jot down briefly some information on the subject—of which, apparently, little is known. [The article concerned principally the effects of the motion picture upon the child.—Ed.]

H. H. Goddard, professor of abnormal and clinical psychology, at Ohio State University, who is a recognized authority on the subject (the child, etc.) wrote, contributing to the Children's Foundation, in "The Child: His Nature and His Needs," that:

"It is because children of low mentality, often coming as they do from homes where the parents have equally low mentality, can not adjust themselves properly to such situations as the movies give rise to, and as a consequence their deficiency becomes manifest. Thus the movies are found to be *not the cause* of the condition, but *the detector* of it." (Italics—underscored words—are the author's.) And he continues: "The *average* child in the public school is not injured by the movies. Up to three years ago, of the more than four hundred delinquent boys and girls examined at the Bureau of Juvenile Research of Ohio, not one ever claimed that his delinquency was the result of attending the movies, or that the misdemeanor he had committed had been suggested by the movies. Since that time, there has been so much discussion of the evil effects of the movies, that the children have discovered that it is a good alibi, and it is consequently given more frequently."

That, and it is the most reasonable explanation to be had in all the confusion that surrounds the "problem," clears the question up as regards whether movies do cause delinquencies. To my mind, the movies help to clarify the idea of a crime when the details are pictured. With a minimum of detail the mind that is susceptible to criminal ideas, can not "see" the how-to-do and so how-to-get-the-dough.

My belief is that the "findings" are being "used" more for the sake of moralizing generally against all pictures than for the sake of helping the "character in children." For that is a natural inference to me, in that the logical place to go would be to the schools, and particularly, for that is where the cause rests ultimately, to the parents of the youth. The problem as they see it lies in the movies. They can't seem to see that the movies are what a striker is to a match—the match lights only when it has sulphur on it. Who put it there? That question they evade.—Sigmund Rutkowitz, Trenton, New Jersey.

DUBBED VERSIONS BRING "PANNING"

To the Editor of the Herald:

In the item, "War and Films," you state an interview you had with Mr. John B. Nathan, district manager of Paramount for Central America, West Indies and northern South America, Colon, C. Z., which I want to rectify at least as much as it concerns El Salvador Republic, but believing that the public opinion will not differ much in other countries, with the exception of Panama, West Indies and Venezuela where they have a high percentage of negroes and more foreigners than in C. A.

We have shown during the last eight months two outstanding musical comedies, which should have been hits, but came pretty near failure, i. e., "Whoopee" of United Artists (starring Eddie Cantor) and "Il Est Charmant" of Paramount (starring Meg Lemonier and Henry Garat). "Whoopee" was exhibited five times, a record low, in our Teatro Principal and only once in Santa Ana and in no other theatre of our circuit, in spite of a lot of advertising and of a fine trailer we made in the four shows after the release, a record low. "Il Est Charmant" was the first French talking picture we exhibited. Mr. Nathan knows our receipts and those of the Palace in Guatemala, as Paramount pictures are exhibited at this end at a percentage rental over gross receipts. Including the money paid by the French speaking community the gross receipts were those of any ordinary picture, discounting it, this picture, in spite of the fine tunes it had, would have been a failure. You will easily understand that we were afraid when we read in Motion Picture Herald that the producers will drown us with musicals. I do not mention all those other musicals of minor quality like "Pagliacci," "Viennese Nights," etc. However, this is changed when it concerns Spanish talking pictures with popular Argentine, Cuban, Mexican or Spanish songs, but those pictures contain songs while 70 per cent of each picture is talking and not singing.

I agree with Mr. Nathan that American pictures are preferred everywhere, as European pictures generally are sophisticated and lack the minimum of action our customers are accustomed to, and, last but not least, European pictures have generally too much local color to suit foreigners in the long run, not to mention that American companies, even if they are in receivership, have a better paying market in New York City than the whole Germany is for the German producer, and for this reason they can spend more money in a picture.

As far as dubbed Spanish versions of English talkies are concerned, I am surprised to read that Mr. Nathan said they satisfy the cinematic appetite of Latin Americans. We get always an awful panning after having shown a dubbed version, the motion of the lips in speaking English or Spanish is so different that we would prefer to show rather an English talkie silent, than to show it with Spanish dubbed version. The only dubbed versions which give some results are those made from French talking pictures like "El Payaso" of Paramount.

Depression is very heavy on us, but Paramount and Fox thought that they can brighten up things for the industry raising their rentals at a time when one has to work very hard, even in places without any competition, to keep the theatre out of the red. The raise was 10 to 15 per cent of the gross receipts. Fortunately MGM and Universal keep on their live-and-let-live policy and charge the same rentals as they charged in former years, which is very fortunate, as they have the best material and enable the exhibitor to keep his theatre open. If all producers would have the same policy like Paramount and Fox soon the last theatre would be closed. Their pictures the last eight months were very bad. Bad pictures in connection with high rentals will make them lose pretty soon their best customers.—O. Beer, manager circuit of Messrs. Meardi Hermanos, San Salvador, El Salvador, C. A.

Kennedy Bringing First Two Features to New York

Aubrey M. Kennedy returned to New York Wednesday from his new Kennedy City, Florida, studios, bringing with him the first two "Kennedy Sunshine Specials," both of which are completed and ready for immediate release. The two features are Marshall Neilan's "Chloe," and George Melford's "Playthings of Desire."

Prominent among early subsequent releases will be Buster Keaton's first independent production, which goes into work immediately. Another picture well on the way is "The Tom Cat," a farce comedy by Margaret Mayo and directed by Ford Sterling. Announcement as to distribution arrangements will be made soon.

Aileen Brenon Handling "Songs"

Aileen St. John Brenon, noted motion picture publicist, is handling the publicity on the premiere in New York of Paramount's "Song of Songs," with Marlene Dietrich. Miss Brenon, who was for many years at Pathe, has had charge for a year of fan magazine publicity at the Paramount home office.

BLAME RADIO AS 'KILLING OFF' SONGS

(*Continued from page 9*)

distributors for talking films is received by the American Society.

Producer-distributors pay royalties to another group, headed by John Payne, for mechanically recording copyrighted music. This group is not connected with ASCAP in any manner, according to Mr. Mills, who said that the members of the Payne organization are publishers who have banded together and appointed Mr. Payne their trustee and collector. Electrical Research Products and RCA Photophone are the principal paying agencies for the producers. Some publishing members of the Payne group are also members of the ASCAP.

Societies similar to the American Society of Composers function in practically all civilized countries. Most of them are co-related, functioning as collection agencies on royalties.

Radio Called a "Parasite"

In charging that mechanical music has "murdered" the life of the song sheet and the phonograph record, Mr. Mills said that the Society is not campaigning against the advance of science, but rather to educate the new forms of presenting music that they must "pay their way" out of profits.

"Radio is one of the greatest contributions to mankind," he said, "but it is parasitic in its activities of competition. We would gladly give the broadcasters a free license for performing rights if they would keep music off the air for two days each week, so we could sell some sheet music.

"Music is becoming increasingly popular but its constant use by the radio and the talker has cut the rightful returns to authors, composers and publishers to almost nothing. Before the development of the radio broadcasting industry, the principal income of the members was derived from royalties on the sales of sheet music and phonograph records, but the radio has displaced the piano and the phonograph."

The net proceeds from the licenses issued for specified fees to theatres, broadcasters, dancehalls, cabarets, amusement parks and the like, are distributed at quarterly periods to the members of the Society, which was founded in 1914 by the late Victor Herbert, to prosecute infringements of copyrighted music. Under the present copyright law, enacted in 1909, the initial copyright is granted for a period of 28 years, and may be renewed for an additional 28 years, making the maximum protection term some 56 years.

The American Society took its case to the public last week in a graphically illustrated brochure on "The Murder of Music," in which the era of mechanization is indicted. One hundred thousand copies were dispatched to all members of Congress, librarians throughout the country, musical societies and clubs, women's associations, theatrical and motion picture publications and 3,000 newspapers.

Said a foreword: "The charts . . . show graphically and impressively what is happening to the . . . income of its creators as a result of the mechanization of music. . . .

"These charts constitute a serious challenge . . . Under present conditions the art of music and its creators are being starved to death. . . . The way to encourage and to stimulate musical creation is to enable musical genius to secure, under these changed conditions, such remuneration as will adequately compensate it for the exercise of its talents."

Typical of the argument being advanced is the decline in the number of regular retail outlets for sheet music. They have dropped from 8,000 a few years ago to 2,000. Comparable with 1,750,000 copies of sheet music sold in 1927, as in the case of "Ramona," is the present current maximum of 200,000 copies on a best seller. The principal reason given for this decline is the constant repetition of musical numbers by broadcasters. Eighty-six per cent of all radio programs are made up of music, it was said.

Although broadcasting and the talking motion picture developed a new source of revenue for the Society's members, the returns from both do not make up, even closely, for losses sustained by the authors, composers and publishers through the decline in sales of sheet music and records, according to Mr. Mills.

Charts presented by the American Society follow:

GROWTH OF THE RADIO AUDIENCE

1925	16,000,000
1926	20,000,000
1927	26,000,000
1928	30,000,000
1929	38,000,000
1930	46,000,000
1931	52,000,000
1932	60,000,000

The growth of the radio audience was estimated by multiplying by four the number of radio sets in homes, as reported by the Department of Commerce, four being the average size of the American family, according to the last federal census. Proportionately as the radio audience increased, the sales of pianos, phonographs, records and sheet music decreased. At the outset of 1933 the radio audience in the United States was officially estimated at 68,000,000.

TOTAL SALES OF RADIO SETS

1925	$ 165,000,000
1926	200,000,000
1927	168,750,000
1928	388,000,000
1929	592,068,000
1930	332,198,000
1931	212,040,000
1932	124,860,000
TOTAL SALES IN 8 YEARS	$2,182,916,000

The compilation was based on information supplied ASCAP by the Department of Commerce. "During the last decade one of the most profitable industries in the country was the manufacture of radio sets," said the Society. "This industry is absolutely dependent on music for its existence. Sales reached a peak in 1929, with a total of $592,068,000. Then cheaper, but efficient sets appeared on the market and the retail price declined. A considerable part of this decline is attributable to the introduction of 'midget sets' which may now be purchased for comparatively few dollars, whereas a good radio set cost over $100."

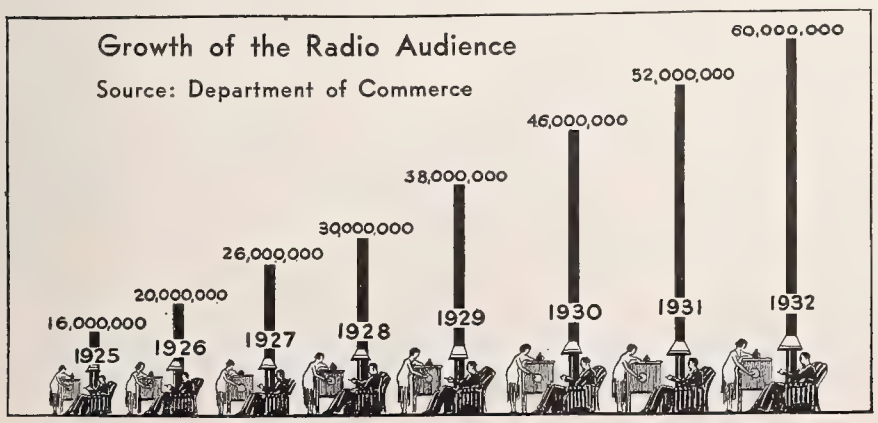
EXPENDITURES FOR BROADCAST ADVERTISING

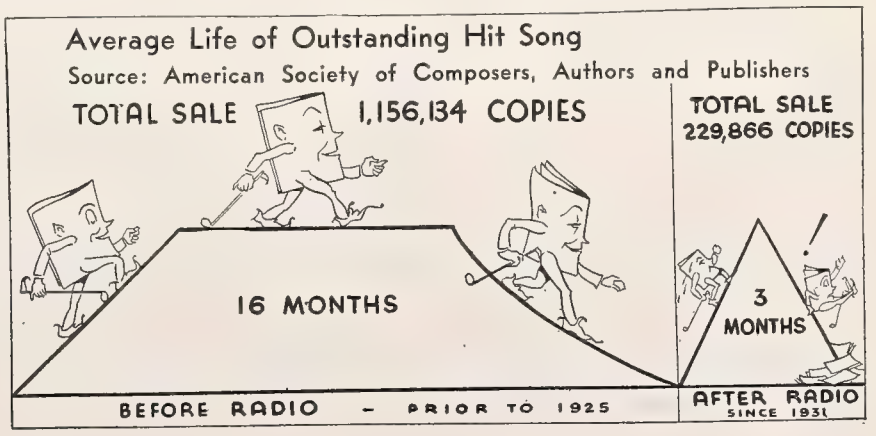
(Chain Programs Only)

1927	$3,832,500
1928	10,252,500
1929	18,729,500
1930	26,820,000
1931	35,792,000
1932	39,107,000
TOTAL FOR 6 YEARS	$134,533,500

"During the depression, money spent for radio advertising increased and still remains one of the bright spots of the critical period through which the country and the world have been passing," said the Society. "The figures in the tabulation represent advertising revenues of the National Broadcasting Company and Columbia Broadcasting System only. They do not represent the receipts of the hundreds of stations scattered all over the country. They would further swell the impressive total annually expended for radio advertising. Music makes broadcasting interesting—this interest sells sets—the use of sets establishes the audience as a 'circulation' which can be sold to advertisers. In eight years advertisers have

(*Continued on following page*)




Average Life of Outstanding Hit Song
Source: American Society of Composers, Authors and Publishers
TOTAL SALE 1,156,134 COPIES
TOTAL SALE 229,866 COPIES
16 MONTHS
3 MONTHS
BEFORE RADIO - PRIOR TO 1925
AFTER RADIO SINCE 1931

HINT 11,000 HOUSES OPEN

(*Continued from preceding page*)

paid more than $134,000,000 to two networks only, to reach this 'circulation.'"

TOTAL SALES OF PIANOS		TOTAL SALES OF PHONOGRAPHS	
1925	$93,670,000	1925	$22,600,000
1927	67,000,000	1927	46,000,000
1929	28,000,000	1929	31,656,000
1931	12,000,000	1931	4,869,000

Taking as its source the Music Industries Chamber of Commerce, the American Society decries the decline in the sale of pianos thusly: "Constantly fewer people play or are learning to play the piano, and the market for sheet music has accordingly almost disappeared. This decline is attributable to the change in musical habits of the people who, rather than learn to play their own music, now prefer to listen to it over the air. The same songs are played so frequently over the radio that the period of their popularity has been drastically reduced, resulting in a lower income to the composer, and imposing upon him the necessity of creating many more compositions than previously. The result is inferior music—an enforced product."

With regards the drastic reduction in phonograph sales, the Society commented: "A decline of 90 per cent was not caused by the depression."

TOTAL ROYALTIES FROM PHONOGRAPHS (Of Three Leading Firms)

1925	$ 780,568
1926	887,514
1927	877,723
1928	765,012
1929	598,150
1930	366,949
1931	169,248
1932	86,600
TOTAL ROYALTIES IN 8 YEARS	$4,531,764

"By Act of Congress, owners of musical copyrights receive a royalty of two cents for each phonograph record of their music," Mr. Mills' statement continued. "The royalty on a record with music on both sides is four cents. This was formerly one of the largest sources of income to the composer and writer of music." This decline, as noted in the foregoing, is attributable to the fact that "fewer and fewer people are buying records. Music is more popular than ever, but people are listening to it over the radio."

EMPLOYMENT OF MUSICIANS IN MOTION PICTURE THEATRE ORCHESTRAS

1925	19,000
1932	3,000

Mr. Mills subsequently pointed out that, because of closed theatres, bankruptcies and a general cutting down in orchestras, there are now less than 900 musicians employed in motion picture theatres.

TOTAL SALES OF SHEET MUSIC (Of Three Leading Firms)

1925	$ 2,639,351
1926	3,447,775
1927	2,797,518
1928	2,790,862
1929	2,130,722
1930	1,261,137
1931	861,382
1932	827,154
TOTAL SALES IN 8 YEARS	$16,755,902

Said the Society: "Before radio, people bought sheet music in large quantities. They no longer use their pianos—they 'listen in.' Sales of sheet music, by three leading firms, whose record indicates the trend in the whole trade, have decreased . . . 75 per cent because of the radio use of music. Even in the prosperity year of 1929, sheet music sales were less than two-thirds of what they had been previously."

THE AVERAGE LIFE OF AN OUTSTANDING "HIT" SONG
Before Radio, prior to 1925
Total Sale ..... 1,156,134 copies
Average Life ..... 6 months
After Radio, Since 1931
Total Sale ..... 229,866 copies
Average Life ..... 3 months
(Source: American Society of Composers, Authors and Publishers).

"Before radio, song hits had an average sales life of 16 months. People heard a song in theatres and music stores and bought copies. The total sales advanced slowly, reached a peak and maintained a steady peak sale for several months, thus assuring a fair remuneration to the composer for the exercise of his creative genius. Then the sales began to drop off gradually. An outstanding song hit would sell at the average rate of 1,156,000 copies.

"Then radio came. The composer's income from the sale of sheet music and phonograph records declined. Nevertheless, hundreds of stations play his songs over and over again. Always on the lookout for something new, the radio seizes each new hit, plays it to death in a few weeks and then—CRASH! The song is done to death in three months because it has been overplayed. Total sale for even an unusually outstanding song hit now averages 229,000 copies."

"WHO GETS THE MONEY WHICH THE PUBLIC SPENDS FOR MUSICAL ENTERTAINMENT?"
(Annual Average for 1928-1929-1930)

Motion Pictures	$1,500,000,000
Radio	525,000,000
Theatres & Concerts	166,000,000
Dance Halls & Night Clubs	23,725,000
Composers, Authors, Publishers	1,704,000
Annual Average for All	$2,216,429,000

(On the basis of this annual average spent by the public on all forms of entertainment, total expenditures for the three years, 1928 to 1930, would approximate $6,649,287,000. Source: President's Committee on Recent Social Trends—amount received by composers, authors and publishers obtained from records of ASCAP.)

"Each of these commercial amusements . . . is dependent solely upon music. Without music, each would cease operation. Yet, for every dollar paid by the American people for commercial amusements, the creators receive less than one-tenth of one per cent."

Moule General Manager Of Trendle Theatres

Thomas J. Moule is to be general manager of Detroit Theatres Operating Company, under which name George W. Trendle will operate 10 Publix theatres he is taking over from Paramount. Mr. Moule had stayed with Michigan Publix a few years ago when John Kunsky and Mr. Trendle sold out to Paramount.

Nate Platt, divisional manager for Publix, will return to Chicago, where he was in the Balaban & Katz organization. Howard Pierce, now with Kunsky-Trendle's station WXYZ, is to be the circuit's publicity manager. L. H. Gardner will manage the neighborhood houses.

Stage shows are to return to the Michigan theatre Sunday.

Service Charge Up To Final Hearing

Efforts to deny Electrical Research Products the right to enforce the service charge clause of its equipment leasing contract must wait the final hearing now pending on that contract, according to a decision handed down by Judge John P. Nields in federal court at Wilmington. The court did enjoin Erpi, however, from enforcing the clauses on interchangeability and parts which Judge Nields himself declared invalid several weeks ago, the decision on which the plaintiffs, Stanley Company of America, General Talking Pictures and the Duovac Radio Corporation, based their pleas for temporary injunctions.

The court made no reference to service charges specifically, merely denying all parts of the plaintiff's petition except those on the interchangeability and the purchase of parts for Western Electric equipment exclusively for Erpi. But denial of temporary injunctions on the other pleas was made without prejudice to the right of any party to the suit to raise these questions at the final hearing, the date to be set later.

New State Taxes Near; Pettijohn

Prospects of new state levies upon the motion picture industry seem imminent, according to Charles C. Pettijohn, general counsel of the Film Boards of Trade, who recently returned from Europe. Seven state legislatures are now in session and eight more are preparing for special sessions within the next few months, Mr. Pettijohn said.

"Most of these states are meeting to devise new ways and means for new financing," he said. "This being the case there can be little doubt that some new form of taxation will be foisted upon the industry."

Legislatures still in session include California, Michigan, Massachusetts, Wisconsin, Colorado, Oklahoma and Utah. Legislatures meeting soon, together with dates, are: New Jersey, August 29; Ohio, August 15; Alabama, August (date not set); Iowa, Sept. 15; Virginia, August 10; New York, July 26; Indiana and Kentucky, dates not set.

Reginald Reubenson Cleared

The court of appeals at Albany, New York, has vacated an order for the arrest of Reginald Reubenson on charges of conversion of proceeds from a motion picture venture, in the case brought by Richard J. Pearl, through his attorneys, Feitelson, Lehrman and Mayers. Frederick Malcolm Wolf represented Mr. Reubenson.

Ohio Ends News Censorship

Elimination of newsreel censorship became effective in Ohio on July 11. The bill was signed by Governor White April 11, to become a law in 90 days.

Yes

and FOX has the best shorts, too!

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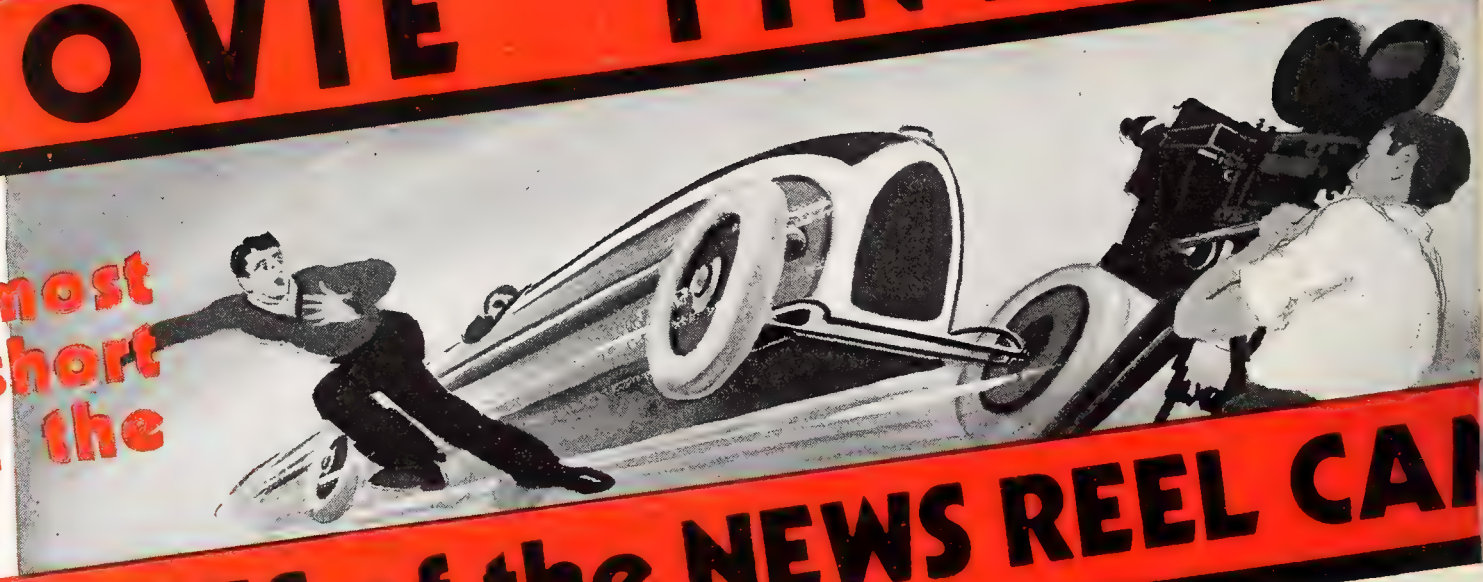
MOVIE TINTYPES



— and the most sensational short subjects on the market . . .

ADVENTURES of the NEWS REEL CA

First all-talking newsreel . . . and more than ever far ahead of the field. More news . . . better news . . . quicker news . . . because Fox Movietone News has the *most complete world coverage* of any newsreel. With sound and voice recorded at the *actual scene* of the action. Insist on *genuine* news.

NEWS • Twice Weekly

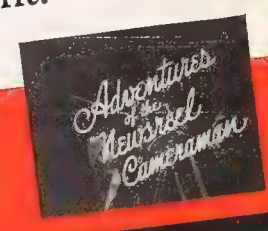
Let your patrons see the world from a theatre seat. With photography of unmatched beauty . . . natural sound . . . symphonic musical treatment . . . fascinating comment by a narrator's voice. Blends perfectly with *any* program. *Showing in leading theatres everywhere.*

TONE • 26 — One reel each *(with voice)*

Screen hits of yesteryear . . . including "The Great Train Robbery" and eleven other classics of the old Edison Company. Boiled down to one riotous reel each . . . with side-splitting wisecracks by an off-stage voice. Just a belly-laugh natural. They will even make *you* laugh your head off.

• • • • 12 — One reel each

Thrills that will knock your audiences right out of their seats . . . because they're REAL! Actual death-defying experiences of newsreel cameramen . . . who grind as danger rushes at them. Plus a blood-stirring off-stage voice, so your patrons won't miss a trick. Says Red Kann: "The stuff is gasp-inducing in its excitement."



RA MAN • 12 — One reel each

All Produced by Movietone News, Inc.

Educational

52 comedies that will be the basis of all the season's short subject

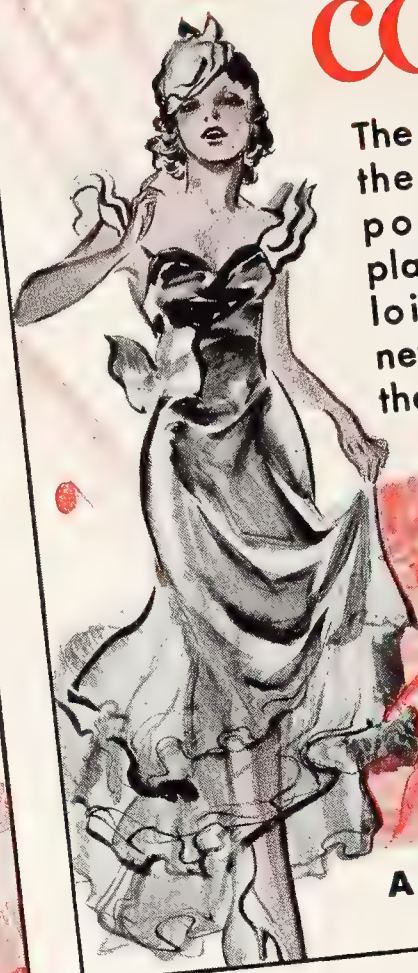
TWO-REEL

6 STAR COMEDY SPECIALS

The season's big news about comedies. Educational's Star Specials will bring you the biggest names you will get to exploit in any comedy featurettes in 1933-1934 —nothing less.

MUSICAL COMEDIES

The most famous of the world's great popular musical plays, in screen tabloid versions, with new music added to their big hit melodies.



A SERIES OF SPECTACULAR ENTERTAINMENT

6 TOM HOWARD COMEDIES

Star of stage, screen and radio, Tom Howard's followers are legion. Now riding the crest of popularity in one of the most successful programs on the air. A star name with a million dollars' worth of good will behind it.

8 MERMAID COMEDIES

It's an old Mermaid custom to get them laughing at the jump and keep them roaring to the fadeout. When it's real action and real laughs you want, book a Mermaid.

Educational Pictures

Pictures

AS ALWAYS THE SPICE OF THE BEST PROGRAMS

booking plans in thousands of the country's better theatres

8 ANDY CLYDE COMEDIES

Andy Clyde stands alone in his comedy field. He is the one man who makes them love him while they laugh at him. A money name for your marquee.

MORAN and MACK

6

The "TWO BLACK CROWS" will brighten up any show. Known to all the millions of screen fandom, their short comedies offer a drawing power of big feature calibre.

COMEDIES

6 FROLICS of YOUTH

Mad-cap youth in whirlwind romance, energetic sports and frolicsome fun. The irresistible charm of boys and girls making hot-cha while youth blooms. Your "younger set" will eat 'em up.

6 CORONET COMEDIES

Class comedy to bring the crowning bit of humorous entertainment to six big hit programs.

PACKED WITH BELT-LINE LAUGHS; BRIM-FUL OF PRETTY GIRLS.

Educational Pictures

Fun – Thrills – Music – Romance – Variety in

Educational's 66 ONE-REEL ENTERTAINMENT GEMS

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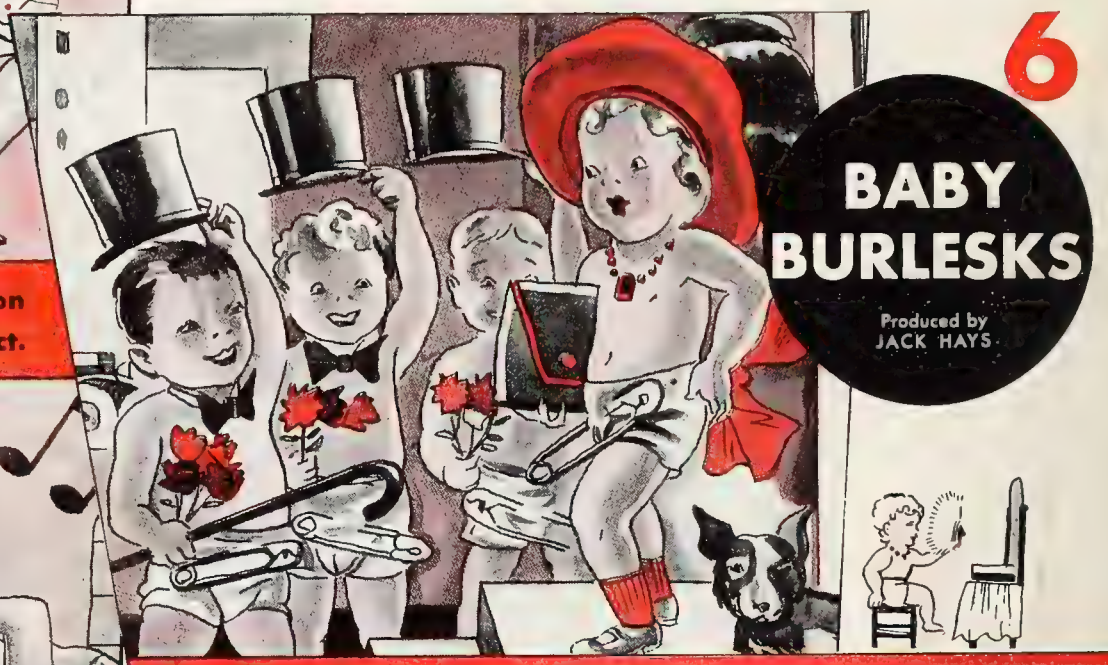
PAUL TERRY TOONS

Produced by FRANK MOSER and PAUL TERRY

Play Terry-Toons for that 100% appeal only a good cartoon can give. Smart, uproariously funny, musically perfect.



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BABY BURLESKS

Produced by JACK HAYS

The littlest stars with the great big pull. One season has put the BABY STARS in the first rank of popularity.

6

SONG HIT STORIES

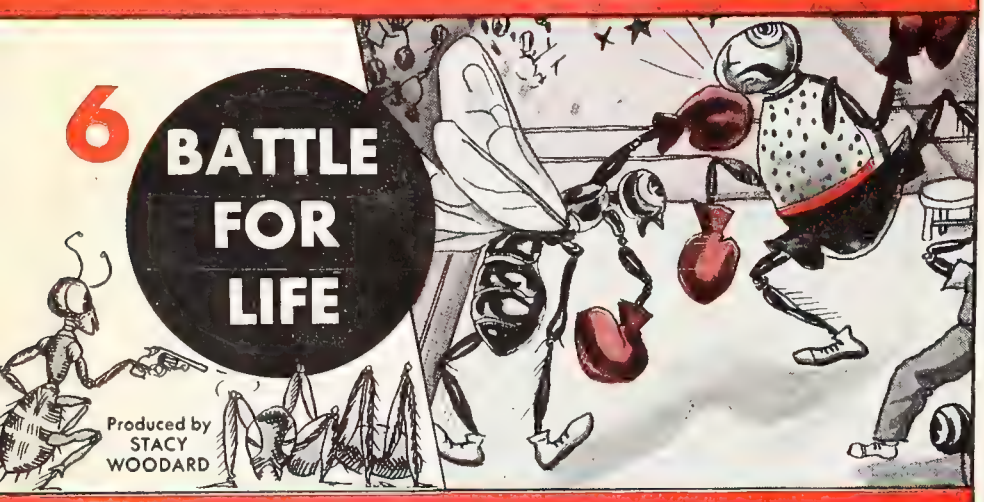
Dramatic picturizations of current popular numbers sung by the millions. Drama, humor, and the best of the day's song hits.

6

AS A DOG THINKS

Produced by ROBERT C. BRUCE

An entirely new and unique idea. Natural stories of dogs, with their animal friends. Pictures with fresh, human appeal.



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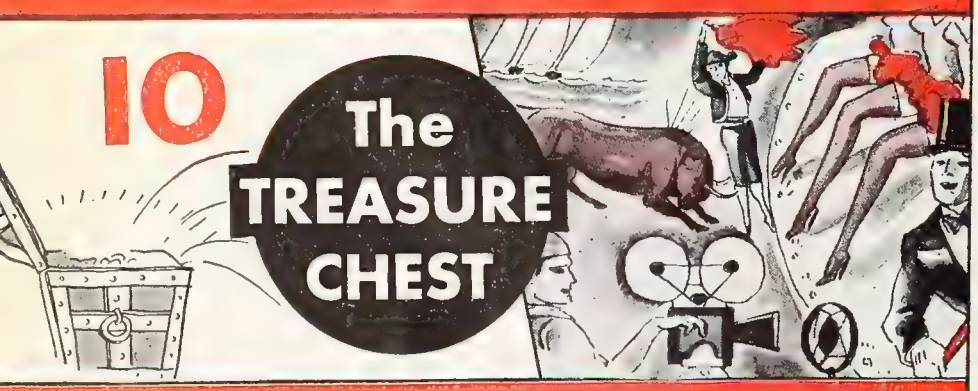
BATTLE FOR LIFE

Produced by STACY WOODARD

The tragic drama of Nature's bitter warfare, in a series packed with thrills in every foot of film.



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The TREASURE CHEST

Every release a treasure chest packed with surprising jewels of entertainment from all over the world . . .

6

ROMANTIC JOURNEYS

BROWN-NAGEL Productions

Photographed in Multicolor

Spots of rare enchantment, in all their natural beauty, with romantic narrative by Claude Flemming.

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION

Educational Pictures

"THE SPICE OF THE PROGRAM"

Printed in U. S. A.

THEATRE RECEIPTS

The total of theatre receipts from 108 houses in 19 major cities of the country for the calendar week ended July 22, 1933, equaled $1,022,857, a decrease of $47,881 from the total of the previous calendar week, ended July 15, when 110 houses in 20 cities reported an aggregate gross of $1,070,738.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Disgraced" (Para.) and "Best of Enemies" (Fox)	7,000	"Baby Face" (W. B.) and "Gambling Ship" (Para.)	6,000	
Keith's	3,500	30c-50c	"Double Harness" (Radio)	16,000	"Bed of Roses" (Radio)	14,000	High 12-5 "Frankenstein" 27,000 Low 3-9-33 "When Strangers Marry" 12,000
Loew's State	3,700	25c-50c	"Storm at Daybreak" (MGM)	15,000	"Made on Broadway" (MGM)	14,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-9-33 "Men Must Fight" 11,000
Metropolitan	4,350	30c-65c	"Heroes for Sale" (F. N.)	29,000	"I Loved You Wednesday" (Fox)	28,500	High 1-31 "No Limit" 44,500 Low 3-9-33 "King of the Jungle" 26,500
Paramount	1,800	30c-50c	"Disgraced" (Para.) and "Best of Enemies" (Fox)	9,000	"Baby Face" (W. B.) and "Gambling Ship" (Para.)	8,000	
Buffalo							
Buffalo	3,500	30c-55c	"Private Detective 62" (W. B.)	11,500	"Bed of Roses" (Radio)	11,200	High 3-28 "My Past" 39,500 Low 3-24-33 "Our Betters" 9,800
Century	3,000	25c	"Melody Cruise" (Radio) and "Blondie Johnson" (F. N.)	6,000	"Professional Sweetheart" (Radio) and "Life of Jimmy Dolan" (W.B.)	7,300	High 2-14 "Cimarron" 25,600 Low 5-12-33 "Grand Slam" and "Past of Mary Holmes" 4,200
Hippodrome	2,100	25c-40c	"Baby Face" (W. B.)	6,000	"Gold Diggers of 1933" (W. B.) (4th week)	4,900	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (9th week)	700	"Be Mine Tonight" (U.) (8th week)	600	
Lafayette	3,300	25c	"King of Jazz" (U.) and "Destination Unknown" (U.)	6,800	"Cocktail Hour" (Col.) and "Sister to Judas" (Mayfair)	6,100	High 4-11 "Ten Cents a Dance" 24,100 Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads" 5,100
Chicago							
Chicago	4,000	35c-68c	"Baby Face" (W. B.)	40,500	"Midnight Mary" (MGM)	37,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-50c	"The Narrow Corner" (W. B.)	7,200	"Heroes for Sale" (F. N.)	7,000	High 2-7 "Doorway to Hell" 38,170 Low 6-27-33 "The Woman I Stole" 5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W. B.) (4th week)	18,200	"Gold Diggers of 1933" (W. B.) (3rd week)	19,000	High 3-7 "My Past" 46,750 Low 6-9-33 "Reunion in Vienna" 11,300
Palace	2,509	35c-75c	"Bed of Roses" (Radio)	22,000	"Ann Carver's Profession" (Col.)	23,000	High 4-2-32 "Cheaters at Play" 33,000 Low 5-25-33 "Below the Sea" 14,000
Roosevelt	1,591	25c-50c	"College Humor" (Para.) (2nd week)	8,000	"College Humor" (Para.) (1st week)	9,000	High 4-11 "Dishonored" 30,350 Low 3-3-33 "Luxury Liner" 6,200
United Artists	1,700	25c-50c	"The Mayor of Hell" (W. B.) (2nd week)	10,000	"The Mayor of Hell" (W. B.) (1st week)	15,000	High 3-21 "City Lights" 46,562 Low 3-17-33 "Perfect Understanding" 6,800
Cleveland							
Allen	3,300	15c-35c	"Humanity" (Fox)	3,500	"I Cover the Waterfront" (U .A.) (4th week)	2,700	High 1-30-32 "Hell Divers" 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Hippodrome	3,800	25c-40c	"Grand Slam" (F. N.) (stage show)	12,000	"The Mind Reader" (F. N.) (stage show)	12,500	
RKO Palace	3,100	25c-40c	"Bed of Roses" (Radio)	7,000	"Cocktail Hour" (Col.)	6,200	High 5-2 "Laugh and Get Rich" 40,000 Low 7-7-33 "Professional Sweetheart" 4,800
State	3,400	25c-40c	"College Humor" (Para.)	7,000	"Hold Your Man" (MGM)	8,500	High 12-5 "Possessed" 30,000 Low 6-23-33 "The Eagle and the Hawk" 5,000
Stillman	1,900	25c-35c	"Gambling Ship" (Para.) and "Sunset Pass" (Para.) (15c-35c)	4,000	"I Loved You Wednesday" (Fox) and "Midnight Mary" (MGM)	5,100	
Warner's Lake	800	25c-40c	"Private Detective 62" W. B.)	3,000	"The Mayor of Hell" (W. B.)	4,200	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Aladdin	1,500	25c-40c	"Arizona to Broadway" (Fox)	3,200	"Melody Cruise" (Radio)	3,750	
Denham	1,700	15c-25c	"Sucker Money" (Hollywood)	3,200	"Circus Queen Murder" (Col.)	2,600	
Denver	2,500	25c-50c	"Jennie Gerhardt" (Para.)	5,500	"Hold Your Man" (MGM)	5,000	High 8-8 "Politics" 25,000 Low 7-13-33 "Hold Your Man" 5,000
Orpheum	2,600	25c-40c	"The Silver Cord" (Radio)	4,700	"The Mayor of Hell" (W. B.)	5,500	
Paramount	2,000	25c-40c	"The Nuisance" (MGM)	3,500	"Whoopee" (U.A.)	2,500	High 1-10 "Hell's Angels" 22,000 Low 7-6-33 "The Barbarian" 2,000
Tabor	2,000	20c-25c	"Return of Casey Jones" (Monogram)	3,200			
Detroit							
Fisher	2,700	15c-40c	"Heroes for Sale" (F. N.)	5,400	"Disgraced" (Para.)	6,700	
Fox	5,100	15c-40c	"Best of Enemies" (Fox)	12,600	"It's Great To Be Alive" (Fox)	15,200	
Michigan	4,000	25c-50c	"Storm at Daybreak" (MGM)	9,300	"Midnight Mary" (MGM) and Carnera-Sharkey Fight Pictures	12,300	
State	3,000	25c-50c	"Gold Diggers of 1933" (W. B.) (3rd week)	8,200	"Gold Diggers of 1933" (W.B.) (2nd week)	11,400	
United Artists	2,000	25c-50c	"Samarang" (U. A.) and "Whoopee" (U. A.) (2nd week)	4,300	"Samarang" (U. A.) and "Whoopee" (U. A.) (1st week)	5,100	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).... (7th week)	18,790	"Gold Diggers of 1933" (W. B.).. (6th week)	19,993	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-40c	"Baby Face" (W. B.)	13,700	"The Silk Express" (W. B.)	11,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Double Harness" (Radio)	2,500	"Bed of Roses" (Radio)	2,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-22-33 "Double Harness"	2,500
Circle	2,800	25c-40c	"Heroes for Sale" (F. N.)	3,000	"Gold Diggers of 1933" (W. B.).... (2nd week)	8,500	High 2-14 "Cimarron"	[illegible]
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Lyric	2,000	25c-40c	"College Humor" (Para.)	9,500	"Jennie Gerhardt" (Para.)	4,000		
Palace	2,800	25c-40c	"Storm at Daybreak" (MGM)....	3,500	"Made on Broadway" (MGM).....	4,500	High 5-2 "Trader Horn"	[illegible]
							Low 7-22-33 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Bed of Roses" (Radio)	5,000	"Professional Sweetheart" (Radio) (stage show) (25c-50c)	14,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Peg O' My Heart" (MGM)..... (7 days and Sat. midnite show)	13,500	"Hold Your Man" (MGM)..... (7 days and Sat. midnite show)	16,000	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"Gold Diggers of 1933" (W. B.) .. (8 days and Sat. midnite show)	17,000	"College Humor" (Para.)..... (2nd week-6 days and Sat. midnite show)	5,000	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"The Warrior's Husband" (Fox)..	2,500	"Best of Enemies" (Fox).....	2,500	High 1-10 "Girl of the Golden West"	8,000
							Low 7-1-33 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"The Nuisance" (MGM).....	2,500	.....		.....	
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) ..... (14th week)	2,100	"Be Mine Tonight" (U.)..... (13th week)	2,500	.....	
Loew's State	2,416	25c-40c	"Arizona to Broadway" (Fox)....	13,000	"When Ladies Meet" (MGM)....	21,638	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Los Angeles	3,000	15c-25c	"Kiss of Araby" (Freuler) and.... "Samarang" (U. A.)	6,200	.....		.....	
Paramount	3,596	25c-40c	"Mama Loves Papa" (Para.).....	15,700	"Gambling Ship" (Para.).....	18,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
President	843	25c-40c	"M" (Para.)	3,065	.....		.....	
RKO	2,700	25c-40c	"Bed of Roses" (Radio).....	6,200	"What Price Innocence?" (Col.)..	7,100	.....	
Tower	900	25c-40c	"I Cover the Waterfront" (U. A.)	4,200	"Hallelujah, I'm a Bum" (U.A.)	3,500	.....	
W. B. Downtown	3,400	25c-40c	"Baby Face" (W. B.).....	10,000	"The Silk Express" (W. B.).....	10,200	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"I Loved You Wednesday" (Fox)	4,000	"Hold Me Tight" (Fox).....	4,200	.....	
Lyric	1,238	25c-40c	"Gambling Ship" (Para.).....	1,500	"The Mayor of Hell" (W. B.)....	1,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-40c	"Bed of Roses" (Radio).....	5,500	"Cocktail Hour" (Col.) and..... Carnera-Sharkey Fight Pictures	6,500	.....	
State	2,300	25c-55c	"Gold Diggers of Broadway" (W.B.) (2nd week)	6,000	"Gold Diggers of 1933" (W. B.).. (1st week)	6,500	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (14th week)	1,000	"Be Mine Tonight" (U.)..... (13th week)	1,000	.....	
Montreal								
Capitol	2,547	25c-60c	"College Humor" (Para.) and..... "The Girl in 419" (Para.)	8,500	"The Silver Cord" (Radio) and.... "Professional Sweetheart" (Radio)	7,500	High 1-10 "Just Imagine"	18,000
							High 7-14-33 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"La Fusee" (French)	2,000	"Claire de Lune" (French)	1,800	High 1-17 "Office Wife"	10,000
							Low 7-7-33 "Les Bleus de l'Amour"	1,500
Loew's	3,115	25c-65c	"Letting in the Sunshine" (British) and "Silk Express" (W. B.)	10,500	"Hold Me Tight" (Fox) and..... "I Love That Man" (Para.)	8,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-14-33 "Hold Me Tight" and "I Love That Man"	8,500
Palace	2,600	25c-75c	"Gold Diggers of 1933" (W. B.).. (2nd week)	10,500	"Gold Diggers of 1933" (W. B.).. (1st week)	11,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"20,000 Years in Sing Sing" (F.N.) and "Central Park" (F.N.)	6,000	"Good Companions" (British) and "King of the Ritz" (British) (2nd week)	5,500	High 4-1 "City Lights"	22,500
							Low 7-21-33 "20,00 Years in Sing Sing" and "Central Park"	6,000
New York								
Cameo	549	25c-40c	"Isle of Doom" (Amkino).....	2,800	"What Price Innocence?" (Col.).. (3rd week)	1,500	.....	
Capitol	4,700	35c-$1.65	"Midnight Mary" (MGM).....	36,113	"Hold Your Man" (MGM)..... (2nd week)	31,381	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Gaiety	850	55c-$1.65	"Pilgrimage" (Fox)	10,000	.....		.....	
Hollywood	1,543	25c-$1.10	"Gold Diggers of Broadway".... (W. B.) (4th week)	13,462	"Gold Diggers of 1933" (W. B.).... (3rd week)	15,496	.....	
Mayfair	2,300	35c-85c	"Hell's Holiday" (Superb)..... (11 days)	11,700	"The Sphinx" (Monogram)..... (9 days)	10,114	High 12-12 "Frankenstein"	53,800
							Low 5-31-33 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Bed of Roses" (Radio).....	10,500	"Melody Cruise" (Radio).....	8,750	.....	
Paramount	3,700	35c-99c	"Disgraced" (Para.)	26,280	"I Love That Man" (Para.).....	19,260	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Laughing at Life" (Mascot)....	11,500	"Made on Broadway" (MGM)....	9,800	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500

THOUGHTS IN A PROJECTION ROOM!

"THE STRANGER'S RETURN"... that's a good title... I hope it's a good picture"

"OKAY! This is a story of real American people.. close to the soil... well, let's see..."

"Seems to be just what exhibitors have been asking for... good clean homespun drama!"

"Gee, I hope nobody is noticing me... I'm actually weeping... this darn picture's got me... guess I'm really not so hard-boiled!"

"That fellow LIONEL BARRYMORE certainly can act.. my heart's beating so loud I bet everybody can hear it.. this is thrilling!"

"The public will love this picture.. Oh boy, MIRIAM HOPKINS sure makes love realistically... lucky Franchot Tone.. ah there, behave!"

"HA! HA! (Gosh I guess I'm laughing too loud)... but that chap Stuart Erwin is funny... HOT DOG! I can just see the folks packing in for this one!"

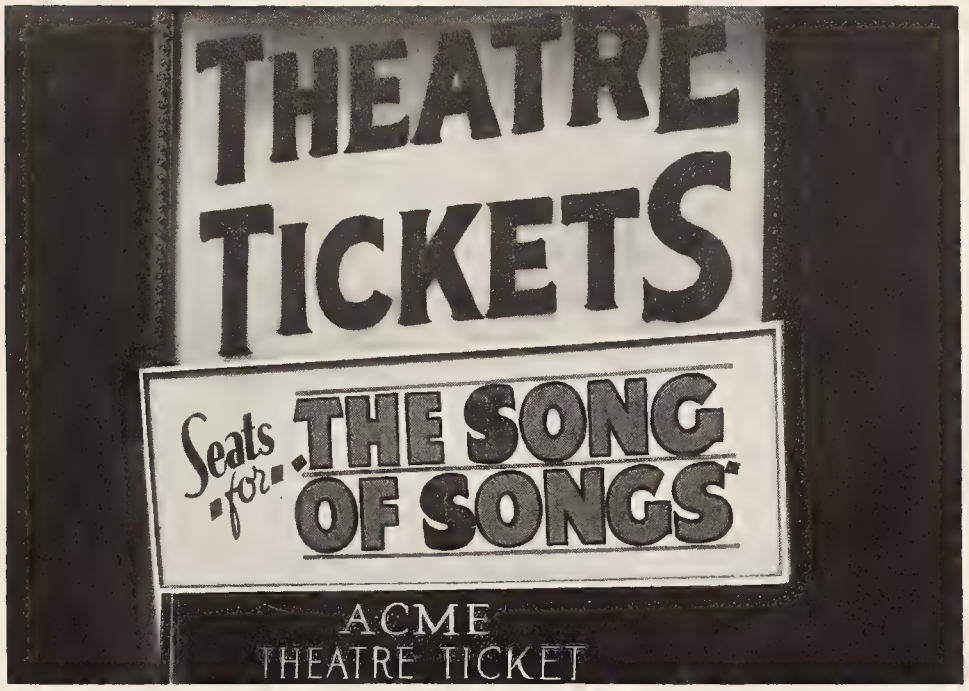
"Well, no wonder, it's from the novel by Phil Stong, the guy that wrote 'State Fair' and when KING VIDOR directs a picture it's got everything!"

"THE END... really I don't remember when I've enjoyed a picture more than 'STRANGER'S RETURN' Good old Metro-Goldwyn-Mayer!"

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
Rivoli	2,103	35c-85c	"Gambling Ship" (Para.) (6 days)	10,350	"Samarang" (U. A.) (2nd week)	11,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Professional Sweetheart" (Radio)	76,638	"Private Detective 62" (W. B.)	68,034	.....
RKO Roxy	3,700	25c-55c	"College Humor" (Para.) (4 days) "Be Mine Tonight" (U.) (3 days)	11,156	"Ann Carver's Profession" (Col.) (4 days) "Cocktail Hour" (Col.) (3 days)	8,672	.....
Roxy	6,200	25c-55c	"Best of Enemies" (Fox)	18,000	"It's Great To Be Alive" (Fox)	17,005	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"The Narrow Corner" (W. B.)	12,753	"The Mayor of Hell" (W. B.) (2nd week)	14,895	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"Bed of Roses" (Radio)	3,200	"Song of the Eagle" (Para.)	2,800	High 2-7 "Illicit" 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-55c	"Melody Cruise" (Radio)	4,000	"Hold Your Man" (MGM)	4,000	High 2-21 "Cimarron" 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-35c	"Arizona to Broadway" (Fox) (4 days) "Cocktail Hour" (Col.) (3 days)	1,100 1,200	"What Price Innocence?" (Col.)	3,000	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Omaha							
Orpheum	3,000	25c-40c	"The Working Man" (W. B.) and "Arizona to Broadway" (Fox)	8,000	"Private Detective 62" (W.B.) and "Lilly Turner" (F. N.)	8,500	High 2-14 "Cimarron" 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Gold Diggers of 1933" (W.B.)	13,250	"Hold Your Man" (MGM)	7,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"The Devil's Brother" (MGM) and "Gambling Ship" (Para.)	5,500	"Zoo in Budapest" (Fox) and "King of Jazz" (U.)	5,850	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Peg O' My Heart" (MGM) (6 days)	2,300	"Perfect Understanding" (U.A.) (6 days)	2,100	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-65c	"Sweepings" (Radio) (6 days)	9,500	"When Ladies Meet" (MGM) (9 days)	19,000	.....
Earle	2,000	40c-65c	"The Narrow Corner" (W. B.) (6 days)	11,000	"The Nuisance" (MGM) (6 days)	10,500	High 1-5-33 "Breach of Promise" 29,000 Low 7-13-33 "The Nuisance" 10,500
Fox	3,000	35c-75c	"The Man Who Dared" (Fox) (6 days)	14,500	"Laughing at Life" (Mascot) (6 days)	14,000	High 2-7 "Man Who Came Back" 40,000 Low 7-13-33 "Laughing at Life" 14,000
Karlton	1,000	30c-50c	"Jennie Gerhardt" (Para.) (6 days)	3,800	"Gold Diggers of Broadway" (W. B.) (9 days)	7,000	High 5-2 "City Lights" 8,000 Low 6-22-33 "The Woman I Stole" 2,500
Stanley	3,700	40c-65c	"International House" (Para.) (6 days)	11,500	"The Eagle and the Hawk" (Para.) (6 days)	9,500	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Baby Face" (W. B.) (6 days)	6,700	"I Love That Man" (Para.) (5 days)	4,500	High 3-21 "Last Parade" 16,500 Low 7-13-33 "I Love That Man" 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Be Mine Tonight" (U.) (3rd week)	1,600	"Be Mine Tonight" (U.) (2nd week)	1,800	.....
Broadway	1,912	25c-40c	"When Ladies Meet" (MGM)	6,300	"College Humor" (Para.)	6,800	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Song of the Eagle" (Para.)	3,400	"Hold Me Tight" (Fox) (25c)	3,600	.....
Music Box	3,000	25c-50c	"Gold Diggers of 1933" (W. B.) (3rd week)	5,000	"Gold Diggers of 1933" (W. B.) (2nd week)	6,000	.....
Oriental	2,040	25c-35c	"Picture Snatcher" (W. B.)	2,300	"Tomorrow at Seven" (Radio) and "India Speaks" (Radio)	2,300	.....
United Artists	945	25c-40c	"Jennie Gerhardt" (Para.)	5,000	"Hold Your Man" (MGM)	5,500	High 1-10 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
El Capitan	2,900	10c-35c	"Hell Below" (MGM)	10,000	"Rasputin and the Empress" (MGM)	10,000	High 8-15 "Daddy Long Legs" 16,750 Low 7-21-33 "Hell Below" 10,000
Fox	4,600	10c-35c	"Dangerous Crossroads" (Col.)	8,500	"Vampire Bat" (Majestic)	9,000	High 1-3 "Lightning" 70,000 Low 6-9-33 "Slightly Married and "A Shriek in the Night" 8,200
Golden Gate	2,800	25c-65c	"Tomorrow at Seven" (Radio)	14,500	"Professional Sweetheart" (Radio)	23,000	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Gold Diggers of 1933" (W. B.)	28,000	"Reunion in Vienna" (MGM)	13,000	High 1-9-32 "The Champ" 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"Hold Me Tight" (Fox) and "Man of the Forest" (Para.)	9,000	"Private Detective 62" (W. B.) and "Life of Jimmy Dolan" (W.B.)	7,500	.....
Strand	950	25c-40c	"The Naked Truth" (S. R.)	6,000	.....		.....
United Artists	1,200	25c-50c	"Whoopee (U. A.)	5,000	"Perfect Understanding" (U. A.)	5,500	.....
Warfield	2,700	35c-90c	"When Ladies Meet" (MGM)	18,500	"Hold Your Man" (MGM)	17,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"Professional Sweetheart" (Radio)	3,750	"Life of Jimmy Dolan" (W. B.)	4,000	.....
Fifth Avenue	2,750	25c-55c	"When Ladies Meet" (MGM)	8,000	"The Nuisance" (MGM)	7,500	High 7-30-32 "Million Dollar Legs" 18,500 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"West of Singapore" (Monogram) and "From Broadway to Cheyenne" (Monogram)	4,000	"Parole Girl" (Col.)	3,500	High 1-10 "The Lash" 11,500 Low 6-24-33 "Uptown New York" 3,000
Music Box	950	25c-50c	"Gold Diggers of 1933" (W.B.) (3rd week)	4,750	"Gold Diggers of 1933" (W. B.) (2nd week)	5,500	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"I Loved You Wednesday" (Fox) and "The Girl in 419" (Para.) (9 days)	6,500	"Midnight Mary" (MGM) and "It's Great To Be Alive" (Fox) (5 days)	3,500	High 1-10 "Paid" 18,000 Low 6-24-33 "Made on Broadway" 4,500
Roxy	2,275	25c-50c	"Blondie Johnson" (F. N.)	6,000	"Circus Queen Murder" (Col.)	6,000	.....

HELP WE'RE BEING SCALPED



The weather's hot—there's no cooling plant in the Criterion Theatre in New York—yet the fans are flocking—at $1.50 per—to see MARLENE DIETRICH in "THE SONG OF SONGS", A Rouben Mamoulian Production, A Paramount Picture.

Paramount Pictures

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN

JENKINS' COLYUM

Neligh, Neb.

Dear Herald:

All through the last campaign we heard a great deal about "The Forgotten Man." He was eulogized from the rostrum, through the press and over the radio. Just who this "Forgotten Man" is is still a question in the public mind, as no one has as yet defined him. If you want to know who he is, ask us, we can tell you.

For over eight years we have been associating with that guy, and he can be found in something like eight thousand independent theatres throughout the country. We know him personally and we know him intimately. We have visited him in his theatre and in his home. We know his likes and his dislikes. He has poured into our ears thousands of times his trials and tribulations. We have seen his brow furrowed with anxiety and care, and we have gone away from him many a time with an aching heart, so, if you want to know who that "Forgotten Man" is, ask us.

Some day New York and Hollywood are going to make his acquaintance. They are going to get real chummy with him. They are going to sit down and talk it over with him, because some day they are going to realize that without the three or four hundred thousand dollars that they are sending them weekly the sheriff would be knocking at every studio door in Hollywood, while the New York bankers are standing at the back door to catch 'em when they come out.

▽

Some day they are going to realize that this "Forgotten Man" is one of the important branches of this industry. They are going to realize that when 5,332 of these "Forgotten Men" folded up and quit sending in their weekly receipts it gave this industry a jolt that was staggering. We have heard some exchange managers say that it cost more to serve these men than they received, but films lying on the shelves bring in no revenue.

There is no business in the world that has as much to contend with as these theatre operators. They have to contend with every kind of opposition that the mind can conceive. Amusements are not a necessity. They are a luxury. The grocer can sell his goods because they are a necessity. People have to have clothing and food, but they don't have to have amusements. The exhibitor books a high-priced picture with the hope it will get him some money, but that night the high school puts on a high school play, and fluey goes his business. He spends a lot of money advertising some special and that night the basket ball team has a matched game with some other town. Some church society wants to put on a "benefit" and expects the exhibitor to donate his theatre and he knows he will lose their patronage if he don't do it.

Once in a while he gets a picture that the public want to see—once in a while—and then everything looks rosy. He goes out and buys some T bone steak for his family and surprises 'em. Then, under the block booking system, he gets Girty Gumbo in "Love's Young Dream" and loses his B. V. D's. His wife calls him up and tells him to bring home some more T bone, but he goes and gets a chunk of liver.

He's the "Forgotten Man" all right. The only person who hasn't forgotten him is the sheriff. Somehow that sheriff has the best memory of any man in the community and he knows every exhibitor by his first name.

▽

If you want to know who the "Forgotten Man" really is, get outside of the cities and mingle with these independent theatre men in the smaller communities and you will come to know him as you can come to know him in no other way. He will tell you things about this business you never heard of before. He'll tell you that sex, smut, vulgarity and indecency are driving business away from the box offices.

He will tell you that he can't pay more for a picture that he can take in at the box office and continue to act as a collection agent.

He will tell you also that it goes against his grain to play a picture of some producing company whose president gets more money in one week than he gets in 52. You can't make him believe that there is that much difference in labor or gray matter. You can't make him believe but what something is wrong, and there's no use to try it.

It's about time that this guy was *remembered.* It's about time he was given a service that he can sell to his public. They can't give him huckleberry pie one week and then limburger cheese for the next ten and expect him to like it and hold his job. It can't be done.

The exhibitor is the man who stands between the producer and the public. They each take a shot at him and they seldom miss. He has to play what's furnished him without regard to quality and he has but little to say as to price. The chains tie up the product and he has to take what's left, and it's generally skimmed milk, a lot of it is clabbered.

Now, if you exhibitors don't agree with these statements, say so. If you do, keep quiet, for that's what you will do anyway, but we'll bet each and every one of you ten bucks (if we can borrow the money) that you will agree with every word of it. Who wants to take the bet?

▽

"Ex-Lady." Wrong title. Should have been "Just One Man After Another."

▽

"Terror Aboard." The action in this one takes place mostly on a yacht on the studio lot. They shot one, they killed another with a butcher knife, another one with a bludgeon, one was hanged, one poisoned, a shark got another one and they put a woman in the refrigerating room and froze her to death. She was stiffer'n a board. Broncho Billy in his palmiest days didn't have adamthing on this one. Our old friend and favorite, Charlie Ruggles, helped to save it from a complete collapse by getting drunk in the steward's room. Charlie has saved a lot of 'em in his time.

▽

"Today We Live." Gary Cooper and Joan Crawford. This is mostly an airplane story, although the billing was silent on this matter.

The picture is slow and draggy in spots, but has a whizbang finish. A guy called "Claude" and his cockroaches helped to put this one over. If you like thrillers you will like this one, for "Thriller" is its middle name.

▽

If we were to act on a committee to award the prize to the best ad writer in this business, we'd vote first, last and all the time to award it to the gazabo who writes the ads and makes up the layouts for the MGM ads in MOTION PICTURE HERALD. We don't know who he is, we never met him and he probably never heard of us, but he's an ad writer whoever he is. He makes old Leo say a lot of funny things. And now he introduces little Leo, Jr., a frisky little kitten that everybody will like. We hope little Leo, Jr., likes warm milk, and when he gets old enough to roar we hope he will tell the truth just like his Dad (Sometimes).

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

Denes Takes Friars' Grill

The Friars' theatrical and motion picture club in New York has turned over its grill and restaurant to Fred Denes, formerly of The Denes, Long Beach. Denes was known on the stage as "Carrar," the impersonator.

TRAVELERS . . .

PHIL HARRIS, a singer and orchestra leader, will bring his orchestra from Hollywood to New York next week.

HOWARD YOUNG, Fox representative in France, returned to New York.

GUMMO MARX, the fifth Marx Brother, is on the Coast visiting his brothers. He attended the United Artists convention in Chicago.

WALT DISNEY left New York by plane for Hollywood.

JACOB WILK, Warner story editor, left for Europe to look for talent. He will be abroad for six weeks to three months.

COLLEEN MOORE is in New York on a vacation.

WILLIAM FRAWLEY, stage actor, has been signed by Paramount and is on his way to the Coast.

KATHARINE CORNELL sailed from New York for a vacation in Europe.

MONROE GREENTHAL, LEON LEE, HAL HORNE, ED FINNEY and WALT DISNEY returned to New York from that convention.

JEANETTE MACDONALD returned to New York from an extended tour in Europe. She left for Hollywood immediately.

JOSEPH M. SCHENCK and AL LICHTMAN returned to New York from the United Artists Chicago convention.

GEORGE B. ATWOOD, of United Artists, sailed for Europe on his honeymoon.

JANET GAYNOR left Hollywood by motor for New York. She will visit the World's Fair en route.

AL SCHWALBERG, in charge of Warner branch operations, returned to New York after a trip to Dallas.

HERMAN GLUCKMAN is making a tour of Majestic exchanges.

KARL FREUND left New York for Hollywood.

NAT SPINGOLD, ABE MONTAGUE and RUBE JACKTER of Columbia will return to New York from the Coast this week.

IRVING THALBERG leaves New York for Hollywood the end of this week.

LOUIS GASNIER sailed from New York for France.

AMBROSE DOWLING, general manager of the RKO Radio export department, arrived in New York from the Coast, where he has been conferring with MERIAN C. COOPER.

SAM RINZLER is on a vacation at Sharon Springs, N. Y.

TOM TERRIS, director, arrived in New York from Europe.

LAUDY LAWRENCE left for England.

STANLEY BERGERMAN, producer, returned to the Coast to start independent production for Universal release.

SALLY EILERS left New York for the Fox lot at Movietone City.

CATHERINE DALE OWEN, singer, sailed for Europe.

CHARLES C. PETTIJOHN left New York for Washington.

BUDD ROGERS is on a business trip inspecting First Division exchanges in Washington, Buffalo and Albany.

BERT PERKINS returned to New York from a four weeks' trip through the Midwest.

CHARLES WILCHIN, RKO booking agent, is back in New York after a few months in Hollywood.

BEVERLY BARNES, New York stage player, is back in the Metropolis after a six months' visit to Hollywood.

VERA ALLEN is in New York for a vacation.

ROY FURMAN, secretary to SAM KATZ, is in New York from Hollywood.

HARRY H. THOMAS is back in New York from a trip to Washington.

HARRY DELMAR, producer, left New York for the Coast.

JEROME P. SUSSMAN, special representative of Paramount International Corporation, left for Vera Cruz.

The SECRET OF THE BLUE ROOM

LIONEL
ATWILL
★
PAUL
LUKAS
★
GLORIA
STUART
★

EDWARD ARNOLD
ONSLOW STEVENS
WILLIAM JANNEY
RUSSELL HOPTON
ELIZABETH PATTERSON
MURIEL KIRKLAND
JAMES DURKIN
★

Screenplay by William Hurlburt. Produced by Carl Laemmle, Jr. Directed by Kurt Neumann. Presented by Carl Laemmle.

UNIVERSAL'S GREAT

10-STAR MYSTERY DRAMA

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CHILD OF MANHATTAN: John Boles, Nancy Carroll—This I call a good program picture. Played on a double bill and came out alive.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CIRCUS QUEEN MURDER, THE: Adolphe Menjou, Greta Nissen, Donald Cook—A mighty pleasing little program picture, the circus shots are extra good and it brings out the kids and grown ups, pleased and did little better than average business. Running time, 65 minutes. Played July 11.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SPEED DEMON: Joan Marsh, Wm. Collier, Jr.—A very good program picture with plenty of action and a good love story. If your patrons like boat racing, they will eat this up. We played it one day and got by with it and then the audience seemed to be well pleased. Business about average. Running time, 68 minutes. Played July 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp.—Nice little weekend picture about a cop assigned to guard a large oil refinery against competitors who wish to destroy it. Loads of action and suspense. Only average business but pleased everyone. Toomey's Irish mug registers well here and Evalyn Knapp isn't bad either. Running time, 68 minutes.—Played July 7-8.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

WOMAN I STOLE, THE: Jack Holt.—Personally I thought this about the best picture that Columbia has made this year and the best that Jack Holt has made in a long time. But the patrons did not agree with me, as most of those who commented on it said they did not like the picture and it drew less than average business. Running time, 70 minutes. Played July 12-13.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers.—A fine picture. The kind that pleases all the patrons, young and old. Rescue scenes great.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess.—Very good.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

CENTRAL AIRPORT: Richard Barthelmess—A very good picture, but a few scenes could have been eliminated and not hurt the picture. Running time, 75 minutes. Played July 3-4.—Earle Eveland, Opera House, McConnelsville, Ohio. Small town patronage.

ELMER THE GREAT: Joe E. Brown—I read a Herald report of great length on this one not so long ago—but I can't agree that it is a masterpiece of humor by any means, less laughs than any Brown picture I know of. Don't mistake me, it's better to my notion than many previous Brown films, but it's not a load of laughs, but it is a good show if you don't play that funny angle too hard. Running time, 8 reels. Played July 2-3.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—This is a show for old and young. Get behind this one with all the advertising you can pay for, it is by far the best picture this star has made so far, as it pleases all classes, there is many a laugh in this one. Did better than average Sunday and Monday business. Running time, 75 minutes. Played July 9-10.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

20,000 YEARS IN SING SING: Bette Davis, Spencer Tracy—One of the best pictures of the year.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

Fox

BEST OF ENEMIES: Buddy Rogers, Marian Nixon, Frank Morgan—Surprise picture of the season. Played to capacity two nights. Pleased 100%. Good clean picture which created wonderful word of mouth advertising. Everyone praised this highly. This picture holds interest for all; it has comedy, romance, fast moving everything to make up a good entertaining picture, especially for small towns. Good any night in the week. Played July 7-8.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—A program picture that will please the whole family; two youngsters come near stealing the show. Running time, 75 minutes. Played July 14-15.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—A very fine family picture and 100% clean. Will please everyone and especially the kids. But the title is no draw and any showman that can make money on this should win a trip to the World's Fair. Even so this is one you shouldn't pass up. As a matter of fact hardly anything draws during this hot weather, anyway.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—Very satisfactory program picture, but business below normal. Fox pictures do not draw for me this year. Running time, 76 minutes. Played June 30-July 1.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—It's pretty raw along towards the last, but our crowd on our cheap admission night seemed to enjoy it, some of the characters are very hard to understand and the whole cast are from dear old London where they seem to speak English that is not suitable for our American sound equipment. This picture will get by on the night when they do not expect much. Running time, 72 minutes. Played July 14.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ROBBERS' ROOST: George O'Brien—Can rate this only a very average western. Recording is not so good and the English characters never go here. Must admit that I was disappointed in this. Business slightly above average in spite of extreme heat.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ROBBERS' ROOST: George O'Brien — Excellent picture. Good entertainment for any small town, and the type of western that is well worth running no matter how late you play it. Zane Grey's name is sure fire and Fox puts production value into the few they make. Running time, 7 reels. Played July 7-8.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A very good program picture. Entertaining. Lots of action anl laughs. They all were satisfied. One thing about the picture it was clean comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Fair, some laughs and some action, but you could throw a blanket over Fox's boy and girl stories and they would all come out just about the same with a little different cast. Not an original idea in the lot of them that we have run with the single exception of "Bad Girl" and they have followed that pattern ever since. Why do they do it—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STATE FAIR: Janet Gaynor, Will Rogers—This one hardly needs a report, it's all been said before, we gave it a tough spot as July 4th is just a vacant date in this town, everybody goes elsewhere. We did just a fair business on it, but I know of no better picture in the past two years. It's pretty nearly perfect entertainment except for the chap who went haywire on the Movietone lot and stuck in the bedroom scene for some unknown reason, and there's been enough written about that already. Running time 10 reels. Played July 4-6.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex, David Manners, Marjorie Rambeau—My patrons got a great kick out of this one. Business good and pleased all. Running time, 75 minutes. Played July 9-10.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Excellent photography; wonderful acting and direction.—Walter H. E. Potamkin, Cedar Theatre, (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—This is a novelty picture. Very good acting and lots of animals. People seemed to like it. Different from the rest, anyway.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Majestic

VAMPIRE BAT, THE: Lionel Atwill, Fay Wray—Not so good. Just a picture. Played on Saturday program with "Haunted Gold," Warner.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—A combination of "The Sheik" and "Morocco," some of the shots were a little ridiculous, as for instance the miles and miles that Novarro made Myrna walk over sands that only a camel could negotiate and get to their destination. Not much originality there. It was done in "Morocco" only better by Marlene Dietrich. However, Novarro had a chance to use his voice and the picture pleased. But the trek over the sands slowed up the picture when it should have moved.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CLEAR ALL WIRES: Lee Tracy—This is another flop from Metro. If any producer can make a picture worse than this, I would like to see it. "The Nuisance" was terrible but this is still worse. We had many walkouts on this and the entire audience was displeased. Metro has cashed in on Tracy's popularity after "Blessed Event" but this should wash him up. Business bad and so was the story. Running time, 76 minutes. Played July 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—A different type picture that is extra good if you can get them in. Did not please the younger class but had many comments by older people. Will not hurt any theatre to run this picture as it is good. Running time, 85 minutes. Played July 8-9.—W. T. Biggs, Adair Theatre, Adair, Iowa. Town and rural patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans—Here is a great picture from every angle, I believe the best small town picture from MGM this year. The title for small town killed it at box office. There are just two objections to it. The scene in the submarine where some die was entirely too long, and Montgomery getting killed at the end. Durante and Pallette furnish plenty of wise cracks. Played July 13-14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELL BELOW: Walter Huston, Robert Montgomery, Madge Evans, Jimmy Durante—There is no question but what Metro put everything in this picture to make it box office, with Huston stealing the show as usual. But whether it was the war angle that it was built around it only did average business, when it should have done more. The submarine shots are wonderful, it has action and some romance, everything that could be desired in a picture. The public evidently are not going for war stuff at this time, hence only fair business, but not the fault of the picture. It is outstanding as a production.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers, Madge Evans—A good evening's entertainment. Played July 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MEN MUST FIGHT: Lewis Stone, Diana Wynyard, Phillips Holmes—This was a surprise picture. I call it one of the best I ever seen. Story great and acting splendid. Gave good satisfaction to all. Much better than some of their specials.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

NUISANCE, THE: Lee Tracy—A flop. Good picture, however. Lee Tracy no draw here. We need clean domestic comedy. By domestic comedy I mean domestic comedy, not wise guy office and apartment building dirty comedy. Why not be clean for the novelty of it?—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SECRET OF MADAME BLANCHE, THE: Irene

WHO IS THIS NEW STAR THAT IS TAKING THE SCREEN BY STORM?

His name is Jan Kiepura.

Pronounced Kee--poo--rah!

Pronounced the youth with the voice of gold.

Pronounced the newest, nicest personality.

Pronounced the darling of the gods!

UNIVERSAL, DELIGHTED WITH KIEPURA'S GLORIOUS SUCCESS IN "BE MINE TONIGHT," HAS SIGNED HIM UP FOR EVEN GREATER BOX-OFFICE HITS. HE WILL BE ONE OF YOUR BEST BETS IN THE SEASON OF 1933-1934. Remember: "Kee--poo--rah!"

Dunne, Phillips Holmes—Good picture. Irene Dunne is fine. Ran this family night during the hottest weather on record and the attendance was not what the picture merits. Those who came liked it. Running time, 78 minutes. Played July 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne—A flop. The producers think men mean nothing to the theatre. They are its most important customers. They buy the tickets. Check them up. You'll be surprised.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne—Fair program.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—This picture managed to scratch by without putting anybody in jail. Not good for all theatres because of the theme and novelty recording which is a bad thing instead of something good. — R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper —This is a mighty good picture. Both stars fine, story entertaining. But did not draw the business we expect on Sunday specials. But all that did see it were satisfied. Played July 2-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper —War, war, don't they ever get tired of it?—Walter H. E. Potamkin, Cedar Theatre, (Leasy Amusement Co.), Philadelphia, Pa. General patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—A fair comedy but I had it too late as Iowa voted for the amendment on June 20th, the interest had gone. Running time, 70 minutes. Played June 24-25.—W. T. Biggs, Adair Theatre, Adair, Iowa. Town and rural patronage.

Monogram

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—If this is to be the return of Casey Jones, he had better not return. Story bad, recording bad and acting only fair. If you have not played this one, then don't. We had a train on wheels to ballyhoo this and the train was just about to fall to pieces. Business terrible. Running time, 68 minutes. Played July 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier—The kid steals the show, songs.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—An excellent picture run to excellent business with excellent audience reaction. By golly, they are not all dead or nuts in Hollywood when pictures like this emerge. March is steadily building draw perhaps because he is clean and in clean roles invariably.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

EAGLE AND THE HAWK, THE: Frederic March, Cary Grant, Jack Oakie—Wonderful acting by March and Grant. Oakie good as usual, supplying comedy relief. No romance. A he-man picture. Very depressing throughout. Am just wondering if it costs so much more to produce good pleasant pictures, that make patrons leave feeling like they had been entertained, than this kind. Played July 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GUILTY AS HELL: Victor McLaglen, Edmund Lowe—This was a return date on account of playing last winter during extreme cold. This time it was too hot and did almost record low business. Very good show, nevertheless.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

I LOVE THAT MAN: Nancy Carroll, Edmund Lowe—Fair picture. Nancy Carroll poor draw. Edmund Lowe handles his part well. Sad ending, which always hurts. Running time, 74 minutes. Played July 2-4.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce—An excellent picture to good business. Feature the "girls in cellophane" even over the big stars. I billed them, "What you knew all the time would come is here—THE GIRLS IN CELLOPHANE—they were inevitable and believe me, they are an eyeful." "Girls will see Peggy Hopkins Joyce to learn her technique, boys to see if she makes them dizzy."—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

JENNIE GERHARDT: Sylvia Sidney—Very much on the order of "Back Street." Strictly a woman's picture; very sad with no comedy relief. Very slow moving. If your patrons like Sylvia Sidney and a sad picture it will go over as the story is interesting. Business fair. Played July 9-12.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

NIGHT OF JUNE 13: Clive Brook—I opened a two-day run with this on June 13 and possibly for that reason had considerably better than average midweek business. Most reports complain on the poor draw of this. This and "70,000 Witnesses" have pleased the most of any of Paramount's this year. This is positively one of the very best program pictures for this year, or any year, for that matter. Play it by all means!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

NIGHT OF JUNE 13: Charles Ruggles, Lila Lee, Clive Brook, Frances Dee—Good mystery picture for small towns. Play up the back fence gossip angle. Plot well handled and, thank God, not too bloody. Work of Adrianne Allen, as Brooks' insane wife, is exceptionally good. Running time, 72 minutes. Played July 5-6.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—As we haven't had a Metro contract for years, Gable meant nothing at all here. Business was very bad on this and picture wasn't any great hit either, although I suppose it got by, as I didn't hear any pronounced squawks.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

PICK UP: Sylvia Sidney, George Raft—Good.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

SHE DONE HIM WRONG: Mae West—Ned Nedigo of Garber, Okla. (July 8, The Herald), used the same gag I did to get them in on this, or should I say I used the same gag that Ned used? Result? Best gross in over 12 months and no percentage to split so we are going to stay in the show business another month—at least. Picture pleased most everyone, although some expected it would be as hot as we advertised it. This came along when I had moaned for months that nothing was box office any more. Running time, 66 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SHE DONE HIM WRONG: Mae West—You'll like it, so will your patrons. This picture two years ago would have stood them up. Picture O. K. but conditions not so good. A story of the balmy days of 1890—I missed those days, for I was only about a year old, but they had their fun. "Come Up and See Me Anytime, You Can Be Had" and the finish brought the house down. I still say you'll like it and book it. Running time, 65 minutes. Played July 17-18.—W. T. Biggs, Adair Theatre, Adair, Iowa. Town and rural patronage.

SIGN OF THE CROSS: Frederic March, Claudette Colbert—A heavy dramatic picture that was enjoyed by my patrons. You will get many new showgoers on this picture. Running time, 118 minutes. Played July 1-2.—W. T. Biggs, Adair Theatre, Adair, Iowa. Town and rural patronage.

SUPERNATURAL: Carole Lombard—Poorest picture put out by Paramount this season. Public fed up on pictures of this type. Business poor. Running time, 63 minutes. Played July 5-6.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—A Zane Grey western that drew extra business and pleased. Played with Bing Crosby comedy, making a nice program. Running time, 61 minutes. Played July 7-8.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

RKO

BIRD OF PARADISE: Dolores del Rio, Joel McCrea—Here's another old one to be sure, but it's a small town draw apparently. Any picture's good if you haven't seen it; not saying this is a good picture, I don't think it is, but the folks came to see it and they were satisfied. We were closed so much of last year that there have been several old pictures just like this one that have gone over well and have been worth picking up. Running time, 9 reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

COME ON DANGER: Tom Keene, Julie Haydon —A fair picture. Will satisfy western fans. Miss Haydon is an excellent horsewoman, splendid voice. She is the Ann Harding type, and we should like to see her in a feature picture. Played July 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—One of the poorest from this comedy team. This picture might finish them from a comeback. Musical parts very ordinary and cheap.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

GREAT JASPER, THE: Richard Dix—Lowest Sunday receipts for nearly two years on this. Folks must have had the lowdown on this ahead of time. Wouldn't rate it quite as bad as some exhibitors have but it is extremely mediocre entertainment. About 3.2% clean.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

KING KONG: Fay Wray, Bruce Cabot—This is one of the biggest flops we have had in quite a few months, both for business and picture. According to the previous writeups, we thought this would be a swell picture. No story of interest and the photography was terrible. We paid about twice as much for this one as it is worth and if you have not bought it, then you are a wise exhibitor. Running time, 100 minutes. Played July 13-14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY DEVILS: Bill Boyd—Good stunt picture full of thrills. Good Saturday picture. Running time, 64 minutes. Played July 7-8.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles —A good picture to good business. Would have been a still better picture to still better business if they had left out the "rhymed conversation." The baby that thought of that first should make cream puffs for a living. Nifty offering, though, in spite of that. Harris is a draw on the west coast.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MONKEY'S PAW, THE: Ivan Simpson, Louise Carter—The acting was very good, the story just wasn't there. Nothing to it. And the crowd said so. Run on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RENEGADES OF THE WEST: Tom Keene—Best Keene to date and Roscoe Ates helps to put it over in fine shape. There is a heap of comedy in this and that's what we want in large doses. Better western than most of the Zane Greys. Business off on account of the heat.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SAILOR BE GOOD: Jack Oakie—RKO didn't make this and it shows it. Why they took it over we don't know. But it was independently made, poor sound, just a picture that will give your machines something to run some night without hurting anybody but certainly doing no good with all the pictures on the market. Running time, 7 reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SCARLET RIVER: Tom Keene—Keene came to the front in this one. A clever western with plenty of comedy. Roscoe Ates almost stole the picture. Running time, 57 minutes. Played July 12.—J. E. Weber, Princess Theatre, Celsea, Mich. Town and country patronage.

TOPAZE: John Barrymore—The star is great, no question about that, and he worked hard to make a picture out of this story. Possibly he did and it was over our heads. But we starved on the picture and the first night they looked funny at me when they went out. And the second night the neighbors just did not come, and that's that for "Topaze." Played July 8.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

United Artists

MR. ROBINSON CRUSOE: Run over the Fourth of July in a family trade house to very satisfactory business. They liked the picture.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

Universal

BIG CAGE, THE: Clyde Beatty, Anita Page—Personally was afraid to run this one, and was very much surprised to find that it did better than most everything that we have shown for some time. And it pleased the better class of patrons, and all the others. Played July 8-9.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

DESTINATION UNKNOWN: Pat O'Brien, Ralph Bellamy—Just a fair program picture, not good and not bad. Running time, 67 minutes. Played July 14-15.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Frank Morgan—Very, very good. I can only agree with all reports in the Herald. Director Whale and Photographer Freund did a splendid job with a good story and excellent cast to make a thoroughly enjoyable, intensely interesting picture well worth while. Running time, 7 reels. Played July 16-18.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—This is a 100% picture in every respect. Poor business but no fault of picture. Running time, 67 minutes. Played July 4-5.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

PRIVATE JONES: Lee Tracy—Personally thought this a knockout but had lots of kicks on the very sudden, uncalled for ending. To chop off this great little show as was done is a shame. The war scenes must have cost so much that there wasn't any money left to produce the last reel. In spite of the poor wind-up I consider this the best show I have had from Universal this season. Perfect for a Legion tie-up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

RUSTLERS' ROUNDUP: Tom Mix—A very good action picture. Tom is there with the goods and he certainly pleases the fans on westerns. Saturday they eat them up. Played July 8.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—We played it mighty late. Yes, we were disappointed in the picture personally as we had heard so much about it—but in midweek it outdrew such a really good picture as "Working Man" in two days as against our three-day showing of the Arliss film. I'm not surprised, as it is a natural draw, but it just goes to show a little bit more strongly that all the superlatives of the production and advertising forces in Hollywood don't amount to much with the folks who pay. Running time, 8 reels. Played July 12-13.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim

Summerville, Zasu Pitts—Used this against a tent show that plays here every year to big business, so cannot say what it would have drawn under normal conditions. In spite of this severe competition, it did draw average business. Some exhibitors rated this the best comedy for a long time. Can't see it that way at all. When a show goes over big here patrons stop and comment. No comments on this. Consider only fair comedy.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner

BLESSED EVENT: Lee Tracy—Excellent. Awfully old, but wouldn't anyone rather run a **good** picture that's old than a **new** one that is not good? Tracy is a good draw with us. His work is great and while the story is rather racy and there are plenty "fast ones." "Blessed Event" is our idea of real entertainment. Audience reaction very favorable. Running time, 85 minutes. Played July 9-10-11.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

HARD TO HANDLE: James Cagney—Plenty of action in this picture and lots of comedy. Gave good satisfaction. Played July 11-12.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HAUNTED GOLD: John Wayne—A very good action picture. Played on Saturday program with "Vampire Bat," Majestic, that was not so good. Just a picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

KEYHOLE, THE: Kay Francis, George Brent—A good show that seemed to please. Weather too hot for the usual attendance. Kay Francis gives her usual fine performance, with the able assistance of George Brent, while Glenda Farrell and Allen Jenkins furnish the laughs. Running time, 69 minutes. Played July 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KEYHOLE, THE: Kay Francis, George Brent—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—A very good program picture. Star and cast all good. Gave satisfaction. Played July 6-7.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WORKING MAN, THE: George Arliss—We of the Theatre thought this the best of the three similar type Arliss pictures. A nearly perfect bit of entertainment, yet try and get them in. An absolute box office flop, and how can you get around it? Those who would come were unanimous in their enjoyment and praise. One of those pictures the exhibitor would like to have a houseful for, but it apparently can't be done. Running time, 7 reels. Played July 9-11.—Henry Reeve, Mission Theatre, Menard, Texas.

World Wide

DYNAMITE RANCH: Ken Maynard—As good as the average western. Barely grossed film rental in two days. Played July 12-13.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Short Features

Columbia

CURSE OF A BROKEN HEART: Take an aspirin after this.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

FIFTY MILLION DOLLARS CAN'T BE WRONG: Smith and Dale—Just another Sunrise comedy. Not quite as bad as the rest of the series but still bad. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SAFE IN JAIL: Sunrise Comedy—Like all the rest—punk.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

Educational

ONE MORE CHANCE: Bing Crosby—Couldn't give this one much. Print in terrible condition.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TORCHY ROLLS HIS OWN: Ray Cooke—Just a fair comedy. This comedian has made better.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

VEST WITH A TALE, THE: Tom Howard—Just a wrinkle.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Madison

SCHMELING-BAER FIGHT: A good drawing subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM

ARABIAN TIGHTS: Charley Chase—A mighty good funny comedy. Better than the average nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd—Just another comedy. Only fair entertainment and very few laughs. Pitts and Todd about washed up, especially with the poor comedies they have been making. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BIRTHDAY BLUES: Our Gang—The best Our Gang for some time. Pleased the old as well as the kiddies. They bake a prize cake and it has some prizes from old shoes to soap. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Town and rural patronage.

CHALK UP: Willie Hoppe, World's Champion Billiard Player—Good and entertaining for all classes. Also ladies. Hoppe makes some wonderful shots.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GIRL GRIEF: Charley Chase—Chase is not so good any more. Where are his banjo and voice? "High C's" was a knockout, but his later comedies are not so good. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural and town patronage.

MUSIC BOX: Laurel and Hardy—Three reels of Stan and Oliver delivering and installing an electric piano, up and down the same flight of steps they delivered that washing machine four years ago. Same old hokum, same old gags, same old audience reaction—they loved it. Running time, 28 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

NATURE IN THE WRONG: Charlie Chase—A good comedy. Should please any audience.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OVER THE COUNTER: In color. Excellent.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

SCRAM: Laurel and Hardy—A very satisfactory comedy, judging from the laughs of the patrons. Laurel and Hardy are quite popular here (with everyone but the proprietor).—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHISPERING BILL: Oddity featuring Chic Sale and very poor entertainment. We paid for this and after screening it the first time, decided not to show it again. This may be great in the large cities, but in the small town it is just another flop. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BLUE OF THE NIGHT: Bing Crosby—We advertised this as a special added attraction and our business was better than average. The subject is very good. Bing sings several numbers. Running time, 20 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FATAL GLASS OF BEER: W. C. Fields—This is supposed to be a great comedy but did not prove so for me. W. C. Fields is not funny to me, perhaps I do not know good comedy. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural and town patronage.

HOLLYWOOD ON PARADE: No. 12—Cliff Edwards, master of ceremonies. About on a par with others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

REACHING FOR THE MOON: Screen Song—A very good Screen Song featuring Arthur Tracy. Tracy sings and it is very good. This kind of entertainment is well liked in our town and personally, I think they are just as good as any one-reelers on the market. Let us have more like these. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SING, BING, SING: Bing Crosby—This is one of the best two-reelers we have played this season. Bing Crosby sings three songs and our entire audience enjoyed it. We always draw extra business with shorts like this and I wish there were more of this type. By all means play this one. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SINGING BOXER, THE: Donald Novis—Not much of a comedy but darn good singing by Novis. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural and town patronage.

SONG SHOPPING: Ethel Merman—Better than average. Cartoon part clever.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHEN IT'S SLEEPY TIME DOWN SOUTH: Boswell Sisters—Screen Song which is good, but the print I received was terrible and the sound was poor, about twenty splices of black film, you could not follow the words in song. Running time, 8 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural and town patronage.

RKO

CENTURY OF PROGRESS: We advertised this heavily and did better than normal business. It seemed to please and satisfy. It's fast, passing from one thing to another except three things. They put in too much footage on a dance, a German beer garden, and these items could have been taken from former newsreels. Have had similar scenes before. Had these been eliminated and devoted to the fair it would have been better. However, we had no complaints and several said it was good. If properly advertised should make you some extra money. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GAY NIGHTIES, THE: Clark and McCullough—The best Clark and McCullough have made this year. Running time, 21 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MICKEY'S BIG BROADCAST: Mickey McGuire—One of the best two-reel comedies I have had this year. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SHE OUTDONE HIM: Dorothy Granger—If you played "She Done Him Wrong," featuring Mae West, be sure and get this. This Dorothy Granger is Miss West's double, and the comedy is a takeoff on "She Done Him Wrong."—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHE OUTDONE HIM: Headliner Series—A poor comedy for children to see. Running time, 20 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

Universal

McNAMEE NEWS: Always good. That McNamee personality makes the difference.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

ROCKABYE COWBOY: James Gleason—This seemed to please very well.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

VOICE OF THE VATICAN: Special—Ordinary newsreel stuff at a fancy price. Very disappointing. Not even our local Mexican Catholic trade was interested enough to come after extra work to get to them. High spot (Pope Pius talkie debut) had appeared in identical form in Metro news months ago. What do they mean, exclusive? Running time, one reel.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

Warner Vitaphone

BUZZIN' AROUND: Fatty Arbuckle—One of the best comedies we have seen in the past year. If the other Arbuckle comedies are as good as this one, we will be glad to get them. Al St. John is very good also. Plenty of laughs and everybody enjoyed it. Vitaphone, let us have more like this. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

C'EST PARIS: Broadway Brevity—Another Broadway Brevity in color. Pretty girls, good music, nice dance routines and clever specialties.—Nuff sed. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

MUNICIPAL BAND WAGON: Melody Master Series—Not good as some of the others, but O. K. Running time, 10 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PASSING THE BUCK: Broadway Brevity with Alexander Grey—Novel handling of routine. Two ten-dollar bills swap stories of their experiences. Good music. Good dancing and instrumental specialties grand fun. Rates special billing. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

RAMBLING ROUND RADIO ROW: No. 5—A fair Radio Row that some liked and some did not. Radio Rows are not very popular here. Nothing but comedy goes over.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SPORT THRILLS: No. 4—Fair entertainment. We understand that Vitaphone has discontinued this series and we don't blame them. If this is the best they can do, they should be discontinued. I pity the exhibitors that have to play these shorts. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WONDER SPOTS OF THE WORLD: E. M. Newman World Adventure Series—This is one of the worst one-reelers we have had in our theatre this season. The entire series offer only fair entertainment and I personally think Vitaphone would benefit by discontinuing this series. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

YOU'RE KILLING ME: Pepper Pot Series—Another Pepper Pot headache. Too bad they didn't kill the director and the actors before they made this one. Running time, too long.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Warners Show "Voltaire"

George Arliss' "Voltaire" was screened by Warners Wednesday night for the first time, aboard the S.S. Ile de France, in New York. A dinner preceded the showing. Invitations had been extended to former governor Al Smith, Mayor O'Brien, Mr. and Mrs. Irving Thalberg, other notables and trade and newspaper representatives.

ON BROADWAY

Week of July 22

CRITERION
Making a Champion..... Paramount
Paramount Pictorial—No. 1. Paramount

GAIETY
Desert Patrol..... Fox
Following the Horses..... Fox

HOLLYWOOD
Parades of Yesterday..... Vitaphone
Ted Husing's Sport Thrills.. Vitaphone
Wake Up the Gypsy in Me. Vitaphone

MAYFAIR
Hook and Ladder Hokum.. RKO Radio
Lost in Limehouse..... RKO Radio
Oriental Fantasy..... Master Arts

PARAMOUNT
Captain Henry's Show Boat. Paramount
Meet the Champ..... Paramount

RIALTO
Captain Henry's Show Boat. Paramount
Hollywood on Parade..... Paramount
Old Man of the Mountain.. Paramount
The World's Greatest Thrill. Paramount

RIVOLI
Be Like Me..... Paramount
Paris on Parade..... Fox

RKO MUSIC HALL
Gleason's New Deal..... Universal
Strange As It Seems..... Universal

ROXY
Phantom Sea ..... Beverly Hills
Vest With a Tale..... Fox-Educational

STRAND
How've You Bean?..... Vitaphone
Double Crossing of Columbus. Vitaphone
Ted Husing's Sport Thrills—
No. 4..... Vitaphone

Consolidated Industries Nets $197,177 in Quarter

Consolidated Film Industries' quarterly statement, issued last week, shows a net profit of $197,177 after depreciation, federal taxes, etc., for the quarter ended June 30. This is equivalent to 49 cents a share on 400,000 of preferred shares. It compares with $265,400 for the quarter in 1932, equal at that time after preferred dividend requirements to 12 cents a share on the 524,973 no-par shares of common stock in the preceding quarter, and $192,457, or 48 cents a share on the preferred.

For the six months ended June 30, 1933, a net profit of $462,577 was reported after all charges and taxes. After preferred dividend requirements this is equal to 12 cents a share on the common, compared with $486,609, or 16 cents a share on the common for the first half of 1932.

Atlas Studio Faces Closing This Week

The Bureau of Combustibles in New York City this week moved to close up the Atlas Sound Recording studio in Long Island City on the ground that alterations have not been made to remove seventeen of an original twenty-seven violations noted on the premises last November.

Universal Elects Zinn

John F. Zinn has been elected assistant secretary of Universal. He formerly was business manager of the studio.

Grosses Higher by 12 to 20 Per Cent, Says Jack Cohn

The motion picture as one of the greatest economic barometers is proving that the long awaited turning of the corner is an accomplished fact, according to Jack Cohn of Columbia Pictures. He notes a general increase in gross receipts ranging between 12 and 20 per cent across the country as a whole, in the face of the fact that midsummer is a natural "low" period.

Calls Increase Heartening

"This month, ordinarily among the poorest of the year, has shown a heartening increase of receipts almost everywhere," says Mr. Cohn. "The big key cities that ordinarily suffer most at this season of the year, due to the universal tendency to desert town over week-ends, involving a sacrifice of Saturday and Sunday business, are reporting the biggest midsummer grosses in two years. I do not speak of Columbia's business alone. A general improvement is manifest almost everywhere from coast to coast, bringing new hope and enthusiasm to a field that has been hard hit.

"As the creator of popular entertainment for the masses, the motion picture industry is among the last phases of big business to feel the sting of depression and among the first to experience recovery. Throughout a period of depression growing more and more acute there is a very natural tendency on the part of the public to say, as financial conditions grow tighter and tighter, "Let's go to the movies and cheer up." This carried the industry along after curtailment in expenditures hit heavily in industries commonly regarded as more essential and of greater stability.

"The same psychology prompts the fellow who has just gone to work to forget his troubles and his accumulated debts through seeking inexpensive entertainment for his family and for himself.

Public Beginning to Spend

"The new situation with its increased box-office returns, following a long period of uniformly poor business, may be explained in a word. The public is beginning to earn money and the public is putting it into circulation through commencing to spend. What now is apparent in the motion picture industry is certain to be felt in other directions. Most assuredly the money that dribbles through the box-office windows rapidly goes into circulation in many channels, ranging from rents and salaries to printing and—for that matter, as far-fetched as it may seem to the uninitiated—to the producer of the cotton and the silver forming the base of all films. It would be difficult to think of an industry that fails to contribute something to picture producing and to share to some extent in the money paid for admissions to view the films shown throughout the country. It is not this phase of the subject that interests me at the moment, however, but the substantial evidence that this country is definitely on the upgrade."

Motion Picture Club In Finance Campaign

The Motion Picture Club, through its president, Lee A. Ochs, is undertaking a financing campaign which concerns primarily the maintenance of the restaurant. Mr. Ochs is asking members to agree to lunch regularly at the club.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 87—Italian airmen arrive in Chicago—Post and Lithuanians hop from New York—Farley says repeal is sure—Easterners get taste of West at Big Timber, Mont.—United States declares war on kidnappers—Germany promotes mass marriage.

FOX MOVIETONE NEWS—No. 88—Italian air armada thrills New York—Nippon turf fans have own derby—Yacht sport of elite reaches climax on Long Island Sound, N. Y.—Germany rises to Hitler's call—Mussolini reviews his sea power—Town joins in bullfight in Spain—Coulee Dam started on Columbia river.

HEARST METROTONE NEWS—No. 286—Mussolini reviews his Navy—Kid mermaids train at Jones Beach, N. Y.—Kangaroos race in New South Wales—Interesting folks in public eye—John Roosevelt takes to polo at Whitefield, N. H.—Entire Spanish town tries bull-fighting—Balbo's fliers thrill New York.

HEARST METROTONE NEWS—No. 287—President Roosevelt, over radio, asks nation to back recovery plan—Mollison and wife, Amy Johnson, fly Atlantic but flight ends in crash—Girl swimming stars set new records at Jones Beach—Liner is wrecked on Gibraltar Rocks—Vast crowd hails Balbo's eagles—Kid cowboys hold their rodeo—Wiley Post circles globe in seven days.

PARAMOUNT NEWS—No. 101—Mussolini reviews his fleet—Woman at Glen Ridge, N. J., in battle against town zoning ordinance—Gliders perform at Elmira, N. Y.—Lincoln Ellsworth leaves on Antarctic trip—United States keeps British Open Golf cup—New York hails Balbo.

PARAMOUNT NEWS—No. 102—Heroes of the air lanes: Wiley Post breaks four records in world flight; Capt. James Mollison and Amy Johnson crash at Bridgeport after flight from England—President LeBrun of France reviews troops on anniversary of capture of the Bastille—Flashes from everywhere—Balbo fliers get real welcome.

PATHE NEWS—No. 102—Post makes record flight to Berlin—Moley returns to New York—Vines defeated in British tennis singles—Roosevelt's recovery plan to give jobs to million—Summer skiing at Rochester, Mich.—Olsen and Johnson visit World's Fair—America acclaims Italian armada—Labor president backs plan to pan gold.

PATHE NEWS—No. 103—Italian air armada stirs New York—"Jake the Barber" tells of kidnapping in Chicago—Well goes on rampage at Lake Charles, La.—Lindy and Anne head for Greenland—President's son tries polo at Whitefield, N. H.—Noted explorer leaves for Antarctic—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 164—Helen Wills retains tennis title in England—Experts study rare plants at Tucson, Ariz.—Girl crew shows varsity form at Long Beach, Cal.—Duce sees naval war games in Italy—Woman acrobat defies death at Atlantic City—Hold glider contest at Elmira, N. Y.—House defaced to spite city at Glen Ridge, N. J.—Blaze menaces Chicago stockyards—New York greets Balbo.

UNIVERSAL NEWSREEL—No. 165—Roosevelt urges fair wages—Millions greet Balbo—President's son remarries—Closeups of Jack Dempsey and his bride, Hannah Williams—Mollisons crash at Bridgeport after flight from England—Mermaids lower swim records—Wiley Post ends world flight.

Officers Complete Testimony In Publix Receivership

With the taking of final testimony from M. A. Gowthorpe, treasurer of Publix Enterprises, Friday, the examination of officers of the company was completed. Testimony was taken by counsel for Irving Trust Company, trustees in bankruptcy for the Paramount Publix subsidiary.

A creditors' meeting to approve pending transactions of Publix Enterprises' trustees was set for August 4.

Hall Made Vice-President Of Bell and Howell

Fred M. Hall, for five years with Bell and Howell, Chicago, motion picture equipment manufacturers, has been named vice-president in charge of the eastern offices with headquarters in New York City.

Mr. Hall has been with the company five years, first as traveling sales representative and then as manager of the New York offices.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LET'S HAVE A PARTY

A few weeks ago, Bill Brown, skipper of the Marboro Theatre, Brooklyn, and one of the Club's most active members, urged us, on behalf of many other local Round Tablers, to stage a Round Table "get together" so that managers in this vicinity and the nearby territory could meet, become acquainted, and pass a few hours over food and drink, song and conversation.

Swell idea, indeed, and we got right on the job. With the result that the date and spot were arranged, and a letter with all the dope shot out to every manager within reaching distance, requesting reservations. The returns have been gratifying, far exceeding our early expectations. From this end, it looks like a "click".

On page 63 of this issue you will find an announcement with all the necessary info. The shindig will start at midnight so as not to interfere with the day's work, also making it possible for managers in Long Island, Westchester, nearby New Jersey and Connecticut points to join in the festivities which will continue until—(?) A snappy program of entertainment is being worked on, with speeches held down to a minimum. It will be more of a "go as you please" party with all the necessary fixin's.

We hope this will be the first of a host of similar gatherings all over the country, where managers can put aside, for a few hours, the cares of duty. It should be an event to be fondly remembered, and to do their part in making it so, managers who expect to attend should send in their reservations now.

▽ ▽ ▽

MORE ABOUT "SWAPPING"

Going further into the temporary "swapping managers" idea which was commented upon editorially in the July 15 issue, we find the plan has aroused some enthusiasm. Bill White, New York City Skouras divisional manager, is responsible for the idea and has tried it out in his eleven houses with results, he states, that were far above his expectations.

The move was intended to frustrate any unconscious summer let-down by giving the manager a change of scene for a period of two weeks, and an opportunity to regard and constructively criticize during that time the operation of another theatre in his division different in policy from his own. Managers who were contacted personally on return to their theatres after the temporary transfer period agreed that the plan possessed merit, and in many cases stated that they derived physical and mental benefits from this move.

Such manager help is to be commended providing it is kept within definite bounds. However, its best returns will accrue from the larger spots where the temporary transfers can be made from one section to another without disarrangement of the manager's household. But any expansion of the plan resulting in sudden transfers from one territory to another should obviously be frowned upon.

▽ ▽ ▽

IS THE BATTLE ON?

As shown in July 15 issue of Motion Picture Herald, pages 9 and 10 to be exact, newspaper film editors again are lamenting the shortcomings of home office and theatre publicity stories. An itemizing of these alleged inadequacies results in an interesting list of "do's" and "don'ts" that might apply to situations in smaller cities as well.

Criticisms from other newspaper film editors will no doubt find their way into print in the Herald columns, as will, we trust, an answering fire from the home office batteries touched off by such able marksmen as Charlie Einfeld, Bob Sisk, Bob Gillham and other defenders.

At least, so we hope, and lick our chops in anticipation of a real "ding dong" free-for-all, the results of which should aid in synchronizing the aims of the maligned publicity purveyor and his critics in the field.

▽ ▽ ▽

OFF THE RECORD STUFF

To the Managers of Those Broadway Theatres—And to Others Whom the "Shoe Fits"

Of a recent Saturday night with some friends, we strolled along upper Broadway. Well, hardly "strolled," as the weather was a bit autumnlike and not conducive to casual pedestrianism. Passing three well-known neighborhood houses, each flaunted in sizable marquee banners and lobby posters that the theatre was "comfortably cool."

We were silently debating the wisdom of selling coolness on a chilly night, when one of the group suggested a movie. Which suggestion was vetoed promptly by the others for the given reason it was cold enough outdoors without seeking the further coolness inside that the advertising so conspicuously promised.

And so we wondered how many others might have reasoned likewise and how many admissions were thus denied the box offices. Perhaps a few, perhaps many. Nevertheless, it should pay managers everywhere to keep open a weather eye and soft pedal the "cool" copy when the mercury dives.

A. Mike Vogel

ROUND TABLE CONTEST FOR WORLD'S FAIR PRIZES CLOSES JULY 31

Three Big Days Left To Send in Those July Exploitation Campaigns for the All-Expense Awards to Chicago; Entries Get Bigger and Better as Managers Speed Down Home Stretch To Finish

by A-MIKE VOGEL

A manager writes stating he is playing a picture July 31, Aug. 1 and 2, and wants to know if he is eligible to enter a campaign on this picture by sending his stuff in, of necessity, after July 31, as it will be impossible for him to get completed tear sheets and photos together before the last day of the month.

Yes, by all means he is eligible, as is every other manager who finds himself in a similar position. If you are playing a date that runs through the last day of July, or into the first few days of August, campaign on that picture qualifies for prize consideration even if it comes in after July 31.

However, be sure to make mention of that when you send in your campaign and mark down the exact dates. But be sure to forward your entry just as soon as you gather all your stuff, for we hope to announce winners in the Aug. 12 issue and we have a "deadline" to meet. So please do not hold us up.

At this writing, the campaigns are coming in a healthy stream, and we receive, by every mail, assurances from managers who have not yet reported that they will be with us at the finish. We are pleased to note the number of excellent campaigns from the smaller towns and cities. Managers of these lesser operations are putting over some fine examples of showmanship which we assure you will not go unnoticed by the judges.

And the winners, from small or large city, can relax in the splendor of the "Fair" feeling that they have been in the race of a lifetime. Incidentally, the fame of the World's Fair is spreading every day. Visitors return with fabulous stories of its wonders and daily attendance is increasing from all corners of the globe. So with the Exposition and the other recreations we are arranging, those fortunate enough to receive the awards can look forward to a notable week.

Let's talk about some of the stunts put over by Edith M. Fordyce, who is the fair skipper of the Princess Theatre, Selma (La.) and sends us a cleanup campaign on United Artists' "Kid From Spain." Selma's population is reported at 800, and as the town does not have a newepspar, Mrs. Fordyce deserves a bow for her fine work, as she reports the biggest gross of the past two years.

The "this is no bull" cow street gag (see column two, next page) went over like a house afire. It was a press book suggestion and brought gales of laughter from the onlookers, many commenting favorably upon it. A personal letter to the mailing list, and a larger than ordinary billing campaign also helped.

Mrs. Fordyce reports a nice marquee valance which she made up herself from eight yards of flaming red calico and white lettering, showing

More Comment—

Harry Arthur
Fox New England Theatres
New Haven, Conn.

"Very glad to advise the managers with reference to the World's Fair Contest. Stimulation of this sort is an aid helpful at any time, especially at this time of the year. Best of luck."

S. J. Hankin, Div. Mgr.
Warner Bros., Wisconsin

"Am asking managers to submit campaigns in your World's Fair competition and hope to have a good representation from this division. Your thought is a very happy one and no doubt you will receive the cooperation of managers everywhere."

S. Sidney Holland
Warner Theatre, Elkhart, Ind.

"What do you mean — would I mind a little jaunt to Chi. If I don't make one of those seven trips, it's a fake. Keep rooting for me, and I'll be there or throw a shoe trying. My very best wishes."

Ed Hart
Oxford, Plainfield, N. J.

"Now working on campaign which will interest, and hope enthuse you. Opening July 21, and will send it along as soon as finished. Doing my best to make this biggest yet, as I can sure go for that Fair. Best of luck, and regards."

CHICAGO'S CALLING; YOU STILL HAVE TIME TO GET IN THE MONEY

what can be done when the advertising budget is limited. And far from being bored with your report, Mrs. Fordyce, we enjoyed reading it and hope to hear more from you soon. Thanks.

Those wide awake Californians are also being heard from, and Joe O'Connor, district manager of the Monterey (Cal.) Theatre Company, and supervisor of the Golden Gate, Monterey, sends in some nice work on MGM's "Reunion in Vienna."

In advance, Joe fixed up a spiffy modern art lobby shadow box, nine feet high and six feet wide, done in silver metallics and red and black enamel. Two girls in costume stood on either side of the display handing out personal endorsement cards, and in addition, O'Connor sold the picture from the stage.

The rest of the lobby flash is strictly very high grade, the high spot being a wall poster that ran almost the length of the lobby and covered the sidewalk frames. (Photo center column.) It was done in silver and gold metallics on black oilcloth with a china red border around the entire frame, and when spotlighted, the effect was startling. Swell stuff, Joe, and equal to anything we've heard of lately.

The ace de luxers are also stepping fast, as witness the work of Joseph Feldman, managing director of the Earle Theatre, Philadelphia (Pa.), who whammed over a honey on "The Nuisance." What we especially liked was an ingeniously constructed waterfall, with real running water, built over the entrance to the lobby, with colored credit slides thrown on the water (picture center column).

Thousands of imitation telegrams in envelopes addressed to insurance agents and lawyers were delivered by regular messenger boys; 25,000 special heralds on the style of a police bulletin with picture of Tracy and a heading, "Suckers Beware," were stuck on telephone poles and on vacant store windows. These were the "acers" of the bull's eye barrage that we expect from Joseph as is typical of those Bill Goldman Philly hustlers. That, of course, includes Art Cohn, publicity shooter for the Earle, who put a mighty shoulder to the wheel.

We have been expecting to hear from Pete Egan, at the Palace, Calgary, Canada, and just before we were going to press some swell stuff from Pete came in on "Diplomaniacs" and "King Kong," the standout of which was the unique front.

It tied in with the big Canadian Stampede Week, and to make the cow hands feel at home, Pete fixed his front with hitching posts, troughs with free water and hay for the horses. The idea went over with a bang, and you will see a cut of it in next week's issue.

Pete pulled a sweet one on "King Kong" by having a character dressed as Kong pulling a small car in the Stampede parade, which drew over 100,000 spectators. And he clicked again by arranging to have his chief, F. N. Nathanson, inducted into one of the Indian tributes, "F. N." going through the ceremony in the theatre lobby.

The above ideas are just the highlights of the many campaigns Pete has forwarded. The rest will appear in detail in the Club pages, and we know will be read with interest.

We give you these few casually selected entries from the host of those received to denote the general high standard of excellence of the campaigns. Only space prevents us from mentioning others just as good, which, of course, will appear in the regular Club columns.

Go to it, good folks, the contest is still wide open. You have time to click, and click big. If you haven't yet entered—do so now. And if you've already shot us a campaign, send another. Don't pass up any chance to win one of the prizes. For there is no doubt that many managers are not in a position to take a vacation, even for a week, on their own resources. And it certainly seems like smart business to put your noodle to work to earn for you that longed for week of rest and entertainment without any expense.

Remember, the trip of a lifetime. The World's Fair, swimming, golfing, ball games, night clubs, theatres—all sorts of joys, and it doesn't cost a nervous nickel. See you in Chi.

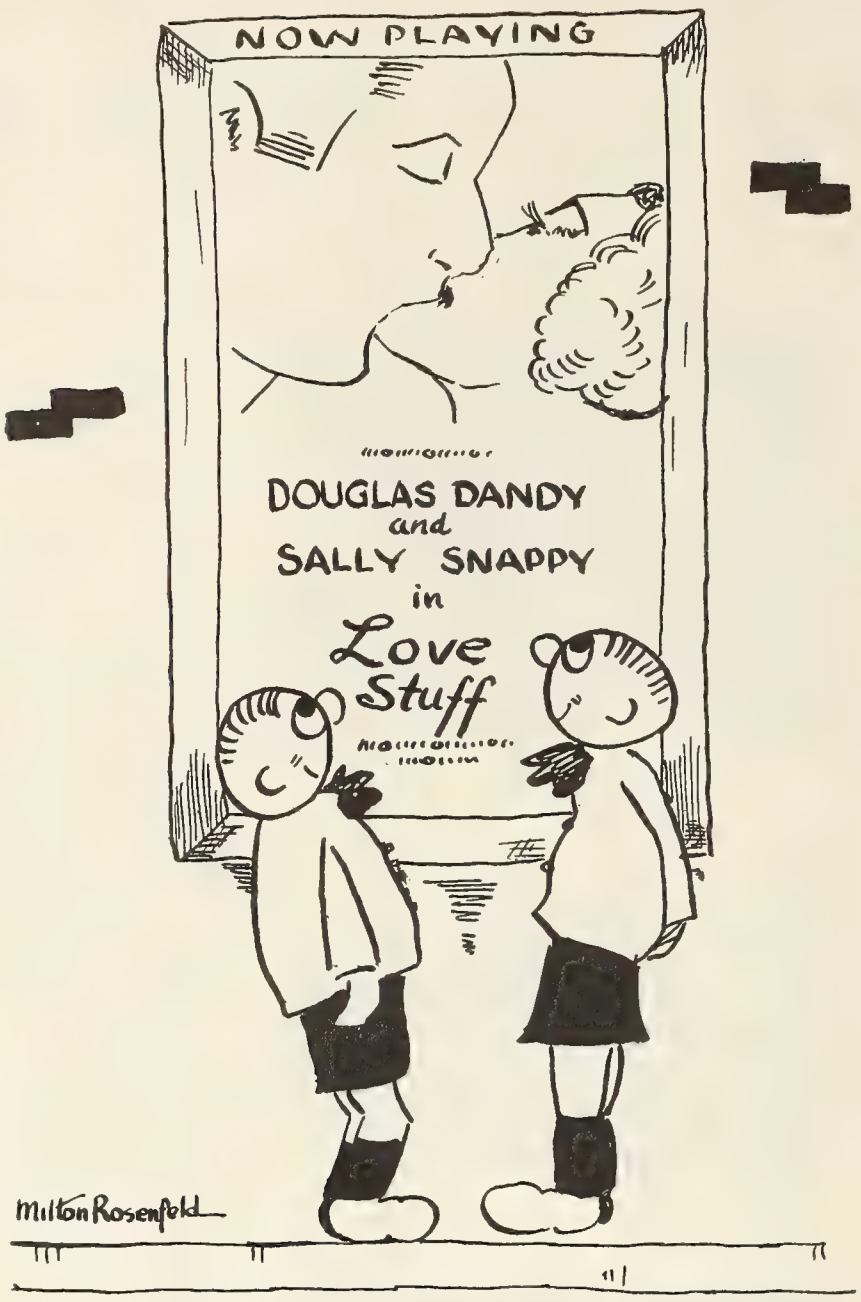
Contest Stuff!

O'Connor's Lobby Display

Mrs. Fordyce's Ballyhoo

Feldman's Waterfall

SHOWMEN'S LOBBY LAFFS!



First kid to second kid, 'Now if that wuz only Jackie Cooper."

Another smart idea from Milton Rosenfeld, a rising youngcomer in art circles. Milt has a sensa-humor that takes his work out of the ordinary cartoon class. We'll be hearing more from him.

DOES HE SLEEP? IS TOLEDO QUERY WHEN WALLY GETS GOING

Wally Caldwell gets along without sleep, because his consistent box office campaigns at Loew's Valentine, Toledo, must require at least twenty-four hours a day to put them over.

To give you some idea of his bullet-speed, this Toledo Tornado sends along ace campaigns on a flock of MGM's that sure ring the bell.

"42nd Street" got a big advance with five fashion windows in the biggest store, a presentation oil painting display in another prominent store, and six life-size chorus girl figures in as many other ace spots.

When the "42nd Street" special came to town, you may be sure that Wally milked it for every publicity possibility, besides sniping the town with arrow streamers, telegraph boys carrying banners and ushers distributing tabloids along the line of march to the theatre, with everything else topped with a giant banner across the main street.

On "Secrets," Wally put on the World's Fair pressbook contest, that ran thirteen days, the first three of which landed front page stories. 108 Neon signs were placed all over town, with 18 special displays in towntown windows, and a telegraph flower tieup also got lots of mention.

Every taxi in town was bannered with "Today We Live" signs when Caldwell played that picture, and thousands of cough drop samples in theatre imprinted pay-day envelopes were distributed on downtown corners and placed in parked cars.

An effective radio tieup whereby visitors to the sponsor's store were given autographed photos of Crawford went over very well, as six announcements were made daily plugging the picture. Millinery shops and jewelry stores displayed big windows on Joan's new fashions.

These are only some of the highlights of Wally's splendid work, and we hope to run some more dope soon about this member's activities.

Kendall Lands Front Page

F. M. Kendall, manager, Warner Kentucky Theatre, Danville, Ky., got a break for "Gold Diggers of 1933," by planting the serialization in a local daily. For three days prior to the publication of the first chapter, the paper ran a front page ad telling readers to watch for the story. Then the paper broke with the story on the front page, with theatre credit copy carried under the title of the story.

MICKEY MOUSE POP NEWSPAPER CONTEST ACES FOR MIAMIANS

Ond now Mickey and Minny have gone "popularity" down in Miami, Fla., where those "Wometco" hustlers have just put over a newspaper voting contest for the most popular children members. Mark R. Chartrand, manager, Biltmore, gives us the dope.

The contest broke with a free full-page display ad from the gifted pen of Hal Kopplin, Wometco ad chief, which gave all the details and prizes. Three theatres were in on it, the Biltmore, Tower and Grove, each of which has a local chapter of the "rodent" club.

Prizes were automobiles, bicycles, wrist watches, diamonds, sporting goods, fountain pens, skates, toy sets, and six season passes to the theatres. Each admission was good for 50 votes, and the paper ran a daily coupon also good for the same number, no more than one coupon each day for one contestant. Eight week newspaper subscriptions counted for 5,000 votes.

On opening day of contest, theatres put on a Mickey Mouse parade with over 100 bannered trucks and private cars in line, carrying two orchestras, and members from different chapters. Mark says he is not to receive all the credit for the stunt, as the other managers worked just as hard to put it over. Knowing that gang down there, Mark, we well know that. Regards!

OLD TIME BREW BAR AND FREE SUDS JAM SUGARMAN'S LOBBY

Harry M. Sugarman, formerly president and general manager of the West Coast Junior Circuit, now skipper of the Egyptian, Hollywood, sends along his application, and is kind enough to speak kind words about the Club.

Harry sends us a herald and photo of a sock stunt on "What! No Beer?" wherein a bar was placed in the lobby and free brew schoonered out to the thirsty. The photo shows a healthy crowd around the bar, and you will have to take our word for it as the snap is too dark for reproduction.

Thanks for the gag, Harry, and we know that the clubmembers are looking forward to other showmanship samples you are capable of dishing up.

JONES-"DIGGER" GAG PLUGS BUSINESS ON SHORT AND FEATURE

In return for a mention in the lobbies of the Warner Bros. Cleveland theatres, the *Cleveland District Golfer,* one of the largest local magazines devoted to this sport, gave a double-spread in the June issue to the Bobby Jones' shorts.

In addition to the above, the magazine devoted a full page to pictures showing the Warner Bros.-First National stars in the latest golfing togs. Also a half page was given to the showing of "Gold Diggers of 1933" and the Bobby Jones' shorts at the Cleveland Warner houses.

Sid Dannenberg, Warner Cleveland exploiter, engineered the double hook up, and by working both ends against the middle he aims to reach golfers who want to see Jones and others who prefer the musical.

NO, you don't have to read this but it may mean thousands to you!

Suppose you went into a grocery store to get a jar of caviar. The proprietor insisted, before selling you the caviar, that he show you his latest pickles, prunes, pumpernickel, pap, peanuts, pies and petrushka, giving you a lengthy talk on the excellent qualities of all these products. Whether you want to, or not, you must listen, otherwise no caviar.

Would you resent it? Of course. You can see what he has to offer simply by glancing around the store. You probably would not buy there again after this happened once or twice. You came to buy caviar, and although you might be interested in pickles, prunes, pumpernickel, pap, peanuts, pies or petrushka, you may have no interest in listening to long sales talks on each one.

True, you agree. And yet theatres continue to annoy and anger their audiences by showing many long trailers at each performance. These trailers generally are crammed with silly superlatives lauding each picture to the skies. Who believes them? Not your audiences, you may rest assured. Have you ever noticed how many people get up and go out to the lobby or to the rest room when the trailers are flashed on? The theatre manager very often does not pay attention to this. He is interested in the trailers as a theatre-man, not as a patron.

Audiences are not humbugged by trailers any more. They want to know what pictures are coming. They want the information given to them in short, snappy manner. Beautiful backgrounds with a lot of silly titles don't sell anything. Trailers with scenes from the pictures keep away as many or more people than they attract. Stop and think about it!

Save Your Theatres a Lot of Money!

Stop Annoying Your Patrons with Long Trailers!

Supreme Screen Service has two trailer services which are fast being accepted by exhibitors everywhere as the ideal trailers.

The NEW DEAL Trailers are short and punchy. They sell at the lowest prices in the history of trailers. A complete service, including dates and openings and closings, at half or less than half of what you are now paying.

The ALL TALKING-ANIMATED Trailers are very novel. None of the silly titles. An intimate voice talking to the audience about the story and cast, with a punch in the talk. Even these trailers are probably cheaper than your present service.

Communicate with us immediately—and join the evergrowing number of circuits and independents who have learned the value of Supreme Trailers.

SUPREME SCREEN SERVICE

INCORPORATED
NEW YORK CITY

630 NINTH AVENUE
CHICKERING 4-1844

ELMER BRIENT GETS BOX OFFICE BREAKS FOR LOEW'S IN VA.

Before arriving in the Big Town for a short visit, Elmer Brient, who does things for Loew's in Richmond (Va.), sent along a batch of tear sheets showing some of the gags he planted in the very conservative Richmond papers.

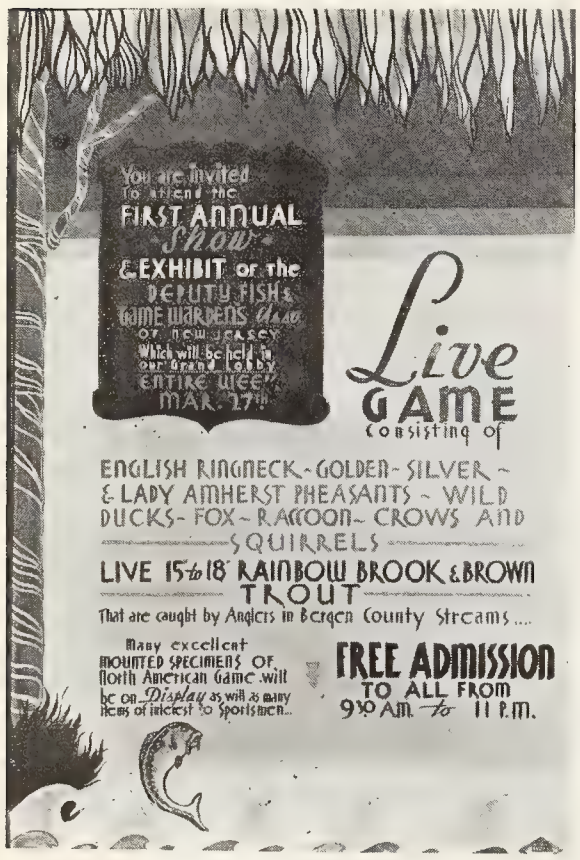
Especially good was a three-column shot of a flock of Southern beauties in bathing suits getting wet under the fountain spray of the cooling system on the theatre roof, the cut line mentioning both the theatre and the cooler.

Elmer also put on a locally produced show with home talent that landed much extra free space, the reviews lauding it as equal in presentation and entertainment with many regular units and stage bands that had appeared in Richmond. Brient emphasizes lettered copy in his ads and makes them stand out enough to kill everything else on the page.

COOPER'S GAME SHOW IS NEW ANGLE FOR OUTDOOR BALLYHOO

Showmen are becoming more and more lobby wise and are using this valuable space for something more than the conventional showings of posters and cut-outs. M. A. Cooper, manager, Hackensack Theatre, Hackensack, N. J., opens up a new outlet with his recently completed first annual lobby show and exhibit of the Deputy Game Wardens Association of New Jersey, which was advertised with posters as below illustrated.

The idea was to acquaint the public with the sportsmanship of fishing and hunting within the law and the lobby was decorated with live specimens of unusual game fowl



Cooper's Lobby Poster

such as English Ringneck, Golden, Silver and Lady Amherst pheasants; wild ducks, fox, raccoons, crows and squirrels. A large tank was constructed in which was placed large rainbow, brook and brown trout from the state hatcheries. Mounted birds and fish were also included in the display.

Through the Better Films committee and PTA, school children of the country were invited and state films of the hatcheries and game farms were exhibited, preceded by lecturers by the game wardens. The children took notes and wrote classroom compositions on the subject.

Cooper received invaluable assistance from Charles Roth, staff photographer of the Bergen *Evening Record,* which paper gave lots of space to the show. The exhibit ran a week, during which the lobby was crowded and receipts showed a corresponding increase.

A swell slant, M. A., and we look forward to hearing of similar shows from other managers seeking novel exploitation angles.

"WATERFRONT" PRESS CONTEST GOES OVER FOR UNITED ARTISTS

Ship news and waterfront reporters along the Atlantic and Pacific coasts, Great Lakes and Mexico responded 385 strong to United Artists "I Cover the Waterfront" contest, in which ten cash prizes were offered for articles based on actual happenings while covering their assignments.

Stories had to be based on actual fact, and according to Monroe Greenthal, many of the stories might well be transferred into real screen thrillers.

This idea is similar to the reported press book suggestion, which can be used in any community, coastal or inland. Incidentally, if any of your local newspapermen have taken part in the national contest, you might include that in your campaign.

ADVANCE CAMPAIGN ON "GOLD DIGGERS" CLICKS FOR GRIMES

The folks in Morgantown, West Va., will no doubt be digging "gold diggers" out of their hair and collars for quite some time since Ken Grimes, Warner manager there, blanketed the town with a skyrocking campaign on "Gold Diggers."

Ken called it a premier, and sent two gals house to house announcing the opening, while his cashier called every number in the book. Forty-eight merchants tied in with the theatre to give away a new car, all saying so in their ads and windows.

Every newsboy had a theatre ad pinned to his back for days in advance, window cards were tacked on delivery cars and the house staff carried banners on their personal cars. Four 1,000-watt lamps were promoted for opening night, and lobby and marquee specially decorated.

Grimes' newspaper campaign rates extra mention. He took thirty inches three days in advance, mostly "girl" art and a swell display. The day before, he splashed with a two-column full in reverse that sure killed the rest of the page, and on opening day came back with a sock that could not miss, followed up by other "stoppers."

Plenty of 24's, art display boards, banners for empty store windows, and radio announcements told every eye and ear that the picture was in town, and Ed Seltzer says that everyone was there.

Which we can readily believe. Good stuff, Ken, and an extra bow for making up a campaign book that should rate a special spot on Ed's desk.

ARLISS JIGSAW GAG HELPED HAROLD KAY ON "KING'S VACATION"

Taking advantage of the vast jig saw puzzle popularity, Harold Kay, manager of the Utopia Theatre in Painesville, Ohio, cashed in on this fad when he played Warner Bros'. "King's Vacation" with George Arliss. Kay tied-up with a local merchant and promoted an entire window on the Main Street of the town for a whole

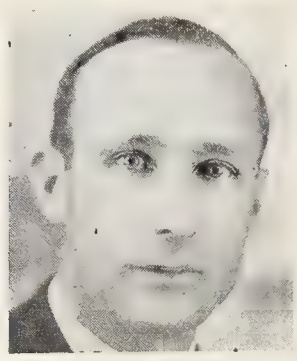
Large Jig-Saw

week. Cutting out the head of George Arliss from the stock twenty-four sheet and setting it up in the window with the title and cast lettered on it he indicated the jig saw pieces with pencil.

This window display (pictured above) drew plenty of attention since it was advertised as the largest jig saw puzzle in the world and was handled at practically no expense to the theatre. Here is a great ballyhoo which can be used by any one.

ROUND TABLE BIOGRAPHIES

After receiving his discharge from Company I, 345th Infantry, at the close of the War, Oscar H. Miller turned his attention to the theatre business and began his climb up the ladder as a projectionist. Graduating from the booth he tackled advertising and publicity, and then on to assistant manager and manager. At this writing he is manager and lessee of the Alamo Theatre, Pine Bluff, Ark.



Biography data reveals that Miller has been connected with Publix, Saenger, Malco Theatres, Inc., and RKO in various capacities. He was born in Stuttgart, Ark., and received his education in the High School at Pine Bluff. He advises the Club that he would start in showbusiness again if he had to commence all over.

Round Tablers!
Midnight Regional Party

BRASS RAIL RESTAURANT
49th St. and 7th Ave., N. Y. C.
THURSDAY NIGHT—AUG. 17
Starts Midnite. Ends—?

Come On Managers Join The Fun

Everyone Will Be There For The Gathering
. . " Bee-yer . . . Bretzels . . . und Zauerkraut . . . "
A Lot of Pleasant Entertainment And Good Fellowship . . Or As They Say in Milwaukee . . . "Gemutlichkeit" . . Come Get Your Share

And All This For Only One Buck

Make Up A Party Or Come Alone . . You Will Find Good Company So Send In Your Dollar Now To: Gertrude Merriam, Secretary Managers' Round Table Club, 1790 B'way, N. Y.

WILL YOU BE THERE?

DRIVERLESS TRUCK SELLS "BIG CAGE" FOR TOBIN & COHEN

Henry Tobin, manager, and Al Cohen, divisional manager for the Hollywood Theatre in Charlestown, Mass., had a dandy street bally for "The Big Cage," as shown below.

The truck created much word-of-mouth comment and curiosity and sold the picture due to its novel appearance. Henry tells us that no one could see the driver as the entire

Some Bally, Eh?

truck was enclosed in signs, including the hood and the radiator.

The bally itself was made from an old model T Ford with all the levers extended so that the driver sitting almost at the top of the truck was able to operate and look outside without being seen.

Try it yourself, boys, for it sure will work as well for you as it did for Tobin and Cohen, and let's hear some more from you, Henry.

CLUB MEDAL TO SAM MILLER FOR GETTING FIVE PAGES OF ADS

When a manager can go out in these days of Bank Holidays, receiverships and other gloomy proceedings and promote five pages of newspaper cooperative ads at one whack he's certainly entitled to one of the Club medals, mythical or otherwise.

And that's just what Sam Miller, skipper of the State Theatre in Rhinelander, Wis., did a short time ago when business in his town was in a state of jitters. Need we add that the picture he promoted was "Prosperity" and the title was music to local merchants.

Congratulations to Sam for his fine piece of work and thanks to our good friend Fred S. Meyer, president of the M.P.T.O. of Wisconsin, for passing the information along.

HOME TALENT SHOW BRINGS BEVEL GOOD WEDNESDAY GROSSES

Small town operation requires ingenuity in putting out inexpensive exploitation, and L. W. Bevel, manager, Princess, Harriman, Tenn., is another of the members who gets a lot out of a few dollars. He put over an effective auto bally on "So This Is Africa" by decorating an old sedan with banners made from sign paper, and covered three surrounding towns with distributing circulars, all at a cost of $4.

"L. W." also goes for the money-getting home talent night. On Wednesday he presents a local 10-piece band which performs free of charge in exchange for the advertising. Orchestrations are provided by the theatre and music stands have been built for the musicians.

Singers, dancers, trios, and others also appear without cost, being featured with the stage band. Bevel himself acts as master of ceremonies, and injects a nice personal note into the proceedings that the patrons like and talk about. The stage show costs him $3, and the returns prove the value of the event.

SAM WAAGENAAR HAD PARIS ALL HET-UP WITH AMERICAN GAG

It seems that all of downtown Paris, France, was all het-up not long ago when an apparently bona fide page of "L'Intransigeant" made appearance on the street and in screaming headlines announced the theft of the much-stolen painting of Mona Lisa from the Louvre. Believe it or not, the newspaper's own carriers, wearing regular uniform caps, distributed the sheet, causing normally well behaved Parisians to exclaim, "What, Again!" and to start them on a general stampede to the Louvre to see for themselves the vacant spot on the wall.

Not wishing to keep readers in suspense any longer we may as well disclose that the above was a hoax perpetrated by Sam Waagenaar, described by Robert Stern in his movie column in the Paris edition of the "Chicago Tribune" as the "blond and enthusiastic Dutchman who does European publicity for M-G-M." Furthermore, Mr. Stern declared that "Sam bamboozled 'Intran,' which is ordinarily an honorable journal," by having it print a second edition, which, excepting the Mona Lisa story and nicely planted photos of John and Lionel Barrymore, had all the earmarks of a regular edition. The reverse was a full page ad on "Arsene Lupin."

MGR. WALDO EBINGER GETS KIDDIE BIZ AT STRAND IN WISCONSIN

There's no doubt about our good friend Waldo Ebinger being on his toes at the Strand in Fort Madison, Wis.

He recently started a dancing school. The pupils get their dancing lessons absolutely free. All they have to do is to sell a book of theatre tickets and this entitled them to twenty lessons given by an expert dancing instructor whom he hired on a percentage basis.

Waldo tells us that the plan is really working out quite successfully and the enrollment is steadily increasing. If any of you boys want any further information on starting one of these Clubs I'm sure he'll oblige if you write Ebinger and ask him for further details.

Another gag that he says he's working on is a Golden Glove Boxing Contest. Don't forget we've asked you for details of this. We'll be waiting for it, Waldo, so step on it.

STUTENROTH MAKES BIG TIME DISPLAYS WITH SMALL OUTLAY

We have referred before to the fact that small advertising budgets do not deter managers in putting over big time displays, and Ed Stutenroth, Holme, Holmesburg, Pa., proves it with a sock lobby on "42nd Street," as you can see from the photo below for his advance plug.

Ed built it himself, using odds and ends of lumber and reverse sides of compo board posters. The center panel was taken from a regular six, the stars mounted and flittered with mother of pearl. The end panels are composite groups of stills cut up and mounted, which were color tinted and mounted on concave frames with light shields in front.

Catch copy lines were all cut out and transparent, lighted from the rear in differ-

Economical and Attractive

ent colors, and the border around the center title covered with silver leaf thrown on loose to give animation. Color lamps and baby spots added to the effect.

Ed killed two birds with one stone by using lobby display in his theatre front for current advertising. Every part of the lobby display was cut to fit some portion of the front when the display was moved, so no extra expense was involved.

This is a fine example of inexpensive, effective poster work, and Stutenroth is to be commended not only for his ingenuity but for his willingness to devote the little time he had outside his regular duties to the physical labor involved.

NOW, ELMER

Our old time pal, Elmer Brient, in town from Richmond, Vuhginny, where he skippers that de luxe Loew house, is responsible for this one:

Planning a big splash on his "Gold Diggers" date, Elmer is using Andy Anderson's gag of pasting a 24 on the lobby floor. His assistant, Francis Deering, asked how the paper would be removed after the campaign. Elmer (thinking of Gert Merriam's story on Andy's stunt wherein she stated that the same ingenuity used in pasting it down would remove it) shot back:

"With a can of ingenuity, of course."

Meet Some New Members

EDWARD GOODMAN

joins us from the Washington Theatre in Boston, Mass., and he's most anxious to get his Certificate of Membership. O. K., Ed, it won't be long now, and it will be mailed to you, so be patient. We've got Boston pretty well tied up Round Tabley speaking, so you'll have to do plenty to keep up with the rest of the boys up there. Let's hear from you, and don't wait too long.

▽

H. L. JORDAN

holds down the job of advertising manager for the Richardson Theatre in Seneca, S. C., and he says he has four changes a week. That ought to keep you pretty busy, "H. L." but not too busy to tell us how it's done. His house is a little three-hundred seater, and we warrant they keep the old cash register working overtime. How about it? Tell us what you're doing now.

▽

R. L. PATTERSON

joins the club from Middletown, Ohio, where he manages the Gordon Theatre. He puts his application in and requests that we enroll his assistant at the same time. That just about ties the Gordon Theatre up 100 per cent, doesn't it? We have lots of good friends out in Middletown who are members, so remember us to them when you see any of them.

▽

ROBERT GIBBS, JR.

is the assistant manager at the Gordon Theatre, in Middletown, Ohio, and he's only eighteen, but he's determined to get somewhere in showbusiness and he's started off on the right foot by joining the Club, there's no denying that. Well, Bob, if your boss is too busy to send in accounts of the various campaigns you're both putting over, we elect you to do the job.

▽

ROSCOE JONES

comes from Nashville, Ill., where he manages the State Theate. Seems to us we're getting lots of young blood in the Club, because Roscoe is only twenty-three years old. We'll gamble you're putting on some stuff out in Nashville that the rest of the boys wouldn't mind reading about, so how about obliging with a few accounts?

▽

J. E. POYNTER

is the assistant manager at the Missouri Theatre, in St. Louis, Mo., and tells us he's wanted to join our midst for some time, but just didn't get to it. Despite your procrastination, we welcome you with open arms. We remember hearing of you when you were a little nearer to us at the Hempstead, in L. I. How do you like it out St. Louis way, J. E.? You know you have an obligation now that you're "in," so let's hear from you.

▽

E. O. GABRIEL

writes to us from Lagos, Nigeria, where he manages the Empire Theatre, and if that isn't far-off country we don't know what is. Listen, E. O., your brother members and readers of the Round Table Club are always tremendously interested in knowing how things are done in faraway lands, so please try to make it a point to write to us from time to time. Is that Oke with you?

▽

SYDNEY HOBBS

holds down the fort at the Plaza, in Coventry, England, another foreign member to join the ranks of Round Tablers. We've plenty of other members in England, Syd, but you're the first to join from Coventry. As we told Gabriel (not the one with the trumpet), we're always glad to get the news of our members over the water, so will you, too, sort of look on yourself as a correspondent from your parts and keep us informed of your doings?

NOEL ROAKE

hails from way up in Christchurch, New Zealand, where he manages the Regent Theatre. Noel was born during the Spanish-American War, and maybe he has some of the good old fighting blood in him that's needed so much in this business of ours to keep things humming at the b. o. At any rate, the activities of our brother members in distant points are always of particular interest to the rest of us, so let's know what you're doing.

▽

R. L. NEDRY

owns and manages the Lyric Theatre in Little Falls, Minn., and if that isn't enough to keep a man out of mischief we don't know what is. We agree with you, Nedry, that anyone following our pages can cash in on many ideas, but it's up to you to pass a few on so that the rest of the boys may take advantage of them. Are you on?

▽

R. H. OUELLETTE

is another who owns and manages his own house, the Dixie Theatre, in Brooksville, Fla., and we're glad to report that he, too, has become a member of this organization. The Club is indebted to many Floridian showmen for a whole flock of interesting show-selling slants and we're going to take it for granted that Ouellette fully intends to do his share toward keeping up the good work. When the opportunity presents, boy, just jot down an account of what you're doing and shoot it in.

▽

JESSE V. TAMBLINGSON

does the art work for the Majestic Theatre in Beloit, Wis., and we bid him welcome. Listen, Jesse, you've seen poster work, displayed on our pages, but we haven't had a thing from you yet. Are you trying to hide your light under a bushel? You know you have to work for membership in the Club, so send in your stuff and we'll do the rest. Jesse tells us he used to be with the Coronade Theatre at Rockford and the Fox Studios in Hollywood. Seems like you've had a little experience!

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROSS A. JONES

manages the New Fruitvale Theatre in Oakland, Cal., one of the Golden State Circuit, and we think now makes about all the managers there are in the Circuit to join the CLUB. Ross tells us he's put off joining from year to year for no good reason. Well, now that you've taken the "fatal" step, you'd better rectify your procrastination and send in an account of yourself. That's about the only way we know of squaring yourself.

▽

EARL D. SMITH

owns and manages the Tower Theatre in Salt Lake City, Utah, and we hope he'll do his share to keep these pages full of show-selling ideas. Remember the old Club slogan, Earl, it's One for All and All for One. You can't let us down on that one. So step on the gas and let's go.

▽

FRANK VESLEY

operates the Padre Theatre in San Jose, Cal. The land of sunshine and roses, and it's a toss up whether we have more members in California or New York. Maybe Frank's application will tip the scale in favor of his state. Give our regards to the rest of the Round Tablers in San Jose and be a boy scout and do your good deed by writing to us.

▽

SAMUEL L. SHAFER

is located up in Rochester, N. Y., where he manages the Liberty Theatre, and the Welcome sign is also out for this newly elected Round Tabler. Now that your application has been duly recorded, Sam, get the good old Club spirit intrenched in your mind and put your shoulder to the wheel of progress.

▽

JACK RUBIN

has the job of managing the Mid City Theatre in Chicago and World's Fair or no Fair, Jack, we'll expect you to contribute to these pages now that you're a full-fledged member, so hop to it and let's see what you've been doing to keep the folks from visiting the Streets of Paris and coming to see the flickers instead.

▽

LEO LIEBERMAN

assists Charlie Bassin at the Oriental Theatre in Mattapan, Mass., and from what Charlie tells us, we can and do expect big things from Leo. With this enterprising team up there at the Oriental, the rest of you members had better look to your laurels. What say, Leo?

▽

EDWIN F. SHIDDELL

manages the Tivoli Theatre in Kansas City, Mo., and according to his application he is only twenty-three. Well, Ed, you sure have your hands full keeping the shekels coming into the b. o., so you'd better write and let us know how you manage to keep things humming.

▽

ARTHUR BROWN

hails from the RKO Chester Theatre, West Bronx, N. Y., and we're glad to acknowledge his application for membership in the Round Table Club. Now that you're on the active list of contributors, Arthur, let's see what you can do to help keep these pages full of interesting slants on what's going on in showbusiness. What was that last stunt you used to swell the box office receipts? Shoot along an account of it.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 183.—(A) What allowance should be made in fusing above normal current requirements on secondary side of motor generator set? (B) Is such excess permissible? (C) For purpose of calculating fuse capacity for primary side of motor-generator set, how would you proceed if only secondary amperage is shown by ammeter? (D) To obtain accurate results in preceding query what would have to be done? (E) Suppose you had a 60-volt arc and a 110-volt generator. Voltage reduced by resistance. Current seven cents per KWH. Amperage 70. What is the cost of voltage reduction per hour of operation?

Answer to Question No. 176

Question No. 176 *was: "(A) In various batteries, which is the negative and which the positive elements? (B) How high would it be possible to build voltage by means of ordinary dry cell batteries? (C) How much amperage might be obtained from a battery of wet or dry cells?*

I was agreeably surprised at the many really excellent answers. Those acceptable came from Dale Danielson; C. Rau and S. Evans; G. E. Doe; L. Van Buskirk; B. Doe; J. Wentworth; T. Van Vaulkenburg; H. Edwards; H. True; A. Bailey; H. B. Coates; O. Allbright; R. Geddings; F. F. Franks; L. F. Evans; D. U. Grainger; D. L. Dillon; H. C. Lake; E. W. Warner; H. D. Schofield; B. L. Blinkendorfer; O. L. Evans; M. R. Davis; J. Hickey; H. Rogers; S. Mandel; G. Tinlin; R. Geddings; D. Casey and L. Casey; D. V. Peterson and M. G. Greig; T. H. and J. N. Wilson; R. D. Lynn and L. G. Lamb; C. D. Carmody, G. Johnson and N. T. Kane; M. L. George and R. Singleton; S. F. and W. Love; L. Hutch and D. Goldberg; L. Summers and D. M. Banks; C. Reed, D. Sarecky and A. L. Berry; S. Maybe and R. D. Konley; C. Cummings and T. Kelley; L. Jones and B. L. Banning; H. R. Baldwin and W. T. Soare; P. L. Wheeler, M. Scully and A. L. Chambers; D. Holler and D. R. Peters; J. H. Rathburn and D. Little; B. Diglah and P. Jackson, O. L. Daris and M. Simms; A. Breaston and H. Haber; R. Wheeler and R. Suler; P. L. Jensen and A. Ilks; L. Hendershot and R. Rubin; L. M. Oglesby and Son; D. Emmerson; P. L. Danby; E. Harlor and G. Garrison; E. Rymer and B. L. Tanner; R. S. Patterson and L. H. Danville; T. S. Raymond; G. Farmann; M. Spencer and D. T. Arlen; D. L. Mason and J. T. Ballinger; D. L. Howard; G. Wayne and L. D. Stellegos; T. N. Williams and R. S. Allen; E. M. Griffin and L. C. Abrams; D. L. Sinklow; C. H. Blaum; F. D. Hess.

(A) There were many excellent and somewhat diversified answers to this section. I believe Brother Van Vaulkenburg did a bit the best with it. He says: "The positive element of a battery cell of any sort is or should be marked with a plus sign; the negative element with a minus (—) sign. The exact composition of each element varies with different types and makes of storage batteries. In an ordinary wet cell it is copper and zinc. In a dry cell it usually is the same, though some manufacturers vary this. In a storage battery the metal usually employed for both plates is lead, though there are notable exceptions, as in the case of the Edison storage batteries, the plate composition of which is unknown to me."

(B) J. H. Rathburn and D. Little answer thus: "If cost, inconvenience, storage space and insulation requirements be disregarded, there is no limit, since each cell added in series would raise the voltage from one to one and one-half volts. However, in practice the limit is low because of one or more of the before named requirements."

(C) One hundred and ninety-three replied substantially as follows: "As many amperes as may be desired by connecting cells in parallel, each cell adding its capacity to the total."

More Light on Question No. 150

Section C of Bluebook School Question No. 150 was, "Should a circuit five-tenths of a mile long be attached to a one-volt battery, same completely insulated from earth and from each other, would the circuit show one volt pressure at any point in its length?" In answering that, Hutch and Goldberg said that with only the very small circuit used by a voltmeter, while theoretically there would be a drop, they doubted if for practical purposes it would exist.

In commenting upon this answer I said I was not myself quite certain and had been unable to dig out any dope bearing upon such a proposition. I invited comments from correspondents. To date several have been received, from which number I have selected one by a prominent New York projectionist, who says:

"You say you have been unable to get data covering this question exactly. To start with, to me it is difficult to picture voltage without amperage or resistance somehow being present. That is to say, there is no pressure exerted unless there be some sort of resistance. I am not myself sure about this and am too busy with other matters to really look the matter up thoroughly.

"Suppose we change the problem to make it a bit easier to show that most of the voltage should be present in the circuit. Let us add amperage so as to have some sort of problem to work on, say one one-thousandth of an ampere, for example. I suggest this infinitesimal amount for the reason that it would cause very slight voltage drop.

"In your question you only mention the circuit length (five-tenths of a mile), not giving wire diameter. In order to make a problem we must know size of wire, which I will assume to be No. 18, B. & S. gauge. We then would have a total of 5,280 feet of No. 18 wire. In Hawkins Electrical Guide, page 744, and following pages, the resistance of commercial copper wire is given as 10.8 ohms per mil foot. Also there is an example illustrating voltage drop calculation caused by any definite length of wire, as follows:

$$\text{Volts} = \text{Amperes} \frac{\text{Length in feet} \times \text{Resistance in mil feet}}{\text{Circular mills}}$$

"With this as our example we should be able to put things together and secure the voltage drop of this particular circuit. We then have

$$\text{Volts} = \frac{1/1000 \times 5280 \times 10.8}{1624} = .035 + \text{of a volt drop.}$$

"We thus see that we have only lost .035 + of a volt, so that the actual voltage would be .964 + of a volt if the impressed voltage be one volt. But if we increase the wire size we decrease the voltage drop, hence would have a still higher voltage reading at any point at which the measurement be made. However, no matter what changes be made there will be a voltage drop so long as any amperage flows. However true this may be technically, we may safely say, as Hutch and Goldberg have said, that the voltage reading under the conditions (almost imperceptible amperage) would be essentially the same as full voltage—one volt.

"By the way, I almost overlooked the fact that the mil foot resistance is figured at 75 degrees Fahrenheit, therefore any change in temperature would alter results. Ouch!"

I left the wire diameter out purposely, wanting to see just what effect others might believe wire size would have on such a problem. What this good brother says is all correct theoretically (though he omitted voltmeter and battery resistance).

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69.	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67.	Dec. 3
Shriek In the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Cheaters		
Davy Jones' Locker		
Midnight Alarm		
One Year Later	Mary Brian-Russell Hopton	
Open for Inspection		
Pullman Car		
Red Kisses	Dorothy Mackaill-Regis Toomey	
Scarlet Virgin, The		
Silk Trimmed		
Slightly Used		
Without Children		

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July	7,'33		
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65.	July 1,'33

Coming Feature Attractions

Notorious But Nice	Marian Marsh-Betty Compson	Aug.	5,'33		

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33	68.	June 17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89.	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33	67	
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33	62.	July 1,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Hell's Cargo (See "Below the Sea")					
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29,'33	64.	July 1,'33
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 8,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	63.	July 8,'33
Wrecker, The	Jack Holt-Genevieve Tobin	July	10,'33		

Coming Feature Attractions

Biddy	Richard Cromwell	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	
Fighting Code, The	Buck Jones-Diane Sinclair	
Fighting Ranger, The	Buck Jones-Dorothy Revier	
Fury of the Jungle	Alan Dinehart-Victor Jory-Helen Twelvetrees	
Goin' to Town	Nancy Carroll-Donald Cook	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	July 15,'33
Lady Is Willing, The	Leslie Howard	
Man of Steel	Jack Holt	
Man Trailer, The	Buck Jones-Cecilia Parker	
Man's Castle	Loretta Young-Spencer Tracy	
Ninth Guest		
Once to Every Woman		
Police Car 17	Tim McCoy-Evalyn Knapp	
World's Fair	Jack Holt	

EQUITABLE PICTURES
[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Ralf Harolde	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33

Coming Feature Attractions

Throne of God (Tent.)		Aug.	'33	65	

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr. 1,'33
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76.	Dec. 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot	July	15,'33	62.	June 17,'33

Coming Feature Attractions

Female	Ruth Chatterton				
Goodbye Again	W. William-Joan Blondell	Sept.	9,'33	65.	June 17,'33
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin				
Shanghai Orchid	Richard Barthelmess				
Son of the Gobs	Joe E. Brown				

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33	67	
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33	71.	July 22,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb. 4,'33
Devil's In Love, The	Victor Jory-Loretta Young	July	21,'33		
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July	28,'33	90.	May 20,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75.	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	28,'33	71.	May 27,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	8,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75.	June 24,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	19,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33	68.	July 1,'33
Life In the Raw	George O'Brien-Claire Trevor	July	7,'33		
Man Who Dared, The	Preston Foster-Zita Johann	July	14,'33	75.	July 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78.	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69.	June 17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May 6,'33
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Berkeley Square	Leslie Howard-Heather Angel	Nov.	3,'33	90.	July 22,'33
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept.	15,'33		
Doctor Bull	Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan	Sept.	22,'33		
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept.	8,'33	96.	Apr. 29,'33
He Knew His Women	Warner Baxter	Oct.	27,'33		
Last Trail, The	George O'Brien-Claire Trevor	Aug.	25,'33		
Mad Game, The	Spencer Tracy				
My Lips Betray	Lillian Harvey-John Boles	Nov.	10,'33		
My Weakness	Lilian Harvey-Lew Ayres	Sept.	29,'33		
Paddy, the Next-Best-Thing	Janet Gaynor-Warner Baxter	Aug.	18,'33		
Pilgrimage	Marian Nixon-Norman Foster	Sept.	1,'33	90.	July 22,'33
Power and the Glory, The	Colleen Moore-Spencer Tracy	Oct.	6,'33		
Shanghai Madness	Spencer Tracy-Fay Wray	Aug.	4,'33		
Three Against Death	Marion Burns-Kane Richmond				
Walls of Gold	Sally Eilers-Norman Foster	Oct.	13,'33		
Worst Woman In Paris?	Benita Hume-John Boles-Adolphe Menjou	Oct.	20,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June	30,'33		
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The					
Bulldog Edition					
East of Sudan					
Green Paradise					
My Wandering Boy					
Red Man's Country					
Silent Army, The					
Sister of the Follies					

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67.	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80.	Apr. 22,'33

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh				
Sin of Nora Moran, The	Zita Johann-John Miljan				
Sing, Sinner, Sing	Paul Lukas-Leila Hyams				

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65.	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75.	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28,'33	79	
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88.	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92.	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66.	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87.	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105.	Apr. 15,'33
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33	89.	July 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83.	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70.	Apr. 8,'33
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	76.	June 17,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72.	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80.	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90.	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85.	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100.	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78.	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79.	Jan. 7,'33
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33	82.	July 1,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33	89.	July 15,'33
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115.	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78.	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85.	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78.	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101.	Mar. 25,'33

Coming Feature Attractions

Beauty for Sale	Otto Kruger-Madge Evans				
Bombshell	Jean Harlow-Lee Tracy				
Bride of the Bayou	Lionel Barrymore-Madge Evans				
Dancing Lady	Joan Crawford-Franchot Tone				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110.	June 10,'33
Eskimo	Native Cast				
Fire Chief, The (Tent.)	Ed Wynn				
Hollywood Party, The	(All Star Musical)				
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore				
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Aug.	25,'33		
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes				
Show World	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Jimmy Durante	Aug.	11,'33		
Stage Mother	A. Brady - F. Morgan - M. O'Sullivan-F. Tone				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4,'33		
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	18,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70.	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33	58.	July 22,'33
Crashing Broadway	Rex Bell	June	1,'33	55.	July 15,'33
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texan, The	Rex Bell	June	15,'33		
Fugitive, The	Rex Bell-Cecelia Parker	July	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63.	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80.	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68.	Apr. 8,'33
Rainbow Ranch	Rex Bell	July	25,'33		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70.	June 3,'33
West of Singapore	Betty Compson	Jan.	31,'33	68.	Apr. 15,'33

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames				
Devil's Mate	Preston Foster-Peggy Shannon				
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5,'33		
Rangers' Code	Bob Steele	Aug.	15,'33		
Sensation Hunters	Arline Judge-Preston Foster				
Skyways	K. Crawford-Ray Walker				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Running Time Date	Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87.	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,33	78	Dec. 31
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23,'33	80.	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75.	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec 10
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7,'33	65	June 24,'33
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72.	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70.	Feb. 18,'33
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72.	June 17,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76.	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70.	Jan. 14,'33
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21,'33	70.	July 8,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75.	May 6,'33
International House	All Star	June	2,'33	65.	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76.	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74.	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72.	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70.	Jan. 28,'33
M	Peter Lorre			66.	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33	72.	July 15,'33
Man of the Forest	Randolph Scott-Verna Hillie	July	14,'33	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28,'33	70	
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55.	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75.	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66.	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83.	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72.	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70.	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65.	June 3,'33
Supernatural	C. Lombard - Ragdelph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilten-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76.	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59.	July 22,'33
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73.	Feb. 4,'33

Coming Feature Attractions

Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	25,'33		
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper				
Duck Soup	Four Marx Bros.				
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin				
I'm No Angel	Mae West-Cary Grant				
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1,'33		
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11,'33	92.	July 1,'33
This Day and Age	Charles Bickford-Judith Allen	Aug.	25,'33	82	
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4,'33		
To the Last Man	Randolph Scott-Esther Ralston	Aug.	25,'33		
Too Much Harmony	Bing Crosby-Jack Oakie-Judith Allen	Sept.	15,'33		
Torch Singer	Claudette Colbert - Ricardo Cortez	Sept.	8,'33		
Way to Love, The	Maurice Chevalier-Sylvia Sidney				
White Woman	Dorothea Wieck-Chas. Laughton				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Bed of Roses	Constance Bennett-Joel McCrea	July	14,'33	67.	July 8,'33
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16,'33	70.	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72.	Mar. 18,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55.	Apr. 8,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63.	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	60.	July 1,'33
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68.	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76.	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77.	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75.	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100.	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68.	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23,'33	75.	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58.	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72.	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62.	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9,'33	70.	June 3,'33
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68.	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57.	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74.	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80.	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64.	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78.	Feb. 11,'33

Coming Feature Attractions

Ann Vickers	Irene Dunne-Walter Huston-Conrad Nagel				
Bird of Prey	Richard Dix-Elizabeth Allen-Eric Linden				
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson				
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore				
Double Harness	Ann Harding-William Powell			74.	July 8,'33
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Glory Command, The	Bruce Cabot-Betty Furness				
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff				
In the Fog (Tent.)	Robt. Armstrong-Helen Mack				
Jamboree	Robt. Armstrong-Helen Mack				
Little Women	K. Hepburn - Joan Bennett-Frances Dee-Paul Lukas-Eric Linden				
Morning Glory	K. Hepburn-D. Fairbanks, Jr.				
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan				
Rafter Romance	Ginger Rogers-Norman Foster				

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Running Time Date	Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71.	Jan. 21,'33
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19,'33	63.	July 1,'33
Devil's Playground, The		Principal	Jan.	1,'33	54	
Eskimo Perils		Amer-Angle				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	'33. .84.	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		.85.	Jan. 28,'33
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77.	July 22,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr.	14,'33...67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June	10,'33...60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Isle of Doom, The	Peter Sobolevski	Amkino	June	5,'33...65½	July 22,'33
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb.	15,'33...55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar.	9,'33.	
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1....67....	Nov. 19
Men and Jobs		Amkino	Jan.	1,'33...70.	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan.	21,'33...80.	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr.	27,'33...97.	May 6,'33
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Patriots, The	Hans Klering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar.	31,'33...54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May	25,'33...88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr.	13,'33...71.	Apr. 29,'33
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July	21,'33...65	
Soviets on Parade		Kinematrade	Mar.	31,'33...60	
Sucker Money	Mischa Auer	Hollywood	Apr.	5,'33...79.	Apr. 15,'33
Taming the Jungle		Invincible	June	3,'33...59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June	16,'33...60.	June 24,'33
Virgins of Bali		Principal	Dec.	8... ..46....	Dec. 17
Wives Beware!	Adolphe Menjou	Regent Picts.			

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	'33.. ..60	Apr. 15,'33
Important Witness, The	Noel Francis-Donald Dilloway	July	15,'33	
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	'33.... ..70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec.	24.....80....	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb.	3,'33.....82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May	17,'33.....75.	Apr. 29,'33
Perfect Understanding	Gloria Swanson	Mar.	11,'33.....84.	Mar. 4,'33
Samarang	Native Cast	June	23,'33.....62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr.	16,'33.....90.	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan	May,	'33.....69.	Mar. 18,'33

Coming Feature Attractions

Bowery, The — Wallace Beery - George Raft-Jackie Cooper-Fay Wray
Emperor Jones, The — Paul Rebeson
Joe Palooka — Jimmy Durante-Stuart Erwin-Lupe Velez
Masquerader, The — Ronald Colman-Elissa Landi — Sept. 1,'33.....75. Feb. 25,'33
Nana — Anna Sten - Warren William - Phillips Holmes
Roman Scandals — Eddie Cantor-Gloria Stuart

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar.	23,'33.....78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar.	3,'33.....75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar.	23,'33.....69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar.	16,'33.....67.	Jan. 28,'33
Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13,'33	
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20,'33	
Fighting President, The		Apr.	14,'33.....50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec.	22.....57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June	1,'33.....Apr.	5,'30
King of the Arena	Ken Maynard	June	1,'33	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May	4,'33.....67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan.	12,'33.....68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr.	20,'33.....55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec.	22.....78....	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan.	26,'33.....74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr.	13,'33.....72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb.	16,'33.....89	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June	15,'33.....75.	July 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb.	16,'33.....87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar.	16,'33	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20,'33	
Terror Trail, The	Tom Mix	Feb.	2,'33.....57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan.	5,'33.....75.	Feb. 11,'33

Coming Feature Attractions

Four Wise Girls — June Knight-Neil Hamilton-Mary Carlisle-George E. Stone
Her First Mate — Summerville-Pitts — Aug. 10,'33....70. July 22,'33
Invisible Man, The — Claude Rains-Gloria Stuart-Wm. Harrigan
Moonlight and Pretzels — Mary Brian-Lee Carrillo — Aug. 3,'33
Oh Promise Me — Summerville-Pitts
Only Yesterday — John Boles - Margaret Sullavan - Benita Hume-Billie Burke
S. O. S. Iceberg — Rod La Roque-Gibson Gowland
Saturday's Millions — Robert Young-Leila Hyams
Trail Drive, The — Ken Maynard-Cecilia Parker

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	1,'33.....74.	Apr. 1,'33
Ex-Lady	Bette Davis	Apr.	8,'33.....62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar.	11,'33.....89.	Mar. 18,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33.....90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar.	25,'33.....69.	Apr. 8,'33
Ladies They Talk About	Barbara Stanwyck	Feb.	4,'33.....84.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33.....70.	June 24,'33
Man from Monterey, The	John Wayne-Ruth Hall	July	15,'33	
Mary Stevens, M.D.	Kay Francis	July	22,'33.....72	
Mayor of Hell, The	James Cagney	June	24,'33.....80.	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8,'33.....71.	July 22,'33
Parachute Jumper	Douglas Fairbanks, Jr.	Jan.	28,'33.....72....	Dec. 31
Picture Snatcher	James Cagney	Apr.	29,'33.....75.	Apr. 1,'33
Private Detective 62	William Powell	June	10,'33.....67.	July 15,'33
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33.....63.	June 10,'33
Somewhere in Sonora	John Wayne	May	20,'33	
Telegraph Trail, The	John Wayne	Mar.	18,'33.....55	
Untamed Africa		Apr.	8,'33	
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb.	18,'33.....72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")	May	6,'33.....67.	Apr. 8,'33

Coming Feature Attractions

Bureau of Missing Persons — Bette Davis - Lewis Stone - Glenda Farrell
Captured! — Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas — Aug. 19,'33.....72. June 24,'33
Ever in My Heart — Barbara Stanwyck
Footlight Parade — James Cagney-Joan Blondell-Ruby Keeler-Dick Powell-Guy Kibbee
Kennel Murder Case — William Powell
Voltaire — George Arliss-Doris Kenyon — Aug. 5,'33.....70. June 24,'33
Wild Boys of the Road — All Star
World Changes, The — Paul Muni

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction In Souls")	Conrad Nagel-Leila Hyams	Apr.	23,'33.....75.	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan.	8,'33.....75....	Dec. 24
Drum Taps	Ken Maynard	Jan.	29,'33.....61	
Hypnotized	Moran and Mack	Dec.	25.....70....	Dec. 24
Lone Avenger, The	Ken Maynard	May	14,'33.....61	
Phantom Thunderbolt	Ken Maynard	Mar.	5,'33.....62	
Racetrack	Lee Carrillo-Kay Hammond	Feb.	25,'33.....76.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33.....72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec.	25.....62	
Trailing the Killer	(Special)	Dec.	4.....68....	Oct. 15

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb.	4,'33...70	
Cadet, The	Frans Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan.	16,'33...93.	Feb. 18,'33
David Golder	Harry Baur	Protex		80....	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb.	15,'33...91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May	31,'33. .78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec.	7.....83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb.	25,'33...80.	Mar. 18,'33
Golden Goal, The	Richard Tauber	Bavaria Films	June	17,'33...85.	July 8,'33
Hertha's Awakening	Toni Van Eyck	Protex	Mar.	10,'33...82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov.	15.....86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr.	22,'33	
M	Peter Lorre	Paramount	Mar.	31,'33...96.	Apr. 8,'33
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May	15,'33...85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov.	29.....76....	Dec. 31
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar.	24,'33...66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb.	17,'33...65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar.	28,'33...78.	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr.	8,'33...90.	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov.	23.....99....	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	British and Dominions			
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Don Quixote	Feodor Challapin-George Robey	British-United Artists	July	8,'33	
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72....	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85....	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Hawleys of High Street	Leslie Fuller	British Int'l		68.	July 8,'33
Here's George	George Clarke	P.D.C.-British		64....	Nov. 5
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80.	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89....	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84....	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82....	Oct. 15
Love in Morocco (Reviewed under the title "Bareud")	Rex Ingram	Gaumont-British	Mar.	18,'33...67....	Oct. 15
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar.	11,'33...70.	Mar 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Money for Speed	John Loder-Ida Lupino-Cyril McLaglen	British-United Artists		67.	July 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May	26,'33...77.	June 10,'33
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	
Private Life of Henry VIII, The	Charles Laughton	London Film			
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82....	Dec. 10
Sleeping Car	Ivor Novello	Gaumont-British		83.	July 8,'33
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Waltz Time	Evelyn Laye-Fritz Schulz	Gaumont-British		90	
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 16,'33..	1 rl..
Bunnies and Bonnets	Mar. 29,'33..	1 rl..
Crystal Gazabo	Nov. 7.....	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7,'33..	1 rl..
Minstrel Show, The	Nov. 21.....	1 rl..
Prosperity Blues	Oct. 8.....	1 rl..
Russian Dressing	May 1,'33.....	
Snow Time	Nov. 30.....	1 rl..
Wedding Bells	Jan. 10,'33.....	
Wooden Shoes	Feb. 25,'33..	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20....	21½..
Poor Fish, The	Apr. 27,'33.	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl..
Laughing with Medbury in Philippines	Nov. 11.....	1 rl..
Laughing with Medbury Among the Wide Open Faces	Oct. 11.....	1 rl..
Laughing with Medbury Among Dancing Nations..	Dec. 23.....	1 rl..
Laughing with Medbury in Wonders of the World..	Dec. 13.....	1 rl..
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1.....	1 rl..
Beer Parade, The	Mar. 4,'33..	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9.....	1 rl..
Great Bird Mystery	Oct. 20.....	1 rl..
Match Kid, The	May 9,'33..	1 rl..
Sassy Cats	Jan. 25,'33..	1 rl..
Scrappy's Party	Feb. 13,'33..	1 rl..
Technoracket	May 20,'33..	1 rl..
Wolf at the Door, The	Dec. 29.....	1 rl..
World's Affair, The	June 5,'33..	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33..	21....
College Gigolos	Jan. 3,'33..	18½..
Entertainer, The (Will Mahoney)		
Mind Doesn't Matter	Nov. 21....	19½..
Partners Two	Jan. 19,'33..	22....
Preferred List (Ken Murray)		
Safe in Jail	Feb. 11,'33..	2 rls.
Say It Isn't So (Richey Craig, Jr.)	June 29,'33..	19....
The Curse of a Broken Heart	Feb. 4,'33..	18....
The Strange Case of Poison Ivy	Mar. 23,'33..	
WORLD OF SPORT		
All's Wet That Ends Wet...	May 5,'33..	1 rl..
Champions	May 5,'33..	1 rl..
Horse Sense	Dec. 29.....	1 rl..
In the Good Old Winter Time	June 17,'33..	1 rl..
Rough Sport	Dec. 29.....	1 rl..
Throwing the Bull	Jan. 14,'33.	11....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27....	22....
Artist's Muddles	Jan. 29,'33.	20....
Big Squeal, The	July 9,'33..	18....
Boy, Oh Boy!	Dec. 25....	21....
Dora's Dunking Doughnuts	Sept. 1,'33.	
Feeling Rosy	Apr. 30,'33.	21....
Loose Relations	June 11,'33.	20....
Sunkissed Sweeties	Oct. 30....	22....
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33.	11....
Kid'n Africa		
Kid' In' Hollywood	May 14,'33.	11....
Kid's Last Fight, The	Apr. 23,'33.	11....
Pie-Covered Wagon	Oct. 30....	10....
Polly Tix in Washington	June 4,'33.	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2.....	9....
Beneath Our Feet	June 25,'33.	
Desert Demons	Nov. 27.....	9....
Killers	Oct. 30....	10....
Sea, The	May 7,'33..	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33..	7....
Our Bird Citizens	Oct. 9.....	8....
Our Noble Ancestors	Dec. 4.....	9....
Pirates of the Deep	May 7,'33..	9....
Stable Manners	Nov. 6.....	7....
Wild Company	Jan. 1,'33.	10....
Wild Life at Home	June 18,'33..	1 rl..
Woodland Pals	Jan. 29,'33..	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11.....	9....
No. 3	Feb. 5,'33..	11....
No. 4	Mar. 5,'33..	11....
No. 5	Apr. 30,'33.	11....
No. 6	June 18,'33.	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33..	9....
Taming the Wildcat	Jan. 15,'33..	8....
The Iceless Arctic	Nov. 6.....	11....
Two Hundred Fathoms Deep	Mar. 19,'33..	8....
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27.....	8....
Highlights of the Past	Apr. 9,'33..	8....
Old-Fashioned Newsreel, An	July 2,'33.	
Puffs and Bustles	Mar. 12,'33..	7....
When Dad Was a Boy	Jan. 22,'33..	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11.....	19....
Always Kickin'	Oct. 9.....	20....

Title	Rel. Date	Min.
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16....	18....
Evil Eye Conquers, The	Jan. 8,'33.	14....
In the Clutches of Death	Nov. 13....	14....
On the Brink of Disaster	Feb. 19,'33.	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33.	11....
Animal Fair, The	Jan. 15,'33.	10....
Any Way to Get There	July 16,'33.	
Down on the Farm	Dec. 18....	10....
Little Thrills	Oct. 23.....	9....
Out of the Ordinary	May 28,'33.	
Sawdust Sidelights	June 4,'33.	10....
Skipping About the Universe	Feb. 12,'33.	10....
Traffic	Nov. 6....	10....
Women of Many Lands	Mar. 12,'33..	9....
Wonder City, The	Nov. 20.....	9....
MERMAID COMEDIES		
Big Flash, The (Harry Langdon)	Nov. 6....	22....
Hitch Hiker, The (Harry Langdon)	Feb. 12,'33.	21....
Knight Duty (Harry Langdon)	May 7,'33.	22....
Hooks and Jabs (Harry Langdon)	Aug. 25,'33.	
Tired Feet (Harry Langdon)	Jan. 1,'33.	22....
Tied for Life	July 2,'33.	
Vest with a Tale, The (Tom Howard)	Dec. 4....	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33.	20....
As the Crows Fly	Feb. 5,'33.	18....
Blue Blackbirds	Aug. 18,'33.	
Farmers' Fatal Folly	Sept. 15,'33.	18....
Hot Hoofs	June 18,'33.	
Two Black Crows in Africa	Mar. 5,'33.	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33.	22....
Walpurgis Night	Oct. 30....	20....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33.	10....
Cornell	Dec. 18.....	9....
Georgia Tech	May 7,'33..	9....
McGill	May 28,'33..	9....
Michigan	Dec. 4.....	8....
Yale	Oct. 9.....	10....
TERRY-TOONS		
Banker's Daughter, The	June 25,'33..	6....
Cinderella	May 28,'33..	6....
College Spirit	Oct. 16.....	6....
Down on the Levee	Mar. 5,'33..	6....
Fannie in the Lion's Den	July 23,'33..	6....
Farmer Al Falfa's Birthday Party	Oct. 2.....	6....
Forty Thieves, The	Nov. 13.....	6....
Hansel Und Gretel	Feb. 5,'33..	6....
Hollywood Diet	Dec. 11.....	6....
Hook and Ladder No. 1	Oct. 30.....	7....
Ireland or Bust	Dec. 25.....	6....
Jealous Lover	Jan. 8,'33..	6....
King Zilch	June 11,'33..	6....
Oh! Susanna	Apr. 2,'33..	6....
Oil Can Mystery, The	July 9,'33..	
Pirate Ship	Apr. 30,'33..	6....
Robin Hood	Jan. 22,'33..	6....
Romeo and Juliet	Apr. 16,'33..	6....
Tale of a Shirt, The	Feb. 19,'33..	6....
Toyland	Nov. 27.....	6....
Tropical Fish	May 14,'33..	6....
Who Killed Cock Robin?	Mar. 19,'33..	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33.	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33..	
Drug on the Market, A	Jan. 22,'33.	11....
Honesty Pays, But Not Much	June 4,'33..	
The Acid Test	Nov. 27....	11....
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2....	20....
Torchy's Kitty Coup	Jan. 22,'33.	21....
Torchy's Loud Spooker	June 25,'33.	20....
Torchy Rolls His Own	Nov. 20....	21....
Torchy Turn Turtle	Apr. 23,'33.	21....
Trying Out Torchy	July 23,'33.	
VANITY COMEDIES		
Hollywood Run-Around (Monty Collins)	Dec. 18....	20....
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23....	21....
Keyhole Katie (Gale Seabrook-John T. Murray)	Jan. 15,'33.	20....
Techno-crazy (Monty Collins-Billy Bevan)	Apr. 23,'33.	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2.....	9....
9 Zanzibar	Oct. 9.....	9....
10 Belles of Bali	Oct. 16.....	8....
11 Sailing a Square-Rigger	Oct. 23....	10....
12 Venetian Holiday	Oct. 30....	10....
13 Havana Ho!	Nov. 6.....	9....
14 Paths in Palestine	Nov. 13....	8....
15 Rickshaw Rhythm	Nov. 20.....	
16 Pirate Isles	Nov. 27.....	9....
17 From Kashmir to the Khyber	Dec. 4.....	9....
18 Silver Springs	Dec. 11.....	
19 Desert Tripoli	Dec. 18.....	
20 In the Gulanas	Dec. 25.....	9....
21 Mediterranean Memories	Jan. 1,'33..	
22 The Lure of the Orient	Jan. 8,'33..	9....
23 Here Comes the Circus	Jan. 15,'33..	
24 Sicilian Sunshine	Jan. 22,'33.	10....
25 Gorges of the Giants	Jan. 29,'33..	9....
26 When in Rome	Feb. 5,'33..	
27 Berlin Medley	Feb. 12,'33..	9....
28 Rhapsody of the Rails	Feb. 19,'33..	
29 Taking the Cure	Feb. 26,'33..	
30 Down from Vesuvius	Apr. 15,'33..	
31 Paris on Parade	Mar. 5,'33..	
32 Isles of the East Indies	Mar. 12,'33..	
33 The Iceberg Patrol	Mar. 19,'33..	
34 A Gondola Journey	Mar. 26,'33..	
35 Broadway by Day	Apr. 2,'33..	
36 Sampans and Shadows	Apr. 9,'33..	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33.	20....
Fallen Arches	Feb. 4,'33.	19....
Mr. Bride	Dec. 24....	19....
Now We'll Tell One	Nov. 19....	19....
Tarzan In the Wrong		20....
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33.	18....
Menu		
Over the Counter		18....
Wild People	Feb. 4,'33.	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9....
Cuba, Land of the Rhumba	Feb. 25,'33.	
Daughters of the Sea		9....
Fiji and Samoa		8....
Iceland	Jan. 14,'33.	10....
Leningrad	Dec. 17.....	9....
New Zealand		9....
Norway	Feb. 4,'33..	9....
Over the Seas to Borneo		8....
Rio the Magnificent		9....
World Dances, The		8....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Cuckoo the Magician	Jan. 21,'33.	
Funny Face	Dec. 24.....	8....
Lunchroom, The		
Nursemaid, The	Nov. 26.....	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal		21....
Midnight Patrol		
Their First Mistake		21....
Towed In a Hole	Dec. 31....	21....
Twice Two	Feb. 25,'33	21....
ODDITIES		
Duck Hunter's Paradise	Dec. 31....	10....
Toy Parade, The	Dec. 3.....	7....
Whispering Bill	Dec. 31....	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17....	17....
Birthday Blues	Nov. 12....	20....
Fish Hooky	Jan. 28,'33.	19....
Forgotten Babies	Mar. 11,'33.	17....
Kid from Borneo, The	Apr. 15,'33.	19....
Mush and Milk	May 27,'33.	
PITTS-TODD		
Asleep in the Feet	Jan. 21,'33.	19....
Bargain of the Century		20....
Maids a la Mode		18....
One Track Minds		
Sneak Easily	Dec. 16....	17....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour		18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33.	
Auto Racing	Apr. 1,'33.	
Block and Tackle	Nov. 5.....	12....
Bone Crushers	Feb. 8,'33..	8....
Chalk Up	Dec. 10....	10....
Football Footwork		12....
Motorcycle Mania	Jan. 28,'33.	9....
Swing High	Dec. 10....	10....
Throttle Pushers		9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33.	20....
Call Her Sausage		
Farewell to Legs		
Rummy, The		18....
Taxi Barons		
Taxi for Two	Dec. 3....	18....
Thundering Taxis	June 24,'33.	16....
Wreckety Wrecks	Feb. 18,'33.	19....
TED HEALY SHORTS		
Nertsery Rhymes		
Stop, Sadie, Stop		12....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18....	11....
No. 5	Dec. 16....	11....
No. 6	Jan. 13,'33.	10....
No. 7	Feb. 10,'33.	11....
No. 8	Mar. 10,'33.	11....
No. 9	Apr. 7,'33.	10....
No. 10	May 5,'33..	1 rl
No. 11	June 2,'33..	1 rl..
No. 12	June 30,'33.	10....
No. 13	July 28,'33.	10....
ONE REEL ACTS		
Be Like Me (Ethel Merman)	Feb. 18,'33.	10....
Detective Tom Howard of the Suicide Squad (Tom Howard)	June 9,'33..	1 rl..
Hawaiian Fantasy (Vincent Lopez)	Jan. 20,'33..	8....
Jazz a La Cuba (Don Asplazu)	July 7,'33..	1 rl..
Let's Dance (Burns and Allen)	Mar. 17,'33.	10....
Moonlight Fantasy (Vincent Lopez)	Apr. 14,'33..	1 rl..
Rookie, The (Tom Howard)	Feb. 24,'33.	10....
Walking the Baby (Burns and Allen)	May 12,'33..	1 rl
Your Hat (Burns and Allen)	Nov. 25....	11....

Title	Rel. Date	Min.
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4....	10....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4....	10....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30....	10....
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33.	10....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24,'33.	10....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33.	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33.	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33..	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33..	1 rl..
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33.	10....
SCREEN SONGS		
Ain't She Sweet (Lillian Roth)	Feb. 3,'33..	7....
Aloha Oe (Royal Samoans)	Mar. 17,'33..	7....
"Bollesk" (Watson Sisters)	June 9,'33..	7....
Dinah (Mills Bros.)	Jan. 13,'33..	7....
Down by the Old Mill Stream (Funny Boners)	July 21,'33..	7....
Peanut Vendor, The (Armida)	Apr. 28,'33..	7....
Popular Melodies (Arthur Jarrett)	Apr. 7,'33..	7....
Reaching for the Moon	Feb. 24,'33..	7....
Sing a Song (James Melton)	Dec. 2.....	7....
Sing, Sisters, Sing (Three X Sisters)	June 3,'33..	1 rl..
Song Shopping (Ethel Merman)		1 rl.
Time on My Hands (Ethel Merman)	Dec. 23.....	7....
When It's Sleepy Time Down South (Boswell Sisters)	Nov. 11.....	1 rl.
SCREEN SOUVENIRS		
No. 5	Nov. 25....	10....
No. 6	Dec. 23....	10....
No. 7	Jan. 20,'33.	10....
No. 8	Feb. 17,'33.	10....
No. 9	Mar. 17,'33.	10....
No. 10	Apr. 14,'33..	1 rl..
No. 11	May 12,'33..	1 rl..
No. 12	June 9,'33..	1 rl..
No. 13	July 7,'33..	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33..	1 rl..
Balance	June 23,'33..	1 rl..
Call Your Shot	July 21,'33..	1 rl.
Canine Thrills	Feb. 3,'33.	10....
Catch 'Em Young	Dec. 9....	11....
Hot and Cold Thrills	Mar. 31,'33.	10....
Jabs and Jolts	May 26,'33..	1 rl.
Over the Jumps	Jan. 6,'33.	11....
Straight Shooters	July 21,'33.	16....
Stuff on the Ball	Nov. 11....	11....
Wonder Girl, The (Babe Didrickson)	Mar. 3,'33.	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33.	1 rl..
Betty Boop's Birthday Party	Apr. 21,'33..	7....
Betty Boop's Crazy Inventions	Jan. 27,'33.	1 rl..
Betty Boop for President	Nov. 4.....	7....
Betty Boop's Ker-Choo	Jan. 6,'33..	7....
Betty Boop's May Party	May 12,'33.	1 rl..
Betty Boop's Museum	Dec. 16.....	1 rl..
Betty Boop's Penthouse	Mar. 10,'33..	7....
Is My Palm Read	Feb. 17,'33.	1 rl..
Mother Goose Land	June 23,'33.	1 rl..
Popeye, the Sailor	July 7,'33..	7....
Snow-White	Mar. 31,'33..	7....
TWO REEL COMEDIES		
Barber, The (W. C. Fields)	July 28,'33.	21....
Big Fibber, The (Sennett Star)	July 14,'33.	20....
Blue of the Night (Bing Crosby)	Jan. 6,'33.	20....
Bring 'Em Back Sober (Sennett Star)	Nov. 18....	18....
Caliente Love (Sennett Star)	Mar. 10,'33.	20....
Daddy Knows Best (Walter Catlett)	June 16,'33.	2 rls.
Dentist, The (Sennett Star)	Dec. 9....	20....
Don't Play Bridge With Your Wife (Sennett Star)	Jan. 13,'33.	18....
Doubling in the Quickies (Sennett Star)	Dec. 16....	19....
Dream Stuff (Sennett Star)	May 12,'33.	2 rls
Easy On the Eyes (Sennett Star)	Feb. 17,'33.	22....
False Impressions (Sennett Star)	Nov. 4....	21....
Fatal Glass of Beer (W. C. Fields)	Mar. 3,'33.	19....
His Perfect Day (Sennett Star)		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Hollywood Double, A Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7,'33	19....
Human Fish Sennett Star	Dec. 30	22....
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23,'33	2 rls.
Lion and the House, The Sennett Star	Dec. 23	18....
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21,'33	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31,'33	2 rls.
Prosperity Pays Tom Howard	Nov. 4	
Roadhouse Queen Sennett Star	May 26,'33	2 rls.
See You Tonight Sennett Star	June 2,'33	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24,'33	19....
Singing Boxer, The	Jan. 27,'33	20....
Sweet Cookie Sennett Star	Apr. 14,'33	20....
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10,'33	20....
Uncle Jake Sennett Star	May 5,'33	2 rls.
Wrestlers, The Sennett Star	Jan. 20,'33	22....

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19,'33	20....
The Floorwalker	Dec. 23	20½..
The Pawnshop	Mar. 17,'33	.....
The Rink	Nov. 11	20....
The Vagabond	Feb. 3,'33	21....
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17....
Gay Nighties, The	June 23,'33	.....
Hocus Focus	Mar. 3,'33	20....
Iceman's Ball, The	Aug. 13,'33	20....
Jitters, The Butler	Dec. 30	20½..
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18....
Heave Two	Mar. 10,'33	20½..
Leaps, My Dear	Jan. 6,'33	17....
Shakespeare With Tin Ears	June 30,'33	18½..
Thrown Out of Joint	May 12,'33	21....
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17....
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21....
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31,'33	18½..
No. 4—She Outdone Him	May 26,'33	.....
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20....
Bride's Bereavement, The	Nov. 18	19....
Lost in the Limehouse	Apr. 7,'33	20½..
Moonshiner's Daughter, The	May 19,'33	20....
Through Thin and Thicket	Jan. 20,'33	17½..
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18....
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2	18....
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	18....
Fish Feathers	Dec. 16	18....
Good Housewrecking	June 16,'33	.....
Merchant of Menace, The	Apr. 21,'33	19½..
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28....
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31,'33	.....
Hook and Ladder Hokum	Apr. 28,'33	7....
In the Park	May 26,'33	.....
Magic Mummy	Feb. 7,'33	7....
Panicky Pup	Feb. 24,'33	7....
Pencil Mania	Dec. 9	7....
Plane Tooners	Nov. 11	7½..
Puzzled Pals		7....
Tight Rope Tricks	Jan 6,'33	7....

STATE RIGHTS

Title	Mins.
AMKINO	
Killing to Live	17....
ATLANTIC FILM	
Playgrounds in the Sky	10....
Sportsmen's Paradise	10....
BEVERLY HILLS PICTURES	
Cocoee Capers	.....
Flame of the Pacific	23....
Terrors of the Amazon	29....
CAESAR FILMS	
Venezians	1 rl..
CENTRAL FILM	
A Pilgrimage Through Palestine	10....
Boston Common—and Proper	10....
Hula	3 rls.
F. M. S. CORP.	
Newslaughs	7....
FIRST DIVISION	
Strange Case of Tom Mooney, The	20....
IDEAL	
Canal Gypsies	9....
Evolution	28....
Goofy Games	8....
Next War, The	26....
We're On Our Way	9....
INDUSTRIAL	
The Silent Enemy	50....
MARY WARNER	
Berlin: Its Sports and Recreation	8....
Berlin: Rhythm of a Metropolis	8....
Glimpses of Germany	8....
Green Heart of Germany, The	20....
Springtime on the Rhine	7....
The Mosel	8....
Trier, Oldest City in Germany	6....
Vintagers' Festival in the Palatinate	10....
Winter in the Bavarian Alps	1 rl..
Young Germany Goes Ski-ing	1 rl..
MASCOT	
Technocracy	10....
MASTER ART PRODUCTS	
Melody Makers Series:	
Sammy Fain	10....
Benny Davis	9....
Gus Edwards	.....
Cliff Friend	8....
Melodies on Parade	.....
Night of Romance	7....
Stephen Foster	.....
Tongue Twisters	9....
PRINCIPAL	
Beer Is Here	.....
Get That Lion	29....
Isle of Desire	3 rls.
Isle of Peril	32....
Isles of Love	1 rl..
Killing the Killer	11....
Matto Grosso	24....
New Western Front	25....
Primitive	1 rl..
Tiger Hunt, The	20....
Voodoo	36....
Walpi	.....
WARD PRODUCTIONS	
Your Technocracy and Mine	9½..

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	8½..
5. The Wayward Canary	Oct. 28	7½..
6. The Klondike Kid	Nov. 18	.....
7. Mickey's Good Deed	Dec. 9	8....
8. Building a Building	Dec. 20	7....
9. The Mad Doctor	Jan. 20,'33	8....
10. Mickey's Pal Pluto	Feb. 10,'33	7....
11. The Mellerdrammer	Mar. 3,'33	8....
12. Ye Olden Days	Mar. 24,'33	7....
13. The Mail Pilot	June 5,'33	7....
14. Mickey's Mechanical Man	June 9,'33	6....
15. Mickey's Gala Premiere	June 30,'33	7....
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	7....
6. Babes in the Wood	Dec. 2	8....
7. Santa's Workshop	Dec. 30	7....
8. Birds in the Spring	Dec. 30	7....
9. Father Noah's Ark	Jan. 27,'33	8....
10. Three Little Pigs	May 26,'33	8....
11. Old King Old	July 27,'33	8....

UNIVERSAL

Title	Rel. Date	Mins.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl..
Carnival Capers	Oct. 10	1 rl..
Confidence	July 17,'33	1 rl..
Going to Blazes	Apr. 10,'33	1 rl..
Ham and Eggs	June 19,'33	6....
New Deal, A	July 17,'33	1 rl..
Ocean Hop (Reissue)	Apr. 24,'33	1 rl..
Plumber, The	Jan. 30,'33	7....
Shriek, The	Feb. 27,'33	7....
Teacher's Pest	Dec. 19	7....
Wild and Wooly	Nov. 21	1 rl..
POOCH CARTOONS		
Cat and Dogs	Dec. 5	1 rl..
Crowd Snores, The	Oct. 24	1 rl..
Hot and Cold	May 8,'33	1 rl..
King Klunk	July 31,'33	1 rl..
Lumber Champ, The	Mar. 13,'33	7....
Merry Dog, The	Jan. 2,'33	1 rl..
Nature's Workshop	June 5,'33	8....
Pin Feathers	July 3,'33	1 r...
Terrible Troubador, The	Feb. 13,'33	1 rl..
Underdog, The	Nov. 7	1 rl..
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl..
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21....
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21....
Morton Downey—No. 3 The Holdup With Joe Young	Feb 14,'33	21....
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20....
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway Walter Winchell—No 2	May 15,'33	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	16....
Your Technocracy and Mine	Apr. 15,'33	1 rl..
World's Greatest Thrills	Aug. 28,'33	19....
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17	1 rl..
No. 24—Novelty	Nov. 14	1 rl..
No. 25—Novelty	Dec. 12	1 rl..
No. 26—Novelty	Jan. 23,'33	8½..
No. 27—Novelty	Mar. 20,'33	8....
No. 28—Novelty	Apr. 17,'33	8½..
No. 29—Novelty	May 29,'33	1 rl..
No. 30—Novelty	July 10,'33	1 rl..
No. 31—Novelty	Aug. 7,'33	1 rl..

Title	Rel. Date	Min.
UNIVERSAL BREVITIES		
Boo!	Dec. 26	1 rl..
Good Old Days, The	Nov. 21	1 rl..
Greeks Had No Word for Them, The	Oct. 24	1 rl..
Lizzie Stratta	Jan. 23,'33	10....
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31,'33	21....
Alias the Professer James Gleason	Mar. 6,'33	21....
Boys Will Be Boys Frank Albertson	Nov. 30	2 rls.
Family Troubles Henry Armetta	Jan. 11,'33	21....
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 rls.
Gleason's New Deal James Gleason	July 12,'33	20....
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 rls.
His First Case Vince Barnett	June 14,'33	2 rls.
Hunting Trouble Louise Fazenda	Feb. 8,'33	20....
Lights Out James Gleason	Dec. 24	2 rls.
Mister Mugg James Gleason	May 18,'33	21....
My Operation Vince Barnett-June Clyde	Dec. 28	2 rls.
Nature in the Rough Louise Fazenda		.....
Officer, Save My Child Slim Summerville	Nov. 2	2 rls.
Pick Me Up Marie Prevost	Apr. 5,'33	19....
Rockabye Cowboy James Gleason	Jan. 25,'33	21....
Room Mates Frank Albertson	Apr. 19,'33	20....
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22,'33	20½..
Warren Doane Brevity	Aug. 9,'33	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1	19....
No. 3—You Call It Madness Richy Craig, Jr.		18....
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18....
No. 5—Then Came the Yawn Jack Haley		20....
No. 6—The Run Around William Demarest	Dec. 10	17....
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17....
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17....
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	.....
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20....
No. 11—How've You Been? "Fatty" Arbuckle	June 24,'33	.....
No. 12—An Idle Roomer Jack Haley		.....
No. 13—Nothing But the Tooth Jack Haley	Aug. 19,'33	19....
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8	17....
No. 4—Tip-Tap-Tee Hal Leroy-Mitzi Mayfair	Oct. 22	19....
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18....
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16....
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18....
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33	.....
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18....
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17....
No. 11—That Goes Double Russ Columbo	July 29,'33	.....
No. 12—Bygones Ruth Etting	Jan. 14,'33	18....
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18....
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19....
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18....
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16....
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18....
No. 18—World's Champ Jack Dempsey	July 11,'33	.....
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	.....
No. 20—Along Came Ruth Ruth Etting	May 6,'33	.....
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21....
No. 22—The Double-Crossing of Columbus Charles Judels	July 15,'33	19....
No. 23—Pie a la Mode	June 19,'33	.....
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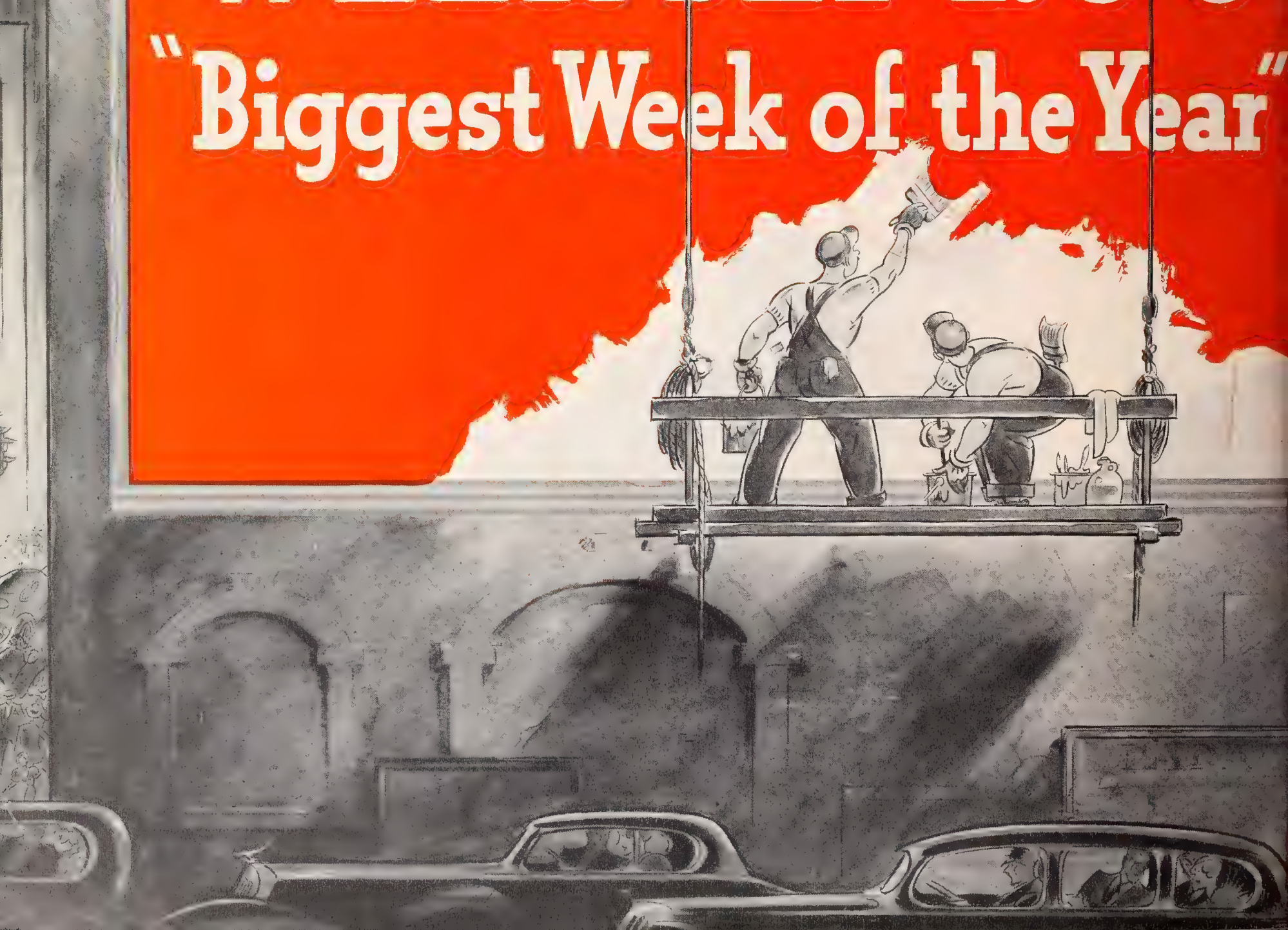

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JULY 29, 1933

Advertising
Remodeling
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Architecture
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Projection

In 2 Sections — Section 2

FRONT PAGE NEWS!

THEATRE SUPPLY DEALERS CONVENTION FEATURES LATEST REFINEMENTS

Scores of Manufacturers Display Newest Improvements for Theatres

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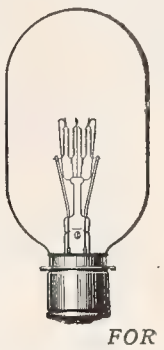

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Better Theatres

July 29, 1933
Vol. 112, No. 5

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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JUL 29 1933

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Lighting, pages 18, 19, 37.
Lobby, pages 9, 42.
Screen, pages 27, 28.

THEATRE, NEW

Drive-In Theatre, Camden, N. J., pages 15, 16, 17, 42.

Every day brings letters that testify to the extraordinary Reader Response to Better Theatres

THE NEWEST AND FINEST PHOTOPLAYS

MALDEN AMU

LIBER

Sincerely yours

L. B.

Fourth Avenue Amusement Co., Inc.

LUNA

LOUISVILLE, KY.

LAFAYETTE, IND. July 6,1933.

Better Theatres,
Wrigley Publishing Co.,
New York, N.Y.

Gentlemen:

I consider the chart on air conditioning very important, and valuable. I would like to have reprints of the four articles if possible.

Thanking you for your kind service, I am,

Very truly yours,

MARS

DEN HAAG, 29th December 1932

Better Theatres Division
of the Motion Picture Herald
1790 Broadway
NEW-YORK

Gentlemen,

We are reading already several years Motion Picture Herald and we highly appreciate this well-informed tradepaper and in "Better Theatres Division". We should like to receive at page 33 an individual service to your readers. We should like very much to receive reliable information on the following items:

- 1 - 2 - 7 - 8
- 93 - 94 - 95 -
- 138 - 143 - 14
- 171 - 179 - 18
- 224 - 225 - 23
- 250 - 251 - 259
- 298 - 299 - an

We know, tha
if you can suppl
Our company:
trust, 18 Bezui
Holland, varying
we are planning
worthfully.

Very truly y
SQUARE D
Advertising Manager.

Imperial Theatre
OPERATED BY
Eastern Theatres Limited
220-226 YONGE STREET
Toronto, Canada

October 17, 1932.

Motion Picture Herald,
1790 Broadway,
NEW YORK, N. Y.

Dear Sir,-

In checking over my files, I find that I have lost one or two issues of the "Better Theatres" section. These, as I remember, carried photographs of the Warner theatre in Milwaukee, and the Victoria theatre in London, England.

Would it be possible for me to procure these back issues?

Yours very truly,
IMPERIAL THEATRE,
Assistant Manager

Opera House
H. B. Wells, Manager
Newberry, S. C.

January 9, 1933

Dublin Pictures Ltd.
(1931)
54 & 55, PHIBSBOROUGH ROAD,
DUBLIN I.F.S.

Better Theatres
July 29, 1933

Observations

¶ Holding its third convention as this issue of BETTER THEATRES is published, the Independent Theatre Supply Dealers Association commends itself to the friendly attention of motion picture theatre owners and managers throughout the continent. Those institutions which are the sources of the supplies of operation and maintenance in an industry, are too intimately allied with the methods and prosperity of that industry to be considered otherwise than as a part of it, and the theatre equipment companies meeting in Chicago July 28 for a four-day discussion of their aims, seem to us of the very spirit which has come into the industry which they serve.

We hope we are right in interpreting this convention as another expression of the broader democracy in the motion picture industry as well as throughout business in general. If the members of the Independent Theatre Supply Dealers Association are combined for the purposes of *co-operation,* but not of domination, then their organization conforms perfectly to the new style in industrial combines.

Independence, in fact, may often be better served by collective action than by individual struggle. The group gives the member the resources of size. He becomes, as it were, *big enough* to be independent. But he does need to secure that independence further by a wary insistence that the group be merely a co-operative association and not a corporate entity independent of *him*. So often in business that has happened: The group, given the strength of its members, so grew in the administration of the affairs of each that it dominated all. Thus in time it became itself a business property of a kind inviting the shrewd interest of the bitterest *foes* of independence.

But we are assured by the career of the Independent Theatre Supply Dealers Association that it has been organized on a basis which properly safe-guards the individual interests of each member, giving him a broader access to his market without, however, taking from him his own immediate contact with that market, and without administrative and financial dictation. That is *combination* in the best sense—in *today's* sense. Our sincere best wishes go to this great group of theatre equipment companies in the splendid co-operative effort they are making.

¶ The adage is familiar enough: "There's nothing new under the sun." But this isn't an age in which one can put much faith in it. To the contrary, we nowadays expect something new all the time, and are so confident of miracles that we are gullible. There's nothing very impressive about the Drive-In theatre, the Camden venture described in the last issue, but it certainly seemed to warrant identification as the first of its kind. But it isn't, as witness this prompt response from Mr. E. M. Scribner, chief projectionist of the Board of Trade "Open Air Theatre" in Schoharie, N. Y.:

"In 1915, Perry E. Taylor, then and now mayor of Schoharie, conceived the idea of open air movies as entertainment, not only for local people but for the outlying districts as well. Those were the days of the open car. These cars were placed so that a few rows of chairs were available for those not desiring to remain in their cars.

"The screen was raised high so that all would have a clear view of it. The projection equipment was mounted in a small canvas-covered wood frame booth. This arrangement was used for about 15 weeks through the summer months on Thursday evenings. Each year the entertainment gained in popularity. We soon found as years went by that the people would rather sit on chairs to view the pictures than to remain in their autos."

Thus, as Mr. Scribner indicates, the areas for cars on either side of the seating space have been gradually diminished to make room for more chairs. The performance takes place in front of the court house, with the screen stretched across two ornamental lamp posts, patrons in cars or chairs in the street, and the projection booth on the opposite sidewalk. But let Mr. Scribner further disillusion us:

"Three years ago we inaugurated for the first time in this country or any other, open air talking pictures. We had been told that we would have to place the equipment in a large truck or in a permanently constructed booth. This was out of the question. Then we learned that the manufacturer of our amplifier made a sound head. Mr. Weber of the Weber Machine Corporation, the manufacturer, said he had never heard of open air talkies, but that he would send us a head on trial. It worked, and we are now in our third year."

And so you never can tell about these *originals*.—*G. S.*

CONSTRUCTING THEATRE ADVERTISING

1. Showmanship in Typography

Introducing a series on printing and lay-out methods for those who prepare motion picture theatre advertising

By GEORGE SCHUTZ

EFFECTIVE advertising of the theatre, its current and coming programs, is so closely associated with the commercial success of show-business that in all its dialect advertising is traditionally the native tongue of the showman.

The word commonly used to indicate all forms of theatre advertising is *exploitation,* and when the average person of the theatre thinks of himself as a showman, he is thinking of his ability to attract patronage to the theatre by some means of exploitation. He may be the manager of a theatre owned by another, or he may be the owner in active charge, and as such his duties are those of proprietorship, involving both business and technical functions of great importance. Yet he is wont to be most conscious of his function as a showman, which is to say, as a good exploitation man.

Exploitation, of course, is just another name for *selling,* and it covers whatever methods may be adopted to sell. The motion picture theatre in its exploitation uses street ballyhoos, displays, trailers, outdoor posters, handbills, newspaper advertisements, publicity articles in periodicals and occasionally one or two other devices. Though not exclusively, commonly all these devices involve use of the printed word, while that most generally and regularly employed is the newspaper advertisement. The series of discussions and demonstrations of the physical construction of theatre advertising to which this article is an introduction, will therefore be concerned preeminently with theatre advertising in newspapers.

Much of what is said, however, will apply to all printed forms of exploitation, while supplementary to the main body of the series will be a discussion of these other forms, particularly with reference to those elements which call for separate consideration. But unless otherwise specified, the word *advertising* in this series shall mean *newspaper* advertising. The term *theatre advertising* of course shall signify *motion picture* theatre advertising.

THE "GOODS" THE THEATRE SELLS

THERE ARE substantial reasons for distinguishing the advertising of motion picture theatres from that of other commercial enterprises. It is in appreciating these reasons, moreover, that we realize fundamental principles governing our method.

For the function of the motion picture theatre is really quite unique. In one respect as a commercial institution it resembles a store, in another it has natural associations with other amusement enterprises. A store, of course, is a permanently conducted business institution definitely identified in its community as a constant source of a certain *class* of goods. But so, characteristically, is the motion picture theatre. The store, however, sells *material* goods to be consumed later and elsewhere. Now an amusement park may also be as permanently identified with a form of entertainment, but it does not serve the interests of the theatre. And a stage theatre is identified with the dramatic performance it offers solely as an address. Without extending the process of comparison and contrast to unnecssary lengths, let us attempt to state the nature of the motion picture theatre as a business enterprise:

The motion picture theatre is characteristically a permanent business institution serving a community as a constant source of psychological experiences, mainly dramatic, always essentially emotional.

From this distinctive position of the motion picture theatre, its advertising problems derive distinction, suggesting considerations not necessarily involved in the advertising of other enterprises and therefore calling for a method pretty much their own. It doesn't do to place an abiding faith in the principles confidently and sweepingly laid down in books on advertising in general. They cannot be counted on to apply to such a unique purpose as that of merchandising psychological experiences as though they were a commodity, which, as we have seen, is really what the motion picture theatre does. It sells goods intangible, restricted as to kind but infinitely varied as to appeal, consumable only on the premises during a fixed brief period of time, "goods" purely psychological and predominantly valued according to immediate emotional interests. Of such is each specific program. But the theatre has also *itself* to sell as a source of a *class* of "goods," at any time it may be desired, without direct reference to a particular fabrication.

Naturally the preparation of advertising that serves this specialized, dual purpose is indeed a matter of *copy*. Showmanship expresses itself fundamentally in what it selects to say, and how it says it. But it is a matter of typography, too—of type styles, illustrations, ornamentation and arrangement. For an advertisement has a *physical personality*. And why should this not be adapted to what is being sold and to those it is being sold to? "Looks" count for much, not only attracting the eye (for a layout totally out of spirit with the message can do that), but entering into the *emotional* scheme of the sales argument as well.

THE EFFECT OF TYPOGRAPHY

TO SHOW the relationship of the physical structure of advertising to the message, let us suppose your theatre is located in a community of factory workers and that tomorrow's program is to feature a drama of metropolitan life—Big Business, politics, love on the sixty-eighth floor. We should not presume to say here what elements of the drama—what *appeals*—you

A NEW STAR
TO JOIN THE NAMES of GARBO ★ SHEARER CRAWFORD ★ DRESSLER
Metro-Goldwyn-Mayer elevates Montgomery to stardom . . because it is your wish, your command . . you voted him your favorite . . you have made him a STAR
Robert Montgomery
"SHIPMATES"
With
ERNEST TORRENCE DOROTHY JORDAN
HOBART BOSWORTH CLIFF EDWARDS
An M.G.M. Production
Directed by HARRY POLLARD

What to advertise? Always the initial question. In this case a well known screen personality, but one not previously a star, provided the answer. His rise is news, human news. The layout dramatizes it.

TODAY—at CAPITOL
No matter what your entertainment plans for this week may be—the Capitol show deserves to be at the head of the list!
Come—see a great stage star soar to screen fame! See Helen Hayes take her place alongside Shearer, Garbo, Dressler and Crawford!
Never—we mean NEVER—have you seen more powerful acting!
We proclaim this one of the finest pictures ever created! We guarantee you the emotional masterpiece of the year —a strong statement, but true!
HELEN HAYES
FAMOUS NEW YORK STAGE STAR IN
"The SIN of MADELON CLAUDET"
with
LEWIS STONE
JEAN HERSHOLT
EXTRA!

Another case of star domination—but here the player, long a star of the stage, was unknown to the screen theatre patron. The copy therefore "sells" her recognized talent, and the typography catches that spirit.

should choose to sell. As a showman who knows his customers, you will choose the ideas and words that will interest them. We are concerned here only with the possibility of making the physical structure of your advertisement *picture* those appeals, thereby re-enforcing your message.

The extent to which such typographical expression may be possible depends initially upon the amount of space available. But inasmuch as we are referring to an opening advertisement, we may properly assume that space of ample dimensions has been purchased. How then may the typography be adapted to the message in both spirit and form?

Assuming your community of factory workers to be a typical one, we may expect that you would select type that is extremely easy to read, that is vivid, "swift" and quite "noisy." Your copy is likely to be descriptive and therefore in relatively large quantity, in which case, to avoid monotony and to create an impression of emotional variety, you would want to "break up" the mass of the advertisement into paragraphs of several different styles. The general pattern would conform to the mechanical requirements thus laid down, rather than to any need for artistic effect. It is of course always better to obtain a pleasing balance of elements, for otherwise the very appearance of the advertisement may repel by creating a sense of confusion. But in this instance you are supremely interested in creating above all else a sense of emotional variety and daring "punch."

Now in a community consisting in the residences of prosperous merchants, business executives and professional people, your message on the same picture would be quite different. Especially would it be different in *tone*. Even if you thought them responsive to a certain amount of sensationalism (and who isn't, these days?), you probably would not want to shout at them in the boldest terms. Many of the ideas selected for appeal to the industrial community probably would be effective in this latter situation, but the personality of your advertising had better be more refined—firm, but quieter, simpler, graceful rather than "racy" in type, patterned to create an impression of clear, intelligent conviction, of sincerity.

FACTORS IN SELLING THE THEATRE

THESE VERY considerations suggest one of the things that determine the institutional character of your advertising. Yo do not want your theatre to seem out of place in your community. To the contrary it is important that it be an intimate part of your community, and this means that everything about it should be as much in harmony with the temperament, background, general interests of the people in your drawing area as possible. Pictures come and go, but your theatre stays right there in your community, and so your advertising should reflect the *constant* significance of your property locally, as well as attempt to "bring them in" for this week's shows.

The other institutional factor in your advertising is *identification*. That is, in most situations it is important to adopt certain devices which become characteristic of your advertising and identify it at a glance as representing your theatre. Such devices can be introduced into the copy itself. But by its very nature, identification at a glance calls for physical characteristics readily apparent, and it is therefore essentially a matter of typography.

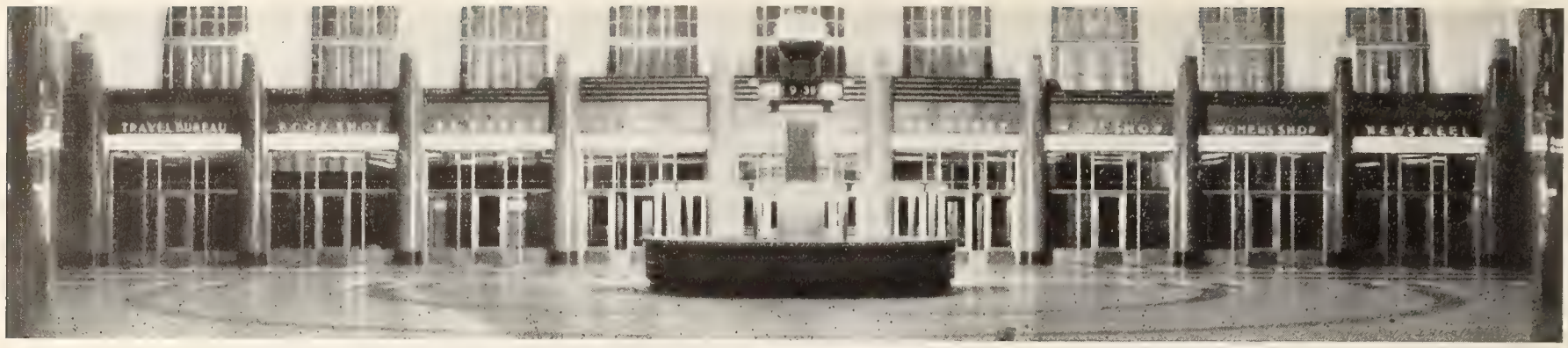
Thus institutionally also the purpose of theatre advertising may be importantly served by its physical structure. By contributing to its *tone,* the typography can aid in adapting the message to the character of your community. By providing trademarks and other tags, it can consistently identify the theatre as a permanent source of a certain class of entertainment.

While it is the primary purpose of this group of articles to give those who prepare theatre advertising a knowledge of printing, engraving, type selection and layout technique that will permit them greater facility in their work, these mechanical processes cannot be separated from their ultimate purpose, which is to create effective theatre advertising. We therefore have approached them as parts of the whole typographical method, which in turn is a part of the entire advertising method advised by the nature of the motion picture theatre.

The whole business is psychological—in copy, of course, but in typography, too. How that is true, and how that truth may be applied, will develop as the mechanical processes involved in advertising, and specific problems of typography, are discussed in the articles to follow.

Two of the happiest hours of your life!
—if you read and believe this message!
TOMORROW, we present a picture so unusual, so different, we hardly know how to advertise it! Two of the world's finest actors are in it, yet you may never have seen them; the picture is one continuous uproar of laughs, yet the title sounds like heavy-drama! It is the famous Theatre Guild play—yet it is not high-brow—it's fun for everybody —all about a jealous husband and a wife who had to have a new romance every Spring—and he knew it!
ALFRED LUNT and LYNN FONTANNE
in FERENC MOLNAR'S
"The GUARDSMAN"

Selling a great hit from the stage starring idols of Theatre Guild subscribers—and neither play nor player of any fame to motion picture audiences. Had to be a bit sexy about this, of course, but note how the typography makes that element not sensational, but modern and smart.



MOTION PICTURES BETWEEN TRAINS

The 181-seat Terminal theatre which adds screen entertainment to the facilities of Cincinnati's new union depot

MOTION PICTURE entertainment as handy as the souvenir stand and lunch counter for travellers waiting for trains is among the services provided by the new Union Passenger Terminal in Cincinnati, a $43,000,000 structure wherein that Ohio city's railroad traffic now is centered. The idea may be said to be Europe's rather than America's. In Paris similar provisions have been made for the travelling public. There, however, the programs are devoted principally to newsreels. That was the original intention in Cincinnati, but the policy has since been modified to include second-run features. This, of course, raises the question as to how well adapted pictures of the length of a feature may be to the time available to the average person waiting for a train, with the ultimate answer probably awaiting a substantial period of operation.

The little theatre, seating but 181 and called the Terminal (though a name would seem to be scarcely necessary), is located at the end of row of stands and shops extending across the entrance side of the concourse. The architects for the entire station project were Fellheimer & Wagner of New York. (*For the various general dimensions see floor plan of theatre on page* 11.)

The theatre is entered from the concourse through a tiny lobby of its own, with the box office set in the wall opposite the doors. To the immediate right of the box office is another set of doors leading directly to the auditorium. The patron buys, not a pasteboard ticket, but a metal token, and this when dropped into a slot operates a turnstile at the auditorium entrance-way.

The theatre departs a trifle from the simple, utilitarian modernism of the station architecture, but such ornamentation as has been added has been introduced merely to create a sense of comfort and warmth. The theatre too is architecturally modern and simple. It is separated from the station proper by terra cotta divisional walls.

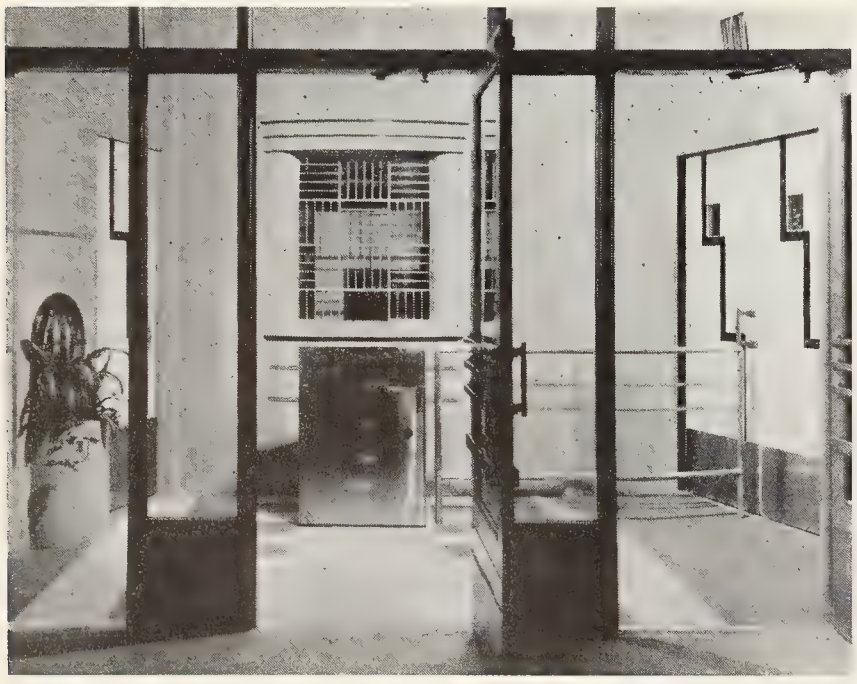
The walls of both the lobby and the auditorium are of marble. The lobby has a marble floor as well. The cement floor of the auditorium is entirely carpeted, partly for acoustic reasons. The walls of the auditorium have a marble wainsot and are surfaced above in fabrikoid laid on plaster, while the ceiling is of acoustic plaster spread in a simple ornamental pattern. The lobby ceiling is likewise done in plaster.

The projection room is located at the middle (see floor plan) of the rear area and is slightly elevated. It is equipped with two Simplex-Acme unit sound projectors and the usual accessory equipment. The projection room is structurally isolated from the remainder of the theatre by a two-foot fireproof wall, while projection is through ports shielded with optical glass. The projection throw is 42 feet, with only a slight angle. The screen platform opening just adequately accommodates a screen 10 feet wide and 8 feet high. A close-in curtain is operated by the projectionist.

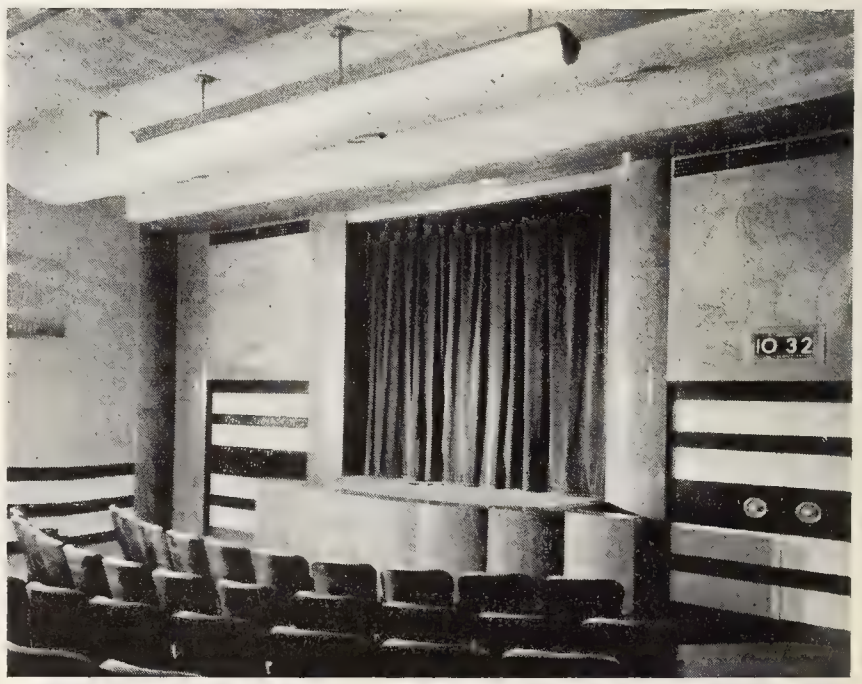
The theatre has its own air conditioning plant, consisting in a unit duct system (Surocco) for the transmission of fresh clean air properly humidified, cooled in summer, heated in winter. The air conditioning machinery and intake are located three floors above the auditorium.

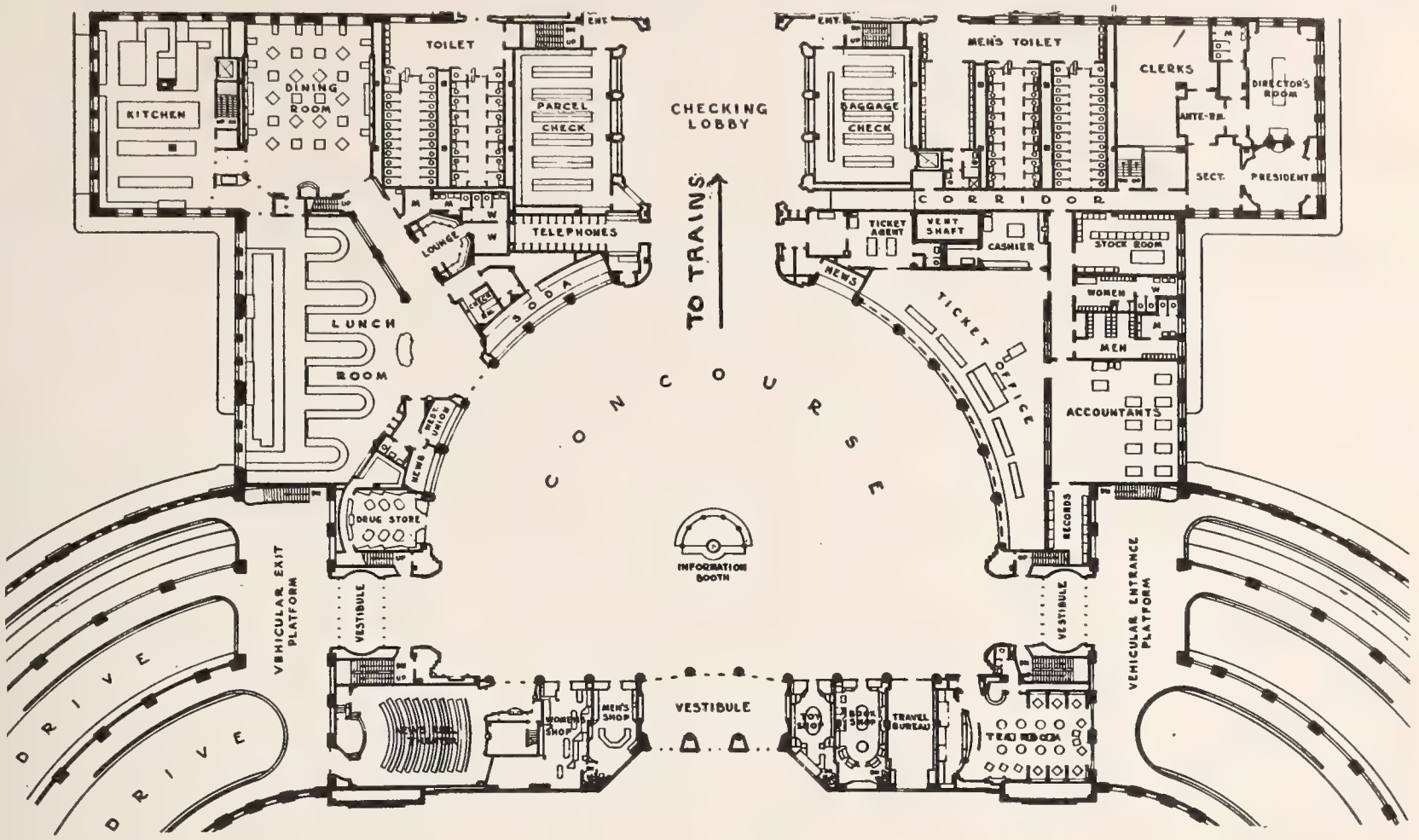
The Terminal is operated by Willis Vance, who has a theatre in Latonia, Ky.

Looking into the lobby from the concourse.

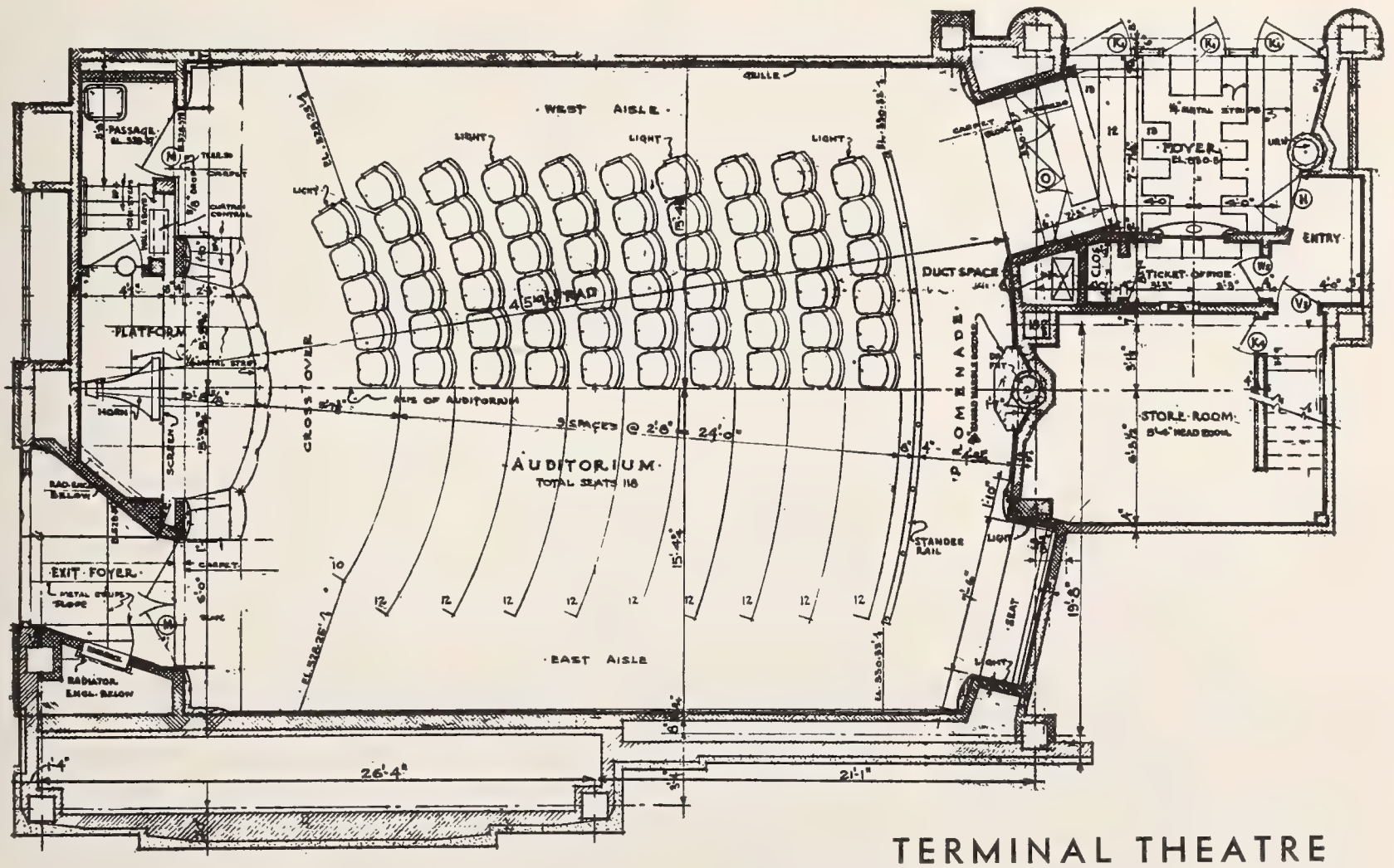


Forward section of the 181-seat auditorium.





PLAN OF CONCOURSE SHOWING LOCATION OF THEATRE



FLOOR PLAN OF THEATRE

TERMINAL THEATRE
Cincinnati, Ohio
Fellheimer & Wagner, Architects

ORGANIZING A MAINTENANCE SYSTEM

By J. T. KNIGHT, JR.

The third article of a series on management and maintenance, dealing with inspection, repairs and replacements

PROPER, EFFICIENT and progressive maintenance of any theatre is the outgrowth of the needs of that theatre as determined by its patronage, its neighborhood, its picture policy, its box office and carefully planned inspections. Many elements enter into intelligent maintenance and all must be carefully considered before maintenance assumes its proper place and part in our business.

Urgency of Proper Inspection

To know what is needed in your theatre is, of course, the beginning. To know what is needed is most easily determined by careful and detailed inspection. There is some hazard in even using the word *inspection,* because to many managers and others it means only a routine walking about. Such is *not* an inspection.

To inspect and examine carefully the detailed conditions of your theatre requires intelligence, energy and the fullest use of your power of observation. Planning inspection trips requires a systematic and orderly procedure; a search for definite conditions which need attention. One whole day devoted to a very thorough check-up on conditions is the wrong way to begin. In this way the inspection becomes a tedious, tiring and dirty job far out of proportion to its real importance. Under such circumstances, generally days, weeks and possibly months will lapse before energy enough is accumulated to repeat the inspection.

People procrastinate and shy away from doing regularly those things which do not interest them. Many times interest becomes submerged or swamped in tiring details and physical effort. Therefore, by removing the tiring details and some of the physical exertion by covering only portions of your theatre at any one time, and limiting that time to, say, one hour, the results will be frequent, brief and worth-while tours to parts of your theatre.

Inspections will not in themselves improve the conditions or the maintenance of a theatre. Unless prompt action is taken based upon the inspection, the conditions tend to grow worse as such action is delayed. Consequently inspections should be made at frequent intervals. Don't take somebody's word for it that things are in a satisfactory condition. Go and see the condition for yourself. This type of supervision is expected and is one of the reasons for your being the manager.

If inspections are to be frequent and of short duration the entire theatre cannot be covered at each inspection. That portion of the theatre or equipment which is inspected should be very thoroughly inspected; thoroughness is all that makes inspections worth while.

FOLLOWING AN INSPECTION SCHEDULE

BELOW IS a schedule for one month which you might make an effort to follow at once. See for yourself if it brings you into closer touch with your property. Limit these inspections to one hour.

The portions of the theatre which are open to the public should be inspected every day. At least once each week by the manager and the other days such inspections might be required of one of your best employees. Here is a schedule for a month (which I have indicated as August, 1933):

Tuesday, August 1—EXTERIOR FRONT

Front entrance and exit doors—Condition, door check, push plates, push bars, door stops. Are doors used for display purposes?

Transomes over doors—Are they used for displays?

Poster frames—Condition of paint. General type. Would they be more attractive if you had an artist change the type or color of mats? Would you mask over the entire frame with one cut from wall board and decorated in appealing color or a modern or atmospheric design? (*For frames that have become dingy, a good grade of bronze or gold powder mixed with a good grade of outside spar varnish is a very inexpensive way to freshen them up.*) Are the posters at the right height to attract attention? Are stills displayed? If so, are they approximately at eye level? Can they be examined with ease by the person of average height?

The Marquee—Roof, condition of paint, lamps, dead sockets, soffit lights, condition of letters of attraction signs. Are tie rods showing any signs of loosening from wall? Does the roof drain properly or does water remain on it after a rain storm? Is the sign flasher properly protected from the weather?

Vertical (name) sign—Condition of paint, condition of wall anchors and supports. Lamps, dead sockets in sign at right height to give you maximum, long-range visibility? Is your front masked by shade trees?

Front of building—Is it clean or dirty? Can it be cleaned inexpensively? What would it mean to your theatre if you had it cleaned?

Is the front of your building flood lighted? If it is, are you getting the most pleasing effect? Using colors in the flood lights?

Are there any unsightly wires or incoming electric services that might be removed?

Are there windows in the front of theatre? Are they clean? Do they add or detract from the appearance of the building?

What is the general condition of the masonry. Does it show signs of deteriorating? Does it need pointing up? Is the cornice coping or cap stones on the front wall or parapet above the roof line safe and secure? Is there any chance that wind or storm might loosen them?

Do you notice any cracks in the front wall? Find out what causes them. If you don't know consult others. Observe them at each inspection to see whether they become worse.

If an inspection has been made after this fashion, it has required the manager to go to the street, and from all angles examine the front of his theatre. He has visited the roof of the marquee and possibly climbed the vertical sign; also visited the theatre roof. Such an inspection has been far from routine and has required intelligent application.

The inspection of the exterior front of the theatre has been especially chosen to expand after the above manner. Most people would tell you that there is not much to inspect on the front of the theatre. The following inspections may be as completely developed by you during the process of the inspection.

Wednesday, August 2—Public lobbies, rooms and foyers.

Thursday, August 3—Boiler room and basement.

Friday, August 4—Back stage, especially including the gridiron, property and electricians' rooms; all dressing rooms.

Saturday and Sunday—No inspections.

Monday, August 7—Fire equipment, exit and fire escapes.

Tuesday, August 8—Projection room.

Wednesday, August 9—Roof of theatre; down spouts and gutters; condition of flashing on parapet.

Thursday, August 10—All toilets and service closets.

Friday, August 11—Ventilating equipment, including pump, fans, motors.

Monday, August 14—Switchboards, panel boards and fuse boxes.

Tuesday, August 15—Draperies, curtains, hanging banners, pictures.

Wednesday, August 16—Furniture and carpets.

Thursday, August 17—Theatre seats.

Friday, August 18—Exterior side walls, parapet walls, alleys, courts and exit area ways.

Monday, August 24—Janitor force, especially watch and check for thoroughness in their work. Note the details of their assignments, quantities of materials used.

Tuesday, August 22—Study your front house personnel. Are they the right types,

have they the right attitude towards service to the public? Note condition of uniforms.

Wednesday, August 23—Study the other miscellaneous employees. Are they necessary? Are they so organized that they are directly under some reliable supervision?

Thursday, August 24—Lighting fixtures inside theatre. Are they clean? Are you using the right or most effective types of lamps? Are color, wattage and voltage correct?

Friday, August 25—Inspect for signs of vermin, mice or rats. If you have an organ be sure to check the organ lofts. Don't wait to have such conditions called to your attention.

Monday, August 28—Inside walls, proscenium arch, ceiling. Cleanliness, cracks and causes, condition of paint. Can walls or parts of them be cleaned economically?

Tuesday, August 29—Condition of steppings, aisle lights, all safety conditions generally. Panic bolts and exit lights, emergency lighting system.

Wednesday, August 30—Above false or hanging ceilings, in plenum chambers, undeveloped spaces under lobbies or main floors, any hidden spots that might collect rubbish or trash. That is a fire hazard.

Thursday, August 31—Check memoranda of the entire month's inspections and follow up to see that conditions within your power were corrected, and other conditions of importance were reported to the owner should you not be an owner-manager. *Summarize—study results, follow up.*

MEMORANDA OF INSPECTION TRIPS

A MEMORANDUM should be made of each inspection trip. Your action on each condition should be noted, with proper follow up date. If this is done carefully, your memoranda and notes, when permanently filed, become a most valuable history of the physical condition of your theatre. Such notes will be of aid to you in intelligently letting out work when it is finally decided to go ahead with repairs or alterations. This inspection file becomes most valuable when making plans for a reopening or for a definite program of reconditioning or improvement.

The most important result of such inspection is that you become aware of conditions *before* breaks or accidents occur. You are then able to apply profitably the policy of "a stitch in time saves nine." This policy is the cheapest in the long run; the handling of emergency repairs is always costly.

There is another very important and indirect result of such inspections. Your employees will be quick to reflect your attention to details. The employees will become more alert to the physical conditions about them.

MAKING REPAIRS AND REPLACEMENTS

WHEN YOU HAVE definitely decided upon alterations, or repairs, *use local labor.* Many managers seem to think that mechanical labor required about a theatre must be highly specialized. This is only true for part of your projection equipment, your sound equipment, and part of your stage equipment. Briefly, in practically every case you will be able to locate local labor to make repairs. Don't underestimate the skill of local or small-town mechanics, there are many very capable workmen available to aid you. There can be no question but that the use of local labor is a good-will builder.

When it becomes necessary for you to consider the replacement of any of your equipment, keep in mind that it falls in one of two classes, specialized or standard. Your market for specialized equipment, that equipment developed especially for and peculiar to the theatre business, is of course limited to the manufacturers or jobbers of such equipment. For this market use current issues and Buyers Numbers of BETTER THEATRES.

When other equipment—equipment which also has utility in other lines of business, such as pipes, fittings, plumbing fixtures, pumps, etc.—is required, check the entire commercial and industrial field to make sure that the grade, quality, price and type is most desirable. In most every town there is an architect, and most architects have a recent set of *Sweet's Catalogue File.* It is advisable for you to visit the architect's office and examine these books, for in this way you will be able to make your selection of standard equipment from the products of the best recognized manufacturers in the country. After making your selection you will be able to obtain such equipment through a local contractor.

GETTING EXPERT ADVICE LOCALLY

WHILE SPEAKING of architects it is excellent practice to consult with them on any major or minor alterations that may be contemplated. Their fee is generally reasonable and their work has a professional touch that is seldom found in a job done by merely skilled labor.

Before starting maintenance work that is going to run into an appreciable amount of money, gather all the information and advice possible from all sources and check against the actual job conditions. In doing so be sure to consider recent materials and equipment on the market.

If your problem is basically technical and your theatre is located near some technical institution, many times you can obtain the most valuable advice and assistance from the professors or instructors there. Contact such people—it will often prove very much worth while.

In a case where your problem is redecorating and the creation of a new color scheme, utilize possible contacts with teachers of art or design—their advice might help you. There are many fine and skilled decorators, but few painters have any sense of color tone or value in combination. Color in decoration is one of the most pleas-

(*Continued on page* 28)

HOW I CHART MY CURRENT COSTS

By JOHN W. CREAMER
MANAGER, FOX WALDO THEATRE, KANSAS CITY, MO.

IF A MANAGER is undertaking to cut down on the current consumption in his theatre, my idea is that he should go at it in a systematic manner. It is all very well to say that we will turn off these lights earlier, and those lights on a little later, but in most cases you will have no definite understanding of what has been accomplished other than perhaps a reduced statement from the light company.

I firmly believe that each situation should keep on paper a month-to-month analysis of the electric current consumed. By that I mean we should show separately the current measured by each meter, rather than depend on a dollars-and-cents reduction as given by the light company.

In one house I recently had five different meters, two for power and three for lights. In another house in that same city I had two light meters and one power meter. I kept a record from month to month, making a graph showing just how many kilowatt-hours each meter was measuring. I had an accurate picture in front of me at all times as to just where we were cutting or increasing consumption.

A graph will show you where additional cuts should be made. It will also show immediately any increase in consumption, which increase can be investigated and cut down if not found to be justified. Meters on exit circuits should show practically the same consumption from month to month. Of course there are some instances where this might be changed, such as relamping with larger bulbs, or not turning the circuit off at the proper time.

I also keep a dollars-and-cents record of each individual meter. This record shows the previous reading of the meter, the present reading, also the kwh. consumption and the multiplying constant (if there is one), then the charge for the current plus the government tax, and the total. By the use of the record I can see from month to month just how much money I am saving.

These month-to-month graphs can also be kept for such affairs as total admissions, matinee business, night business, newspaper space, supplies and other fixed charges. Their value to me is that they allow me to see, quickly and at a glance, information that cannot be arrived at in any other manner except the troublesome task of going through books and records.

Figure 1.—A dull-appearing lobby.

Figure 2.—Same lobby as in Figure 1 after remodeling.

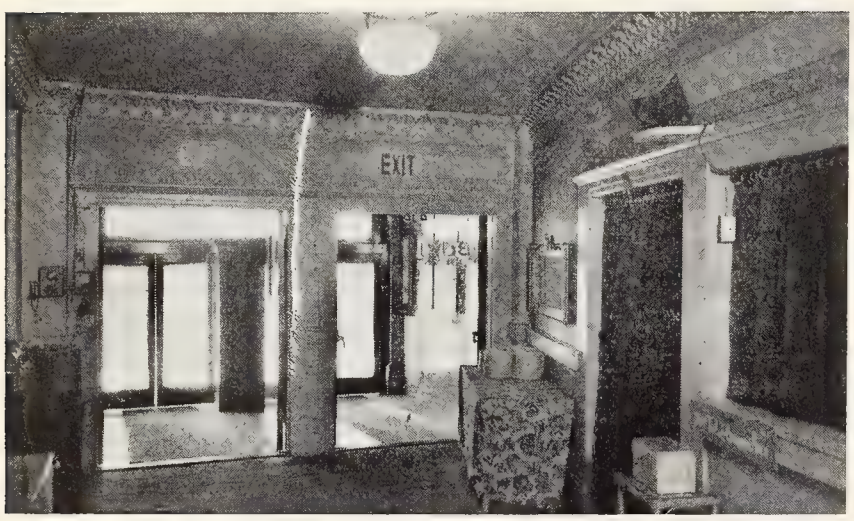


Figure 3.—Original of lobby revamped below.

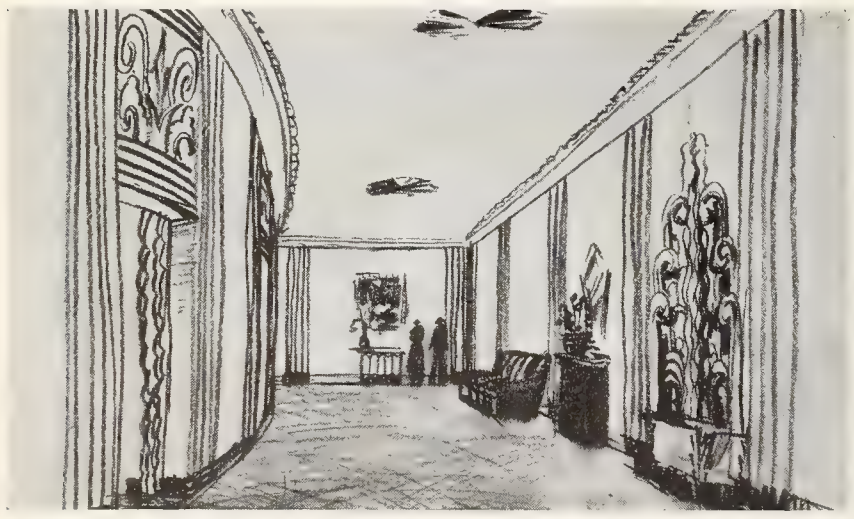


Figure 4.—As Mr. Lee might revamp lobby in Figure 3.

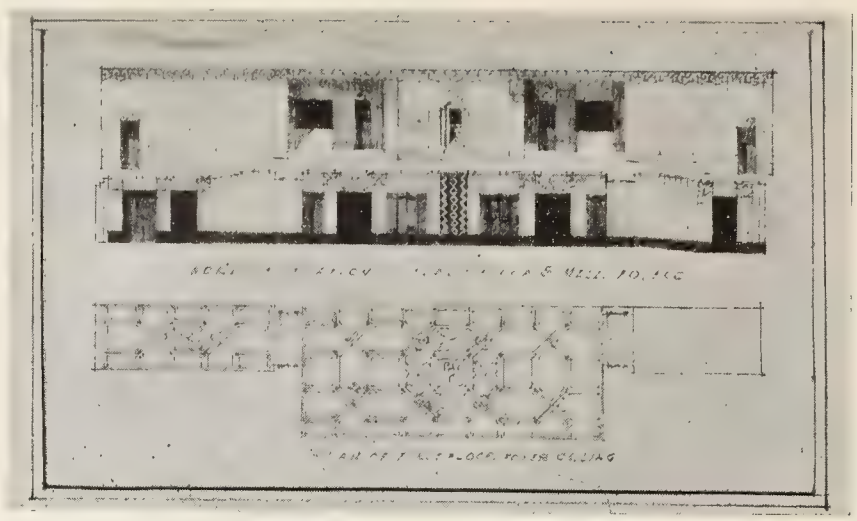


Figure 5.—Scheme for first and second mezzanines.

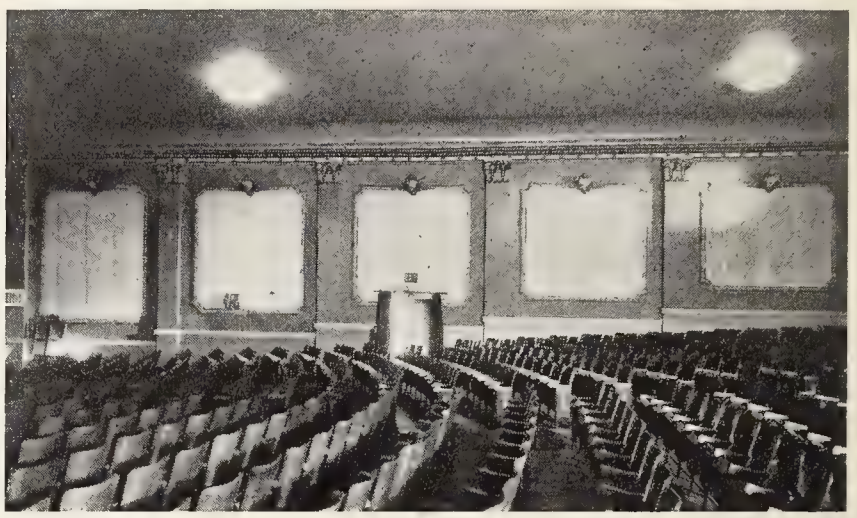


Figure 6.—Side wall of auditorium needing revision.

REMODELING THE THEATRE INTERIOR

By S. CHARLES LEE

ANOTHER important step in the remodeling program is the treatment of foyers. In the previous article we discussed the front of the theatre. Now we begin our survey of the interior.

The immediate foyer area, or lobby, must be so treated as to present a *flash* to the patron passing directly into the auditorium, but so as to bear scrutiny by patrons forced to wait for seats. It is usually desirable to take out everything that the steady patron will remember from the old scheme and change the character of the lobby from one style to another. Let us study *Figures* 1 *and* 2, which are photographs of the same lobby the second one showing the room after retreatment. The first photograph discloses classic architecture with a Doric column effect and pseudo-classic mouldings. The original color was olive gray, and the appearance on entering was depressing to say the least.

Now note the change in this lobby as shown in *Figure* 2. The general scheme has become gold and black. The walls are treated in a cream-gold, two-tone effect, and the decoration on the ceiling is carried out in bright blue, silver and other modern colors. The Doric column is covered with wood detail, and the drinking fountain has become a spot of beauty instead of an eyesore. The carpet is of a sand-coral color with a black border. Note the painted treatment on the old glass panels to the left,

and the modern treatment of the wood division bars. The lighting trough at the top has been supplemented with modernistic, blasted glass having colored lights behind. The entire appearance now is one of life—of entertainment. The cost of treating a lobby as here remodeled would be today about as follows:

Carpentry	$300.00
Glass	100.00
Painting and decorating	400.00
Light fixtures	50.00
Drinking fountain	40.00
Tile work	50.00
Total	$940.00

A simpler treatment for a smaller theatre with a lobby not unlike that noted above and existing in many theatres today, is indicated in *Figure* 4. The original is shown in *Figure* 3. This lobby could be revamped as shown in *Figure* 4 at a cost of about $400, and that amount of money would thus turn a junk-shop into a *theatre.*

Figure 5 is a sketch of a simple modern treatment for the first and second mezzanine foyers that can be adapted to most theatres. The forms are simple and clean-cut, but still maintain spots of interest and color.

Possible ways of effectively changing the character of the auditorium are many, and only some are indicated by the sketches shown here. Let us first look at *Figures* 6 *and* 7, which indicate the front and side wall of what is frequently called a theatre auditorium. It is, however, merely four walls treated in such a way as to take the sense of humor out of any audience and make a *hot* picture *cold.* Submitted by way of bettering conditions are three sketches (*Figures* 8, 9 *and* 10). Each shows what might be done at a cost of from one to two

(*Continued on page* 28)

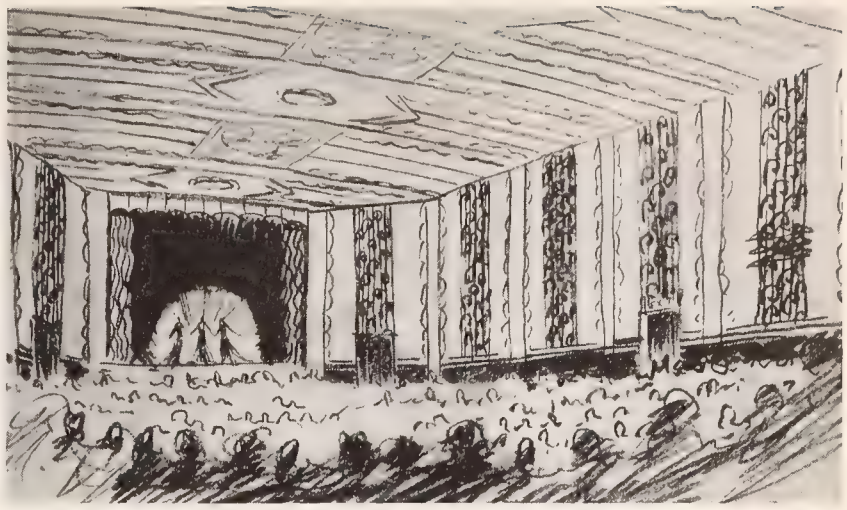


Figure 9.—Another suggestion for the auditorium in Figures 6 and 7.

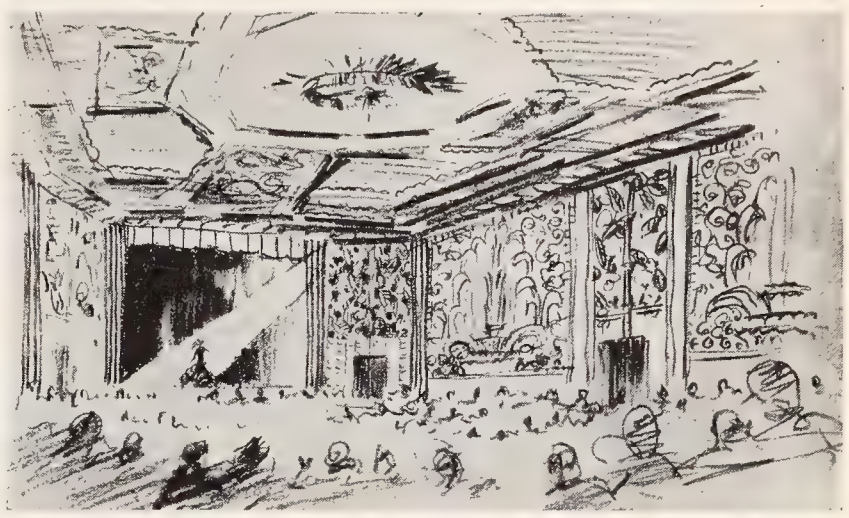


Figure 10.—A third revision of the auditorium in Figures 6 and 7.

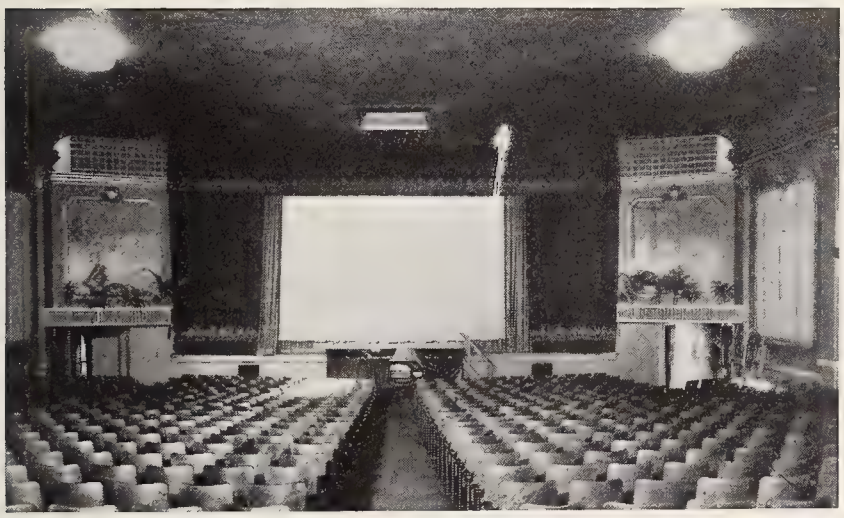


Figure 7.—Front view of auditorium shown in Figure 6.

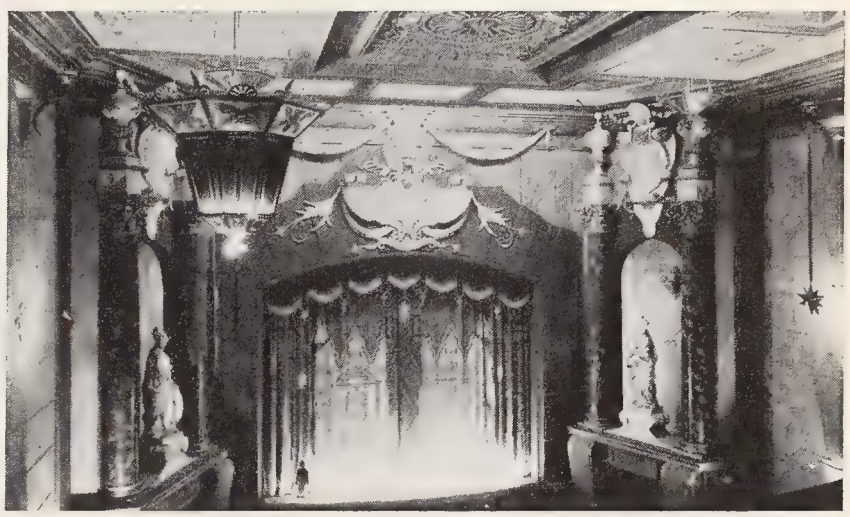


Figure 11.—An over-ornate auditorium which Mr. Lee disliked.

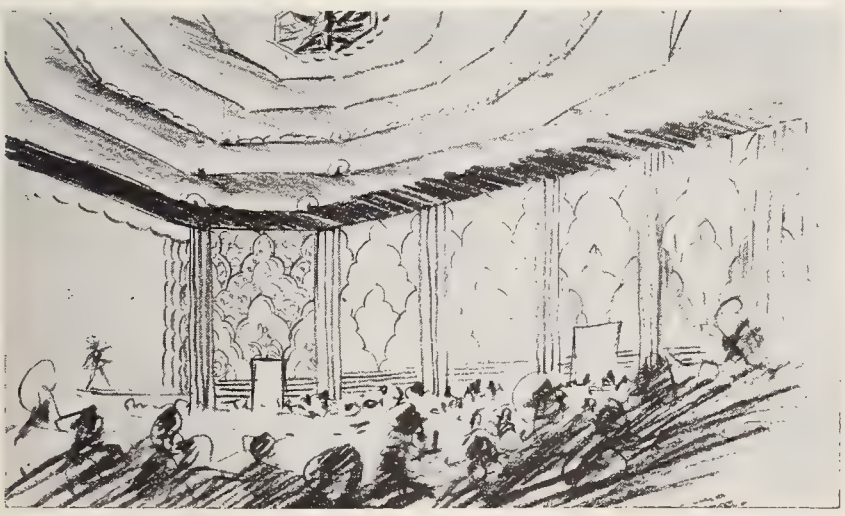


Figure 8.—As Mr. Lee might remodel auditorium of Figures 6 and 7.

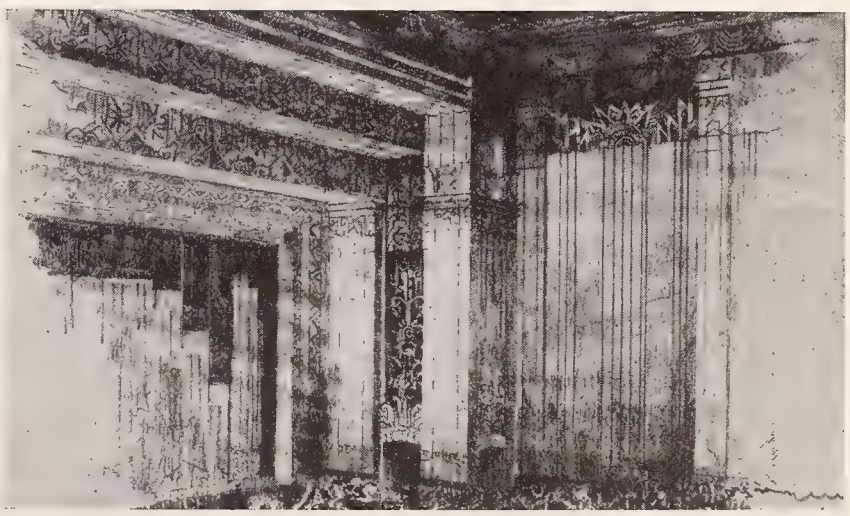


Figure 12.—Recognize the auditorium in Figure 11? The magic is Mr. Lee's.

THE BUILDING THAT SELLS THE SHOW

An EDITORIAL

FIRST WE ARE going to tell a story. An absurd little yarn. Absurd because it is true, because the condition it refers to is absurd.

Not so long ago a leading producer was contracting for the exhibition of a very promising special release and in doing so, was attempting to profit by its experience with a previous production of similar character. It was the latter picture that had created a definite revival of interest in this particular type, and as much success was expected of the newer one.

The earlier picture had been commonly held over for the second week, occasionally longer, with the gross remaining above the house average. Yet before the gross fell to the house average, it would frequently be pulled, and regular bookings resumed. The producer was determined to assure the newer production a better chance.

Specifically, the new contracts were to insist that the contracting theatre continue the run until the intake fell to the house average. And further to make sure of all possible revenue, an agreement was to be made that at the end of each performance, *the house lights would be turned on and the auditorium emptied.*

Well, the latter proposal had to be cancelled at the outset. Why? *Because theatres were so shabby that managements did not want them to be seen under the full glare of the house lights!*

The shabbiness and technical deficiencies of an enormous proportion of our theatres have been of long duration, but the depression became worse and there was no immediate hope of economic betterment anywhere. Leaders in all industries and in banking had at last lost their faith. Even a governmental administration retired convinced, we are told, that collapse of our economic system, and perhaps of our civilization, could not long be deferred. It needed some hope then even to keep the theatre doors open. To attempt anything like normal maintenance would have been in most cases utterly ruinous.

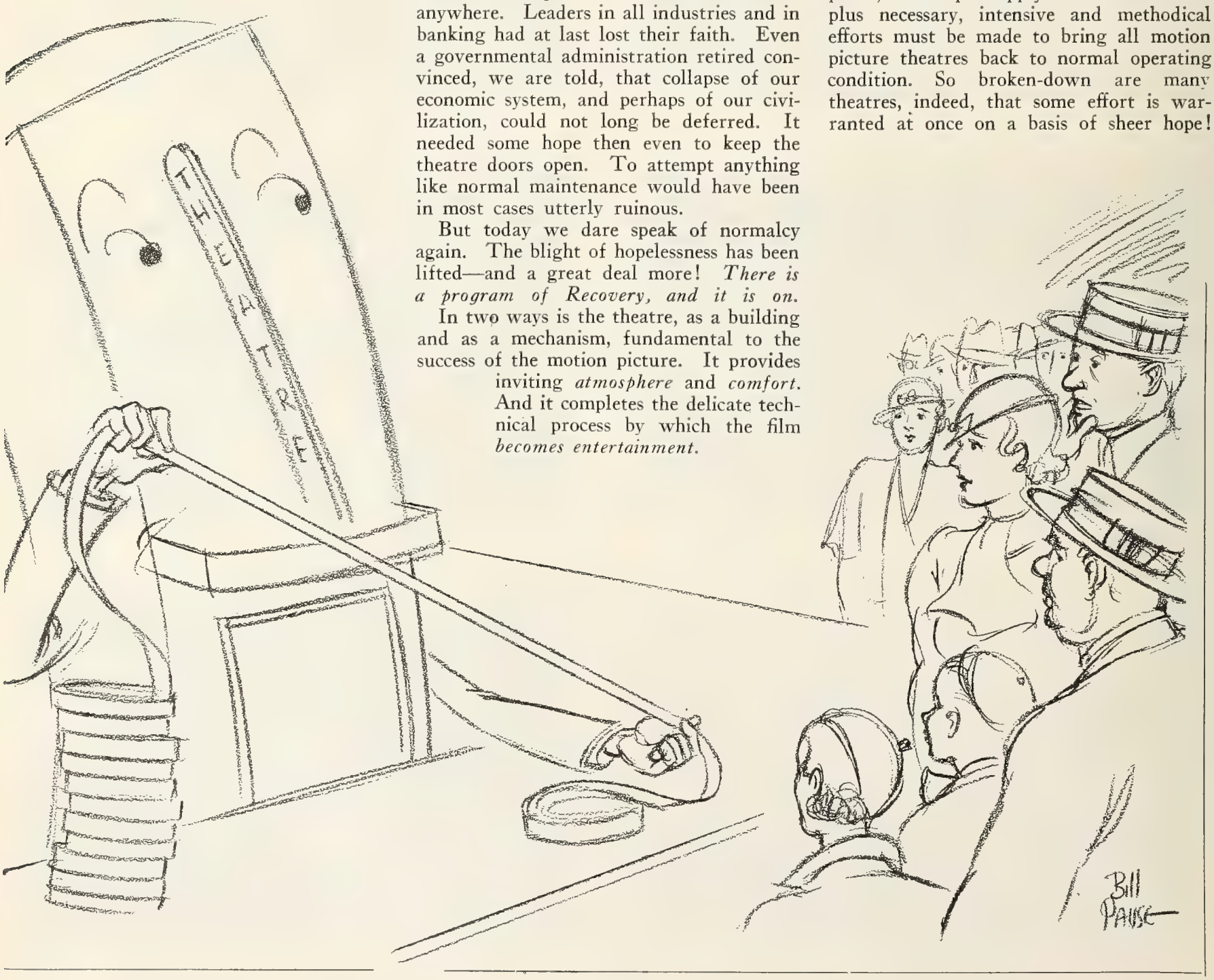
But today we dare speak of normalcy again. The blight of hopelessness has been lifted—and a great deal more! *There is a program of Recovery, and it is on.*

In two ways is the theatre, as a building and as a mechanism, fundamental to the success of the motion picture. It provides inviting *atmosphere* and *comfort*. And it completes the delicate technical process by which the film *becomes entertainment.*

Indeed, most *theatres* are to be "sold" to the public in their respective communities. One of the most trusted managers for a great circuit told the writer a few weeks ago that in the operation of his house he made it a policy of "selling" the theatre rather than the picture. Only a few pictures, was his theory, lent themselves to emphatic exploitation. But the theatre had to operate day in and day out, 52 weeks a year, regardless of the pictures available!

Theatres in the larger cities so located that they catch the transient trade are the exceptions. But the motion picture is overwhelmingly exhibited in theatres more or less of community character, and they could not prosper at any time did not millions of people merely "go to the movies."

Therefore, as economic conditions improve, as receipts supply the minimum surplus necessary, intensive and methodical efforts must be made to bring all motion picture theatres back to normal operating condition. So broken-down are many theatres, indeed, that some effort is warranted at once on a basis of sheer hope!



YOUR LIABILITY FOR DAMAGES IN INJURY

By LEO T. PARKER

Analyzing for theatre management recent suits and court decisions involving various types of accidents

THE HIGHER COURTS have consistently held that a theatre proprietor's duty to keep his theatre in a reasonably safe condition for the benefit of his patrons extends to all parts of the premises which he knows his patrons are accustomed to visit. This rule of the law is applicable to all persons who enter the theatre for lawful purposes. Moreover, in order that a theatre owner may avoid liability for damages, as a result of injury to a patron and other persons, *it is advisable that all sources of danger on the theatre premises be eliminated so far as possible.* And those dangerous situations which are necessary should be conducted in a manner likely to warn all persons of the danger therein.

Patron Must Be Warned of Danger

CASE:

For instance, in the recent case of Ghilain v. Couture (164 Atl. 213), it was shown that a patron purchased a ticket and entered the gallery of a motion picture theatre. The projection room was situated at the rear of the gallery and was elevated about seven feet above the level of the floor. Steps led to the room and a handrail was attached to these steps. The door of the projection room *customarily was left unlocked,* and there was *no sign by which patrons were warned of the danger* of entering the room.

One night a patron became curious and ascending the steps opened the door and entered the booth. As he opened the door, one of the reels, which the projectionist had been preparing for use, caught fire. Failing in his attempt to extinguish the flames, the projectionist left the booth. However, the patron failed to leave the room and was severely burned from which injuries he later died.

The heirs of the deceased patron filed suit against the theatre owner to recover damages. During the trial it was shown that on several occasions patrons had entered the projection room for the purpose of satisfying their curiosity. Moreover, salesmen as well as employes of the theatre were accustomed to enter the projection room while the show was in progress.

The assistant manager of the theatre tsetified that it was dangerous for anybody to be in the room, that *people were attracted there,* and that it was *necessary to give the ushers instructions to keep patrons out;* that *"all people are curious"* and *"like to find out and see these things";* that *there was no notice* or anything about the projection room *that would give warning;* and that *"anybody could run up to those machines without being noticed."*

DECISION:

In view of this testimony, which indicated to the court that the theatre owner had taken no precautions to safeguard or warn patrons against entering the projection room, and also since he had failed to instruct his employes to keep all persons out of the room, the lower court held the theatre owner liable in damages, and the higher court sustained the verdict.

NO DAMAGES IF PATRON TRESPASSES

IT IS TRUE that a theatre owner is bound to maintain the premises free from known dangers so that injury may be avoided by patrons and other persons who are *invited* on the premises. How

(*Continued on page* 29)

IF PATRON CHARGES ANNOYANCE

By M. MARVIN BERGER
MEMBER NEW YORK BAR

I DOUBT whether any theatre manager has escaped, at some time or other, the unpleasant experience of being called upon to take part in disputes betwen patrons. Not only are these disputes embarrassing, but there is always present the possibility of involving the theatre in a suit.

Assume for example, that a woman patron runs into a theatre manager's office one day with the complaint that a man sitting next to her in the audience, has been annoying her, and demands that the manager take some action about it. Now assuming the woman's story to be true, what can the manager do? Unless the person to whom the complaint is made, has actually seen the happening complained of taking place before his eyes, he may do nothing except to refund the man's admission and to request him to leave the theatre.

The manager may not, unless he be an eye-witness to the occurence, hold the man against his will while awaiting the arrival of a police officer, or compel the man to accompany him to a police officer.

The use, without legal justification of any force, or the threat to use force, on a person, whereby that person is deprived of his liberty, compelled to go where he does not wish to go, or to stay where he does not wish to stay, is called false imprisonment, for which the person deprived of his liberty may bring action for damages. In some states, false imprisonment is also a criminal offense.

In the case I have given, the fact that the manager may have honestly believed that the man was annoying the woman, will not justify his actions in a suit for false imprisonment.

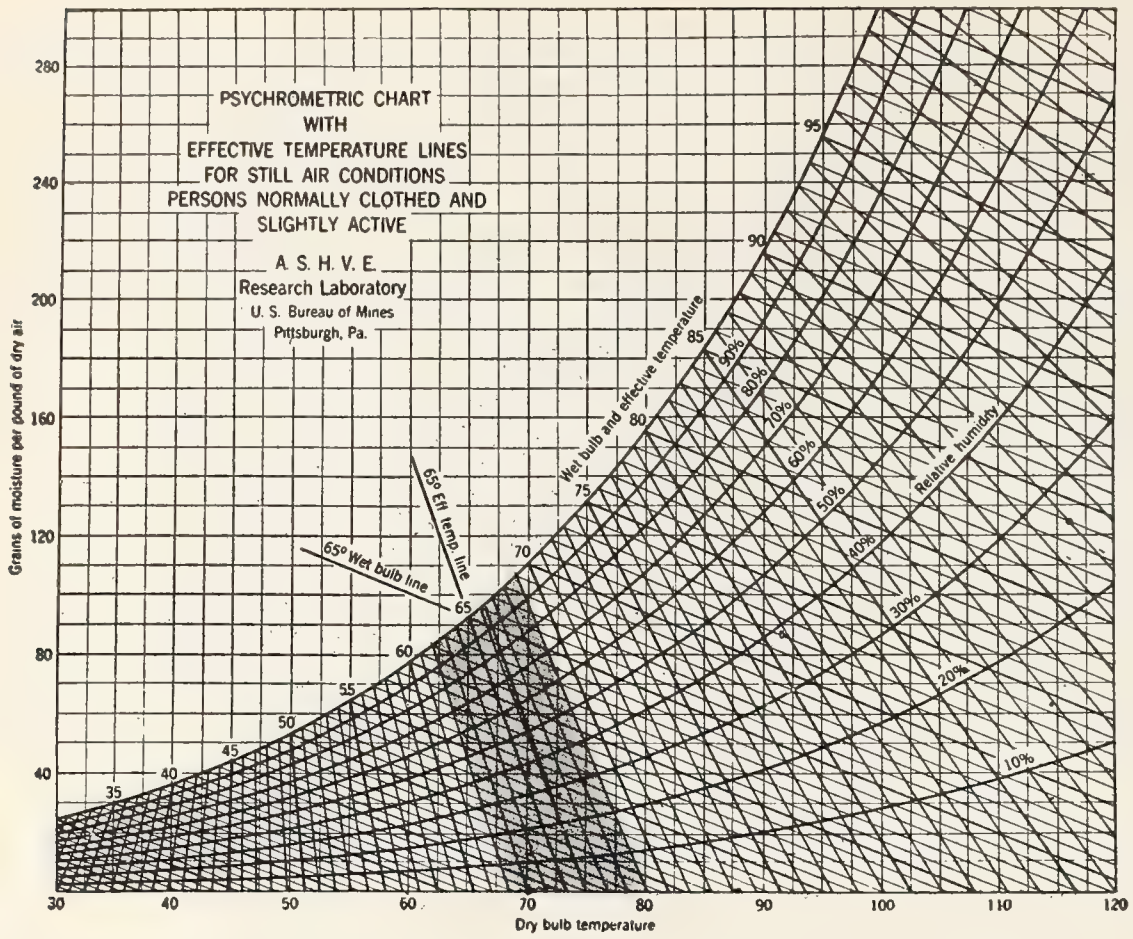
Even where the act complained of by a patron is a major crime or felony, such as robbery, the manager may not deprive the suspected person of his liberty, unless he saw the happening, or can show that he had reasonable grounds for suspecting the person accused of the felony.

Any dispute between patrons involving a disturbance of the peace, in which you, as manager, are called upon to act, must be very carefully handled. Above all, keep the quarrel out of the audience by inviting the parties involved into the privacy of your office.

Offer the complaining patron a seat removed from the offender, or if this fails to placate, and you consider the complaint to be justifiable, tender the offender his admission and request him to leave. If the complaining patron insists that the offender be arrested, explain that you are powerless to restrain his liberty without having witnessed the occurrence and that the complainant is at liberty, upon his or her responsibility to call a policeman to take action.

To summarize, in any case involving disturbance of the peace by the quarrels of patrons, the policy of management, so far as possible, should be, "Hands off!"

AIR CONDITIONING GUIDE SHEET NO. 2



PSYCHROMETRIC CHART: INCLUDING TEMPERATURE LINES FOR STILL AIR CONDITIONS

[The second of four charts applied to theatre air conditioning.]

This chart covers the same field as the Effective Temperature Chart presented in the July 1st issue of Better Theatres, plus some additional information. Though set up in slightly different form from the Effective Temperature Chart, this brief explanation, with some study on your part, should make it understandable.

METHOD OF CHART

DRY-BULB TEMPERATURES: Represented by vertical lines, with the value in degrees Fahrenheit indicated on every even multiple of ten lines; i. e., 30°, 40°, 50°, etc. The distance between each vertical line represents 2½ degrees—therefor, for odd degrees it is necessary to establish a point between two vertical lines.

WET-BULB TEMPERATURES: Represented by lines sloping from lower right-hand to upper left-hand at about an angle of 30°.

Note: On the uppermost sweeping curved line at the point where the figure 65 appears, at this point there is an extended line labeled "65° Wet-Bulb Line." All lines parallel to that line represent Wet-Bulb lines. The value of the lines in degrees Fahrenheit are represented by the numbers noted on the uppermost of the sweeping curved lines. Every fifth line is numbered, hence each line represents a degree of Wet-Bulb temperature.

EFFECTIVE TEMPERATURE: Indicated by sloping lines from lower right to upper left at an angle of about 60°. Look again at the point 65 mentioned in the above paragraph: At that point you will observe another line extended and labeled "65° EFFective TEMPerature LINE." All lines parallel to that line represent Effective Temperature. The value of these lines in degrees Fahrenheit are represented by the numbers noted on the uppermost of the sweeping curved lines (the same numbers that represent Wet-Bulb temperatures, but in this case applying to a different set of lines). Every fifth line is numbered, hence each line represents a degree of Effective Temperature

RELATIVE HUMIDITY: Indicated by sweeping curved lines from lower left-hand to upper right-hand. Each line shown represents the Relative Humidity in percentage (of moisture) in multiples of ten. The lowest curved line is labeled 10%, the next 20%, and so on up to 90%. The uppermost sweeping curved line represents the 100% Relative Humidity line.

At this point it is indicated that when you have a Relative Humidity of 100%, the Effective Temperature is the same value in degrees as the Wet-Bulb reading. At any point on the 100% Relative Humidity line, the Wet-Bulb temperature line and the Effective Temperature line corresponding to that point intersect.

HORIZONTAL LINES IN THIS CHART: Represent grains of moisture in each pound of dry air, for points falling on any particular line.

BODY MOISTURE

The following facts are not directly tied in with this chart, but it is of value to know them.

An adult human at rest in 72° F. Dry-Bulb air throws off about 700 grains of water per hour.

1 pound of water=7,000 grains
8⅓ pounds of water=1 gallon
58,310 grains of water=1 gallon

An audience of 1,000 persons will throw off 700,000 grains of moisture per hour, or 12 gallons of water.

The average performance is 2¼ hours long, so multiplying this result by 2.25, it follows that at each performance there would be 30 gallons of water added to the moisture of the air. From this it is easily understood why people say that the air becomes heavy when a number of persons are gathered in a room with no positive means of ventilation.

The shaded portion of this chart represents the mean winter comfort zone It does not specifically distinguish between the summer and winter comfort zones. For daily records of conditions within your theatre you should use the Effective Temperature Chart (See Better Theatres of July 1).

Example No. 1: Dry-Bulb 72°, Wet-Bulb 64°.

Along the base of the chart line to the right is 72°. Follow up this line until you strike the point of intersection with the 64° Wet-Bulb line. (Remember the Wet-Bulb lines slant at an angle of about 30° from the lower right to upper left.) This point falls just outside the edge of the shaded portion of the chart. Resulting Effective Temperature, 69¼°—Relative Humidity, 65% — Grains of moisture per pound of air, 75.

Example No. 2: Dry-Bulb 77½°, Wet-Bulb 69°.

Locate the point of intersection of the 77½° Dry-Bulb line and the 69° Wet-Bulb line as explained in Example No. 1. This point will represent resulting conditions consisting in Effective Temperature, 73½°—Relative Humidity, 65% — Grains of moisture per pound of air, 93.

Comparing the two examples, we find the Effective Temperature of Example No. 1 about 4° lower than that of Example No. 2—Relative Humidity in Example No. 1 the same as in Example No. 2—Grains of moisture in Example No. 1 are 18 less than in Example No. 2.

Now check these same conditions on the Effective Temperature Chart published in Better Theatres of July 1.

[This material has been prepared with the aid of J. T. Knight, Jr., head of maintenance for Publix Theatres; the publication, Heating and Ventilating; and the American Society of Heating and Ventilating Engineers.]

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

RCA EXTENDED FREQUENCY REPRODUCTION

The first official description released on one of the new "wide range" systems

THE RECENTLY developed extended frequency reproducing equipments of RCA Victor Photophone—the so-called "high fidelity" type—are all-a.c.-operated systems designed for theatre use. Being completely a c.-operated, all storage batteries with their charging equipment, B-batteries and motor-generators are eliminated. All d c. voltages and currents required for the operation of the tubes, exciter lamps, and the loud speaker fields are supplied by rectifiers incorporated in the amplifier racks. A standard installation consists of two sound heads with their associated motor drives, an amplifier rack placed in or near the projection room, a monitor loudspeaker, and stage loudspeakers located behind a sound screen.

Special sound control units are located near each projector. These units contain the sound fader switch, remote volume control push buttons, and photoelectric cell equalizing potentiometer. Any number of projectors can be accommodated by the addition of a sound head, sound control unit, and exciter lamp supply unit for each projector.

Although the equipment is primarily designed for sound-on-film recordings, the sound head is built for operating turntables by the addition of special gears. These gears drive the turntable through flexible shafts at the standard speed of 33⅓ r.p.m.

An entirely new soundhead attachment is used with this series of equipments. This soundhead attachment utilizes a rotary stabilizer—a rotating drum instead of the usual gate is employed for sound take-off. It consists of a smooth drum pulled by the film, mounted on a shaft having a very light hollow case on the outer end of the shaft. This shaft runs on ball bearings. Inside the hollow cylindrical case is a flywheel concentric with the shaft but running on a ball bearing so that it is entirely free to rotate about the shaft. The remaining space inside the case is filled with a suitable oil which acts to damp out oscillations which would occur in the motion of the drum, were the flywheel connected to the shaft. The flywheel is set in motion through the viscosity of the oil caused by the rotation of the hollow case on the shaft. A ball bearing pressure and guide roller holds the film in contact with the drum at the point it is fed on. The drum runs at a uniform speed regardless of the accuracy of driving gears, eccentricity of the sprocket or other variables.

The motor is built into the roundhead casting. The motor switch is mounted on the motor frame.

Each amplifier panel will operate individually as a single unit. It is possible, therefore, to add additional panels to the rack when necessary for accommodating equipment other than standard.

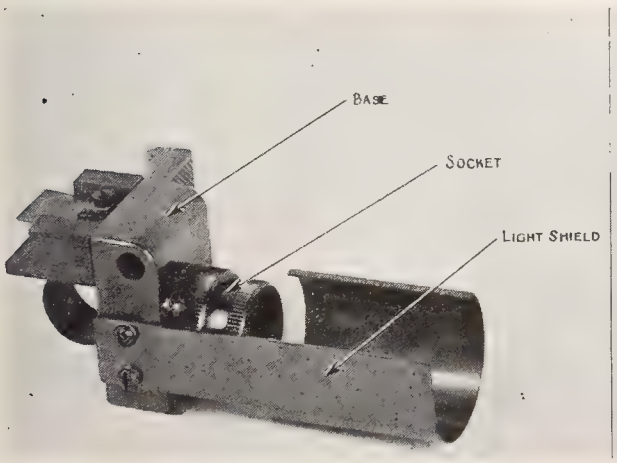
At the top of the rack is the a.c. switching panel, in back of which is the top terminal board. Below the switching panel is a special input panel and switch. The special input panel permits the reproduction of programs other than the sound-on-film such as phonograph, radio, or microphone announcements.

Below the special input panel is the voltage amplifier panel. The voltage amplifier is standard for all size equipments and consists of three stages of amplification. A UY-224 Radiotron is used in the first stage, and RCA-56 in the second stage, and two UX-245's in push-pull in the last stage. The impedance of the input and output circuits is 500 ohms. The voltage supply for the tubes is obtained from a single UX-280 Radiotron.

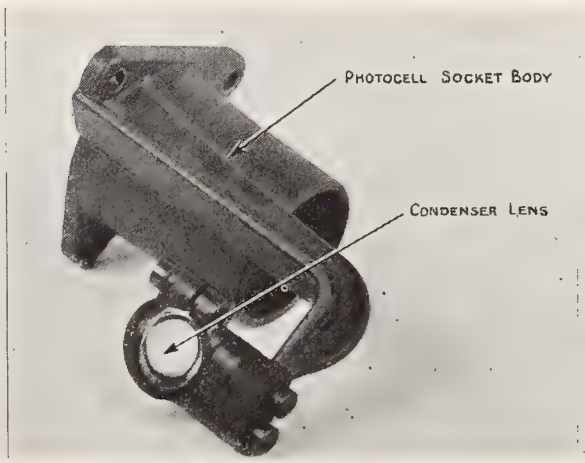
Below the voltage amplifier panel is a single stage power amplifier panel which consists of two UX-250's connected in push-pull and supplied by two UX-281 Radiotrons.

A blank panel is supplied just below the power amplifier panel, which is of the same dimensions and provides space for an additional power amplifier in case it is required.

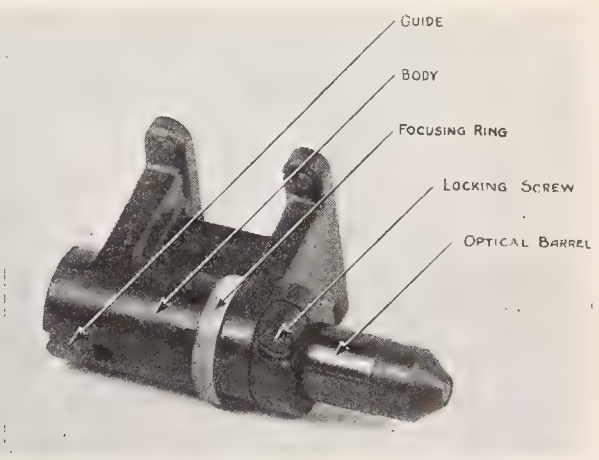
Beneath this blank panel is a loudspeaker field supply unit. This unit consists of a copper oxide rectifier to supply enough field current for five loudspeakers and the operating voltage for the fader relays. A blank panel is supplied below the field supply panel which is of the same dimensions and provides space for an additional field supply panel when needed. Underneath this blank panel are the exciter lamp supply units—one unit being required for each projector. Just below the exciter lamp supply panels is a blank panel for the addition of an exciter lamp supply



Exciter lamp socket.



Photocell socket assembly.



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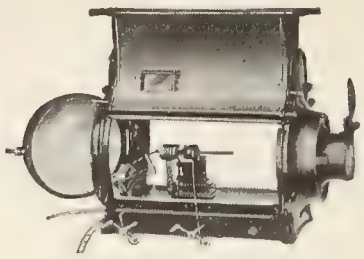

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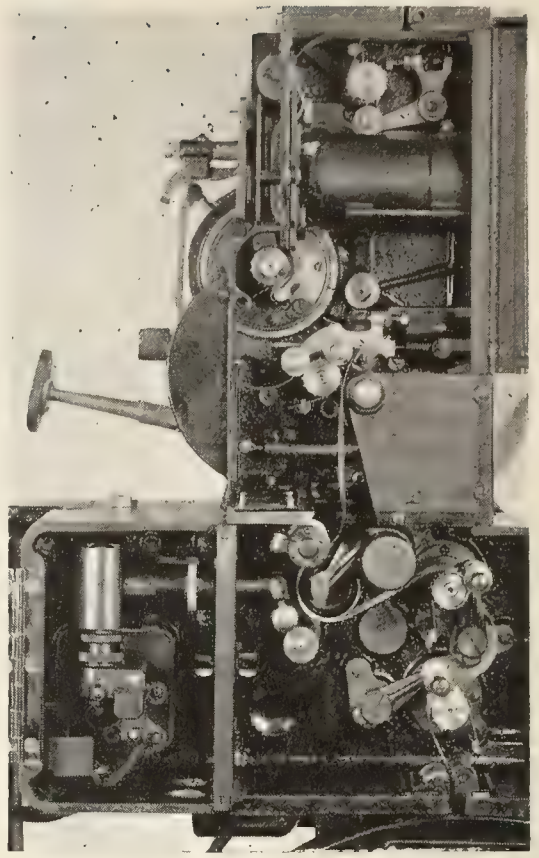

Sound head open, showing assembly.

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Patent Attorney

Loan and Trust Building
Washington, D. C.

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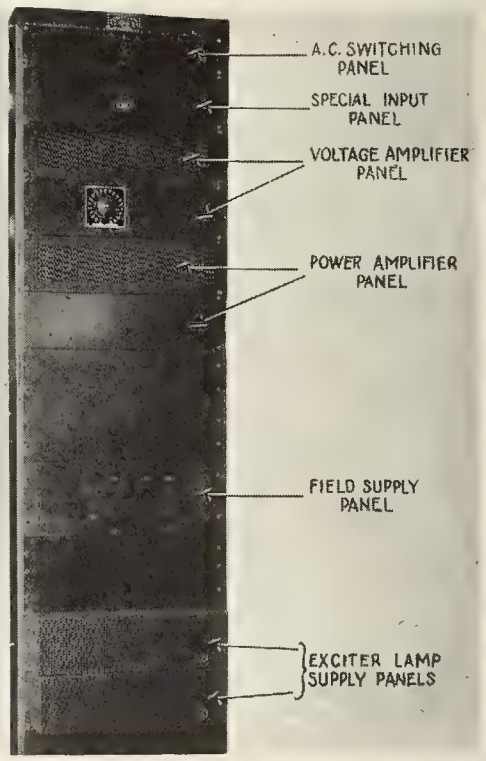
unit when required. At the bottom of the rack one finds located the bottom terminal board.

The loudspeakers used with the high fidelity equipment consist of the standard Photophone directional baffles and 6-inch dynamo cone loudspeaker mechanisms. The loudspeaker cone has been developed so that the upper frequencies are extended to 10,000 cycles and beyond. The 50-inch directional baffle and old 6-inch dynamic

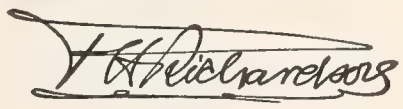


Rack of amplifier panels.

cone loudspeaker has practically a flat response from 100 to 7,000 cycles. By using a 10-foot directional baffle, or by properly locating two of the 50-inch directional baffles, the frequency range can be lowered to 50 cycles before the characteristic begins to droop sharply.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



AN EXPLANATION OF A. C. "DEAD PERIODS"

AS WE all know concerning the action of a single alternator coil, the voltage drops to absolute zero two times each cycle. However, there are several coils and these coils are spread out. How then is it possible that the single phase lines can ever be at actual zero?

I propounded this query to Mr. Hohn Hertner, president of the Hertner Electric Company, whom I regard as one of our foremost electrical engineers. He replies as follows:

"As you know, with a.c. the direction of current flow is reversed twice in every complete cycle. In the case of 60-cycle current the reversal occurs 120 times each second of time. Now in order to accomplish reversal it is necessary that it pass through a point of zero, both of voltage and current flow. That is of course inevitable, just as it is inevitable that if a man walking south determines to reverse his direction without changing the path of a straight line, he must come to a temporary complete halt in order to reverse.

"The oscillograph is an instrument which makes current and voltage values visible to the eye. By its use the variations in either or both may be observed during the period of reversal of direction. The lines traced will be practically identical with the curves of a.c. voltage and current flow shown in standard text books.

"As to the action of separate coils, one may, as you say, see that in the individual coil the voltage values pass through zero, but with so many coils so well spread out they cannot all be at zero at the same instant of time. This is quite true as applies to voltage, and only that portion of the coils laying outside the pole influence is dead, which means that between one-half and two-thirds of all the armature coils are constantly active and generating voltage.

"But the point is that when, in an alternator (single phase for simplicity), the points where the coils are connected to the slip-rings are midway under the poles, the voltage generated by all the coils of the armature balance each other, so that the voltage at the slip-rings is during that instant of time actually at zero. The current flow is also likely to be zero, or very nearly so, at the same instant, the precise time when it becomes zero being dependent upon conditions in the circuit which usually delay it to some extent.

"An alternator could be so arranged that 120 times a second its terminals could be short-circuited for an instant, with no current at all flowing through the short, provided the instant be properly timed.

"Consider this in the light of the mercury of a thermometer, or of water in a pipe. They must perforce pass through zero speed in order to reverse their direction. Electric current in any circuit has what is equivalent to inertia. It cannot change its flow direction instantly since all circuits have some self-induction and capacity. Beside this, an alternator cannot generate top voltage at the end of a half-period, and instantly change to top voltage in the other direction, because from the position where the armature coils balance each other precisely, and where the generator voltage is zero, there is a gradual increase as the points of connection into the slip-rings shift position to a point where they are all working together.

"If I have failed to make any point clear don't hesitate to come back, because I realize that your own difficulties in such points are but a faint shadow of those of many of your readers."

Accept my appreciation, Friend Hertner. Many times in years past I have applied to John Hertner to clear up some knotty point in electrics, and never has he failed to give us as clear and as carefully prepared an explanation as possible.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Answering Four Questions, in which is cleared up such matters as the two-pin movement, deterioration of wires, adjustable tension and safe operation of motors. Page 22

Dirty Frame Lines.....Page 23

Trouble With Emulsion Deposit, and probable causes.....Page 23

Fitting Brushes to Commutators, with some advice as to whether pulling both ways is so bad....Page 24

Testing for Polarity.....Page 25

Some suggestions for an individual projectionist's contract...Page 25

PROJECTION IN INDIA

FROM FAR away Rangoon, in India, comes an interesting letter from a projectionist named M. Rangaswamy. He has neatly printed letterheads reading, "M. Rangaswamy, No. 284, 40th Street, Chief Projectionist, The Globe Theatres, Ltd." He wrote recently asking about the Blue-books. In answering I asked for some information on projection in India, and he has promptly sent it, as follows:

"Regarding your inquiry about projection conditions in India, I will try to tell you as well as I can about present-day conditions in Burma, not having much personal knowledge about conditions prevailing in the country as a whole, though doubtless Calcutta, Bombay and cities of their size can boast of cinemas where the best pictures are shown.

"First of all, in Burma it is very rare for a picture to run for more than a week. Admission prices compare well with those in America and Europe. We have, generally speaking, four classes of seats. The highest priced are Rs. 2 (about two shillings, sixpence) and the lowest Rs.-/8/, or about sixpence in English money.

"Admission prices in all leading theatres in Rangoon have recently been reduced because of the trade slump. We get precious few productions that are fairly worth four shillings sixpence. [Burma is a strip of territory at the southern end of the eastern part of India. It lies east of the bay of Bengal.—F.H.R.] This is especially true because of the fact that few of our Rangoon picture houses are perfect. In many of them ventilation leaves much to be desired. Only in our best houses, known as

'talkie houses,' are the best of American and English productions shown. They are obtained through MGM, Paramount, United Artists, Fox and Warner-First National.

"Our programs consist of the following: One newsreel, one two-reel comedy or a one-reel news and one main feature, the whole running about two hours. Usually we have two shows a day, one of them a matinee at 6.30 p.m. The other show starts at 9.30 p.m. If a picture draws good houses we may have a show at 3.30 p.m.

"Projection rooms are constructed of bricks laid in cement mortar, with iron doors and steel stools. They are wholly devoid of timber fittings, hence entirely fireproof and usually fairly well ventilated. Floors are of concrete with cement top finish, hence entirely vibrationless. Picture size [Presumably that of the theatre Mr. Rangaswamy works at] is 16 feet wide.

"Wages for projectionists vary from Rs.150 to Rs.200 (About £12 to £15 sterling) for chief projectionists, and Rs.60 to Rs.90 (about £7 to £8 sterling) for assistants. They work mostly about five hours per day, with one hour recess.

"Sound equipments are Western Electric and RCA in our first-class theatres, with other equipments of various kinds in Class-B houses. Projectors are mostly Simplex and the British projector Kalee. Our Rangoon theatres—the first-class houses, I mean—are becoming very modern, with up-to-date equipments and fittings, though they cannot compare with the wonderful theatres we hear about in the West. We now have a new theatre, the Regal, under construction in Bombay, to be second to none in all India.

"And now a few words about other pretty picture houses in Rangoon. In addition to the first-class theatres of which I have spoken, there are a few cinemas where, generally speaking, only Burmese and Indian pictures are shown. Most of them are local productions and silent, though occasionally a local 'talkie' may be shown as well. In the matter of local productions there is much room for improvement in both the acting and in the technique of the pictures. These theatres are not so up-to-date. There is much room for improvement in fittings, seating, etc. They are patronized wholly by indigenous people whereas American and European films are well patronized by both Eastern and Western peoples."

It has been necessary to rewrite Friend Rangaswamy's letter, but save for a few places where I had to take a chance on a word or two, I have adhered to his exact meaning. I was surprised at the wages paid projectionists. It compares very favorably with what our own men receive.

METHODS OF CLEANING SCREENS

● Following are the methods advised by various manufacturers of motion picture screens for cleaning their screens in the theatre:

WALKER-AMERICAN: Experience of this firm that the normal life of a screen can be considerably extended by keeping the surface free of all dirt and accumulation at all times. It is the opinion that the best method is to use a soft screen brush at regular intervals to remove loose dirt before it becomes embedded in the screen surface. There are screen brushes especially constructed for the purpose that have a metal ferrule, to which a long pole can be attached so that the entire screen can be brushed off in a standing position. The screen should be brushed in one direction only, preferably going straight across. Every screen should be brushed off once a week, or at least twice a month, to prevent dust and grime from becoming embedded so that a brush cannot take it off. (This does not apply to beaded screens, the brushing of which might knock off some of the beads.) From their experience it is impossible to wash a screen without impairing uniformity of reflecting quality.

DA-LITE: Da-Tone X screens can be cleaned with ordinary kitchen washing powder (like Kitchen Klenzer), according to directions given on the can. Da-Tone Z screens can also be cleaned in this manner. After the screens have been gone over with the cleaner, a follow-up should be made with clean water to remove all traces of the powder. No soap should be used. Da-Lite screens have a hard smooth surface and can be kept in good condition by going over them frequently with clean wool dusters. Feather dusters can also be used.

WHITING & DAVIS: The best way to clean this metal screen is to brush both front and rear surfaces with a soft brush, thereby removing the larger portion of the dust, then to wash the front surface from top to bottom with a cloth which has been soaked in naptha. It is best to do only a small section at a time because the naptha evaporates very rapidly. This process usually removes all dust and dirt, and after this is done, a refinishing coat of DuPont's screen paint will restore the screen to its original condition.

KEASBEY & MATTISON: Cleaning is not recommended, but refinishing practically restores the original condition of the surface. Refinishing materials are furnished by the manufacturer and can be applied by theatre employees.

[Managers and Owner-Managers: What specific problem in maintenance would you like to have Better Theatres get you information on? Write us what it is. We shall be glad to get you the best available solution. Merely address Better Theatres, 1790 Broadway, New York.]

ANSWERING FOUR QUESTIONS

M. L. JACOBSON of Flint, Mich., writes, "I have read your writings on projection for years. Never miss a word. Am a follower of the Bluebook School, which I have found to be extremely helpful. The Motion Picture Herald and Better Theatres are both all good, but yours is the first thing I turn to and the only thing I usually read twice, and maybe three times.

"And now, Mr. Richardson, I want your help on two or three matters. First, what was the 'two-pin movement' I have seen referred to several times as used in the earlier projectors? Second, is there any rule by means of which one may determine when electric wires have reached an age that they should be discarded? Third, why does not the International Projector Corporation give us an adjustable tension on its Simplex projectors? Fourth (I said two or three, but here is another), just how may a projectionist ascertain positively whether or not a motor or generator is running within safe limits as to heating. I know I am asking a lot, but please favor me this time, as I don't know where else to seek some of the information."

The two-pin movement was used on the Edison, and if I remember correctly, also on the first Powers projectors. It was nothing more nor less than two actuating pins at opposite positions on the intermittent movement. It slowed up the rotation of the cam-shaft by exactly one-half, hence made the action of the star and intermittent sprocket slow. In fact it required exactly twice as long for the film to move across the aperture as is required when the one-pin movement is used.

As to electric wires, so far as I know there is no rule. Unless the temperature is unduly raised by overload or otherwise, the conductor should last indefinitely. However, insulation wears out. With passing years, protected or otherwise, insulation dries and becomes brittle. Whether its insulation qualities deteriorate so that the wires in conduit become dangerous, I am not sure, nor have I been able to find anyone who is. I have written the National Board of Underwriters concerning this matter.

As to your third question, it is rather a sore spot. I tried for years to get my good friends down there to adopt an adjustable tension, but up to date they have refused. However, now that projection speed is standardized in a manner which prohibits much change in speed, an adjustable tension is not so necessary for the reason that projector manufacturers can ascertain exactly what tension is necessary and adjust every projector to that tension.

The maximum temperature permissible at which generators or motors may operate is set by the authorities at 90° Centigrade, or 194° Fahrenheit. This would be very hot to the touch, the body temperature be-

ing normally 98.6 F. To measure, obtain a thermometer of known accuracy, bed its bulb in stiff putty, lay the putty on the part you desire to know the temperature of and leave it there until certain the putty is as hot as the part. It is a good scheme to make a small dam of tin or wood to hold the putty, as it may become pretty oozy at high temperatures.

CONCERNING DIRTY FRAME LINES

I HAVE RECEIVED many complaints from projectionists of dirty (rough) frame lines in prints received. Several spoke particularly of Universal prints, so I went down to Universal headquarters in New York City and took the matter up with Mr. J. V. Ward, who immediately agreed to have it investigated, and anything found wrong, righted. He agreed that the frame lines should be smooth and "clean." Two days afterward Mr. Ward wrote me as follows:

"Dear Mr. Richardson: Referring to your visit to this office yesterday regarding complaint from theatres on positive film distributed by Universal and particularly the ragged frame line as shown by the cut-out submitted, kindly be advised we have already written to our representatives at the coast studio laboratory, citing your visit and the complaints you have received regarding our films. The frame line complaint no doubt was caused at the time the change was made from the hair frame line to the heavier, as now used, and the negatives made since that time, and the positive prints made from said negatives, you will find have clean-cut frame lines. We have submitted this sample to the coast representatives, and while the matter has already been remedied, we assure you they will look further into the matter to prevent any further recurrence or causes of these complaints.

"We thank you for bringing this to our attention and assure you of our heartiest efforts to correct any unsatisfactory positive prints going out to the trade. If at any time there is anything brought to your attention regarding the Universal pictures in general, we would greatly appreciate hearing from you on same, as we are anxious to satisfy the public in every possible way, and have shown to them the best possible pictures under the best conditions."

You will please especially note the last paragraph of Mr. Ward's letter. I have always found producers to be willing to remedy faults when they are brought to their attention, provided they be brought to the attention of some one high enough up to be able to force action. If projectionists and managers will supply competent evidence of specific faults found in prints, I will be glad to report them to the producer involved, and that, I am quite certain, would have some effect.

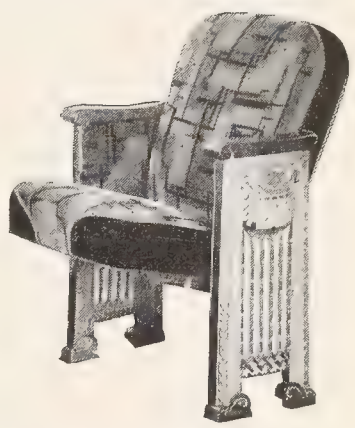
TROUBLE WITH EMULSION DEPOSIT

R. H. HYDE, projectionist of Waurika, Okla., interestingly writes,

Must They Bring Cushions Along?

● Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

ASK US,
"How can I reseat my theatre economically?"



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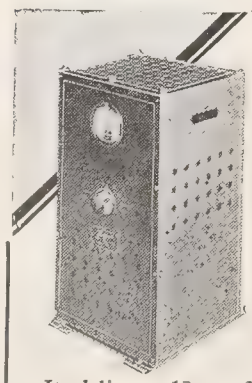

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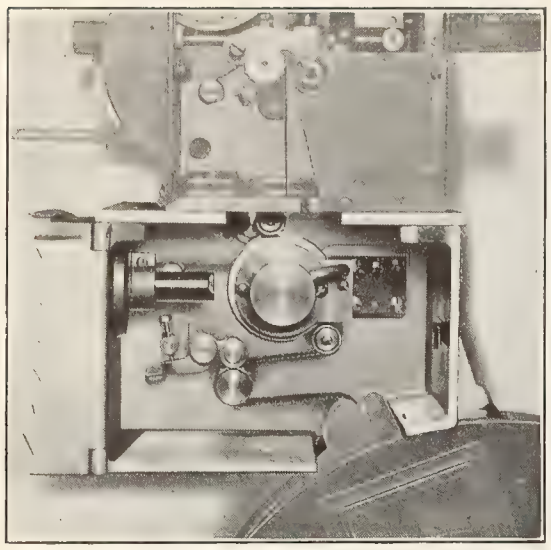

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"Dear 'Dad': This is my second letter since—well, when you were 'looking 'em over' in the old Powers factory. [I inspected all projector mechanisms in the Powers factory for four years.—F. H. R.] Guess we old timers all occasionally get mooning over the days of the Edison, the Lubin, and Optograph projectors, and the Biograph, Vitagraph, Essanay and Lubin films.

"While you have reached a high position in the profession, I still am peering through a port each night and have done so without a break since 'way back in 1905, when we showed song slides while an alleged singer vocalized the words of the then topical songs. Believe it ir not, there was then no paying patron who followed the pictured story more closely, or who had keener interest in it than did myself, then an 'operator.' I still like 'em and my work.

"As no letter to you would be complete without a question, here goes: Within the past month I have received several first runs from Oklahoma City which in spite of everything I have been able to do, get scratched to the left of the sound track. Emulsion collects, hardens and scratches, and on these films only.

"My contention is that these prints are exceptionally green or 'soft.' The damage begins after projecting about 300 feet of film. I can't stop to clean it off as we once did. Won't do at all now, so it just must pull through. Have tried waxing, etc., but the trouble still continues. Tracks at gate in perfect condition. Never used anything harsh on them to clean deposit off. Can you advise me?"

Accepting your statement as correct, it certainly must be as you say. The prints are soft. However, two things are possible which would add to the effect; namely, (a) excessive tension, or (b) some fault in the polished surface bearing, under tension, on the film.

Were I in your place I would first of all remove the parts and examine their surfaces under a magnifying glass. If they are perfect, then I would see if I could not get along with a less heavy tension, meanwhile writing the distributor, or having your manager do so, concerning the soft condition of the prints and their lack of proper waxing or other treatment to prevent such sticking.

Yes, old friend, we do think of the old hand-cranking days and the many very simple problems that then troubled us plenty. They were then anything but simple, and we should carefully remember that when some beginner asks questions.

FITTING BRUSHES TO COMMUTATORS

J. L. SCHROCK of Hannibal, Mo., says, "I read an article by a Los Angeles projectionist in which was the statement that in fitting a brush to a commutator with sandpaper, if the paper be pulled back and forth, a poor fit would result. The chap said the paper must be pulled only in the direction in which the armature rotates, pulling the brush up each time to pull the paper back, I suppose. I have got good results by just pulling the paper both ways for a long while. What do you say about it?"

Theoretically the advice you quote is all right. The bug in that particular bottle of ointment is that not one man in a hundred would bother to follow it, hence it has very small value. If a brush fits in its holder as it should fit, and the holder itself has proper depth, pulling the sandpaper back and forth will produce practically perfect results. However, if you want something a bit better, have an assistant hold a screwdriver blade flatwise against the brush top with just sufficient pressure to prevent it from tilting as the paper is pulled back. If properly done you would get exactly the same result you would by pulling the paper only in the direction the commutator runs, and with much less bother.

You see, Friend Schrock, if the brush fits as it should, the possible tilting is so very slight that the surface curve would be affected hardly at all in any event, so slightly in fact that the effect would be almost entirely negligible. It is unwise to hand out advice so very finely spun that few if any will follow it. Theoretically it may be splendid. In practice it is rather useless.

My advice is: See to it that your brushes fit in their holders just as snugly as possible without danger of sticking. That is important. If they don't, discard the brushes in favor of ones that do fit as they should. It is wise for projectionists to have record of the precise thickness of brushes needed for his machines. To fit the brush end, remove old brush, examine the holder to see that it is in good condition. Insert new brush and adjust tension. Cut strips of No. ½ sandpaper an inch wider than the brush being fitted. Raise the brush and under it place sandpaper, sand side up, of course. Lower the brush and pull sandpaper back and forth until the proper curve is formed, being sure always to keep the paper ends down sufficiently so that it maintains perfect contact with the commutator curve under the brush. Some prefer No. 1 paper. It works faster. But I myself prefer the finer grade.

Having formed the curve, remove the paper and carefully clean away all carbon dust from both brush end and commutator. Then run the machine idle for a short while, say, half an hour, at the end of which period remove brush and examine its commutator contact surface. If it shows shiny spots, then using a bit of the sandpaper under one of your fingers, carefully sand off just a bit of carbon where these spots are. You may have to do that two or three times, but it is well worth while, and will, if properly done, result in a perfect fit all over.

When doing a brush fitting job one should always make sure (a) that the brushes are set at point of best commutation, (b) that the flexible copper conductor called a "pigtail" is in good condition and clamped tight by its screws (better remove them and make sure the contact is clean)

and (c) that the brushes are all equally spaced around the commutator. If only two sets of brushes are used they should be exactly opposite each other. If four or any other number of sets are used they must be spaced exactly equally apart around the commutator.

TESTING FOR POLARITY

EVERY ONCE in a while some projectionist asks how he may determine polarity of an electric wire or battery terminal. In answering a Bluebook School question recently Lester Van Buskirk, projectionist of the Maltz theatre in Alpena, Mich., suggested the following methods, all of which are correct:

In a storage battery the terminal upon which green corrosion gathers is positive. Thrust two wires ends of a live d.c. circuit into an Irish potato about half an inch apart. Presently a green spot will appear around the positive wire. Into a glass of water in which some salt has been dissolved (not too much), thrust the two wire ends of a d.c. circuit. Presently bubbles will appear around the negative wire end. It also is possible to test for polarity by means of an instrument and needle deflection, but since few projectionists would have the instrument available for use it has small value in the matter.

INDIVIDUAL CONTRACT

FROM AN eastern state comes this letter: "I have been out of work for several months. Now have a chance to secure employment as projectionist, but the manager wants to have a written agreement or contract and no one seems to know just how it should read. I am therefore appealing to you for help. Please send me a specimen of union contracts, or tell me what your view would be as to the wording of such an agreement."

Frankly I was puzzled. Such an agreement in writing might not be such a bad idea, but a union contract would hardly help, or so it seems to me. My own view is that such a contract should read something as follows:

Know all men by these presents that (proper designation of employer) and John Doe, motion picture projectionist, have this .... day of ..... entered into the following agreement,

First, said (employer) agrees to and hereby does employ said John Doe to act as projectionist of ..... theatre at a weekly wage of $ ....., same to be payable once each week.

Second, under this agreement said John Doe agrees to be present at least thirty minutes before starting time of each show each day and to remain constantly on duty while such show or shows are in progress.

Third, this agreement is based upon the operation of the theatre approximately ..... hours per day, divided as follows ..... It is agreed that should the hours of operation be changed, then there should be a suitable readjustment of wages sub-

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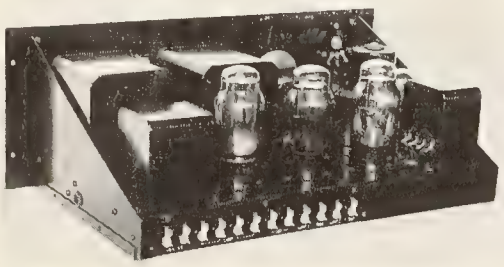

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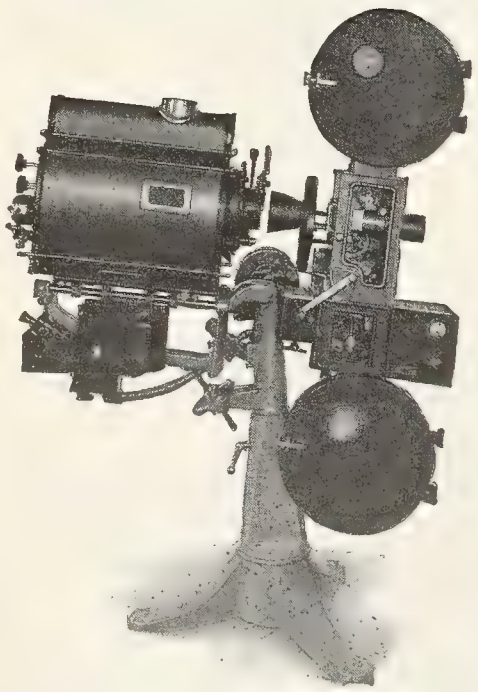

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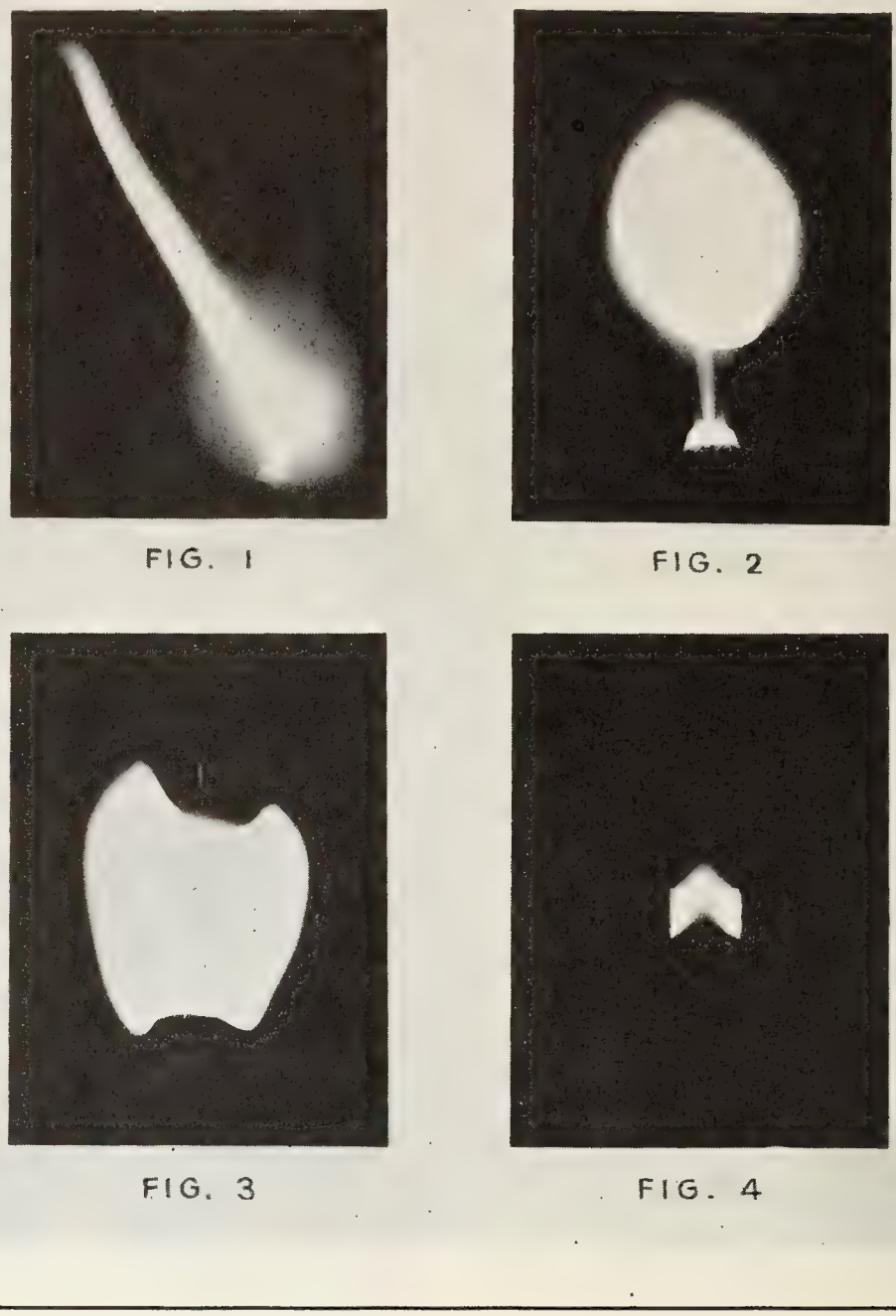

FIG. 1 FIG. 2

FIG. 3 FIG. 4

The new a. c. projection arc compared with various arcs now in common use. Figure 1 shows the d. c. H. I. arc (note characteristic tail flame). The low intensity d. c. arc is shown in Figure 2, while Figure 3 shows the old type low intensity white flame a. c. arc. In Figure 4 is pictured the new high intensity a. c. arc attained with the recent carbon development of the National Carbon Company.

stantially in accordance with the pay rate per hour herein agreed upon.

Fourth, It is agreed that the said John Doe shall keep all equipment in clean condition and, so far as possible, in good running condition.

Fifth, It is agreed by said John Doe that he will (a) examine all film received from the exchange and before using said film make written report to the manager of the theatre of its physical condition

Sixth, It is agreed that if films are received in a state unsafe to project without repairs first having been made, and such repairs require in excess of one half-hour, then said John Doe shall be paid for making such repairs at the rate of ..... cents per hour or fraction thereof.

Seventh, It is agreed that said John Doe shall not be held responsible for damage ocurring to either film or equipment from faults which have been previously reported to the manager in writing, provided they be faults for which the said John Doe is not himself in any manner responsible.

Eighth, It is agreed that said John Doe shall be supplied with a suitable cupboard or closet equiped with a substantial lock, in which he may keep his personal belongings while off duty.

Ninth, This agreement shall terminate ..... from this date.

At the moment this is all the points I am able to think of which should be covered. I would appreciate it if readers would add to them such other things as may seem right and proper. Such an agreement would give to the parties a clear idea of just what their rights are.

I sent a copy of this form to the gentleman in question, who replied, "I landed the position. The contract form you sent was agreeable to the manager.

"I note the request for suggestions. Here is one: In summer business is usually pretty bad. In some instances there is a request for cuts in salary. Something pertaining to this might be added, I believe."

EQUIPMENT AFFAIRS

Equipment News and Comment

DEALERS CONVENE

● A very representative array of motion picture theatre equipment was put on exhibit at the convention of the Independent Theatre Supply Dealers Association which opened July 28th in Chicago for four days, many a display bringing forth new developments. This was the third national meeting of the organization and probably the most elaborately planned, the association, under the direction of J. E. Robin, president; L. G. Dolliver, vice-president; and H. C. Dusman, secretary, timing greater efforts to interest manufacturers in its facilities for marketing their product, with the upturn and new order in business generally. In addition to members, the convention brought representatives of every class of equipment.

One of the items of convention business was the preparation of a fair practice code under NIRA. Mr. Robin received specific authorization from Administrator Hugh S. Johnson for the convention to formulate such a code. Mr. Robin presided at the daily sessions.

Inasmuch as the convention had not ended at the time of going to press, a full report will have to await the next issue, when a description of the exhibit, particularly with reference to the newer things in equipment disclosed, will be given.

THERMOSTATIC MOTORS

● A type of motor which protects itself against danger of burn-outs, has been marketed by the Westinghouse Electric & Manufacturing Company. Motors in this line have a built-in disc thermostat and a control device with a separate thermal overload relay.

Thermoguard motors may be arranged, at the option of the user, either to be disconnected from the source of power when the temperature approaches the danger zone, or to indicate by giving an audible or visible signal when an unsafe temperature is being approached. On processes where an enforced motor shut-down would cause a loss of product or other hazard, the thermoguard motor will give advance warning that an emergency exists—and corrective measures can be taken. When desirable, thermoguard motors can be arranged to stop when their temperature is dangerously high and cannot be started until the moment the operator manipulates the control.

A COLOSSAL SCREEN

● Among the big things at the Chicago World's Fair, where magnitude is everywhere, is the screen being used for the projection of George K. Spoor's "natural vision" motion pictures. It contains over 2,432 square feet of material, more than would be required, it is estimated, to make eight screens of 15 x 20 feet. It is but slightly less than 68 feet wide and 41 feet high.

As can be imagined, these dimensions created quite a few mechanical problems of installation, which was made by the National Theatre Supply Company, acting for

Giant screen at Chicago fair.

the Walker-American Corporation, the manufacturer. Over 1,000 board feet of heavy kiln-dried lumber were used in constructing the frame, and the hardwood for assembling it weighed over 200 pounds. The screen was shipped knocked down and rolled the short way. Installation required six stagehands for three days.

BY WAY OF NEWS

● William H. MacDonald, formerly of the Sonolux Company, has been named sales manager in charge of promotion of Amplex Products, Inc. This company, but recently organized, is headed by N. Goldman, while Alexander Senauke, professor of radio communications in New York University, is chief engineer. Nicholas Anton is general superintendent.

Rapid growth in the conviction that air conditioning equipment with cooling facilities is required equipment in the motion picture theatre of today, is well indicated by reports received during the last few weeks of installations made since early spring. One company alone—Supreme Heater & Ventilating Corporation—reports 17 installations thus far completed this year.

A communication from Joe Goldberg, for 17 years head of Balaban & Katz projection, later with Publix in New York, and now operating his own supply company in Chicago, states that he has acquired much of the equipment used in the repair and experimental department of Publix for his projection repair service. This is operated in conjunction with his general equipment service, which is also being expanded.

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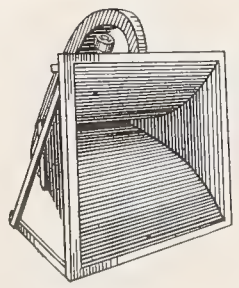

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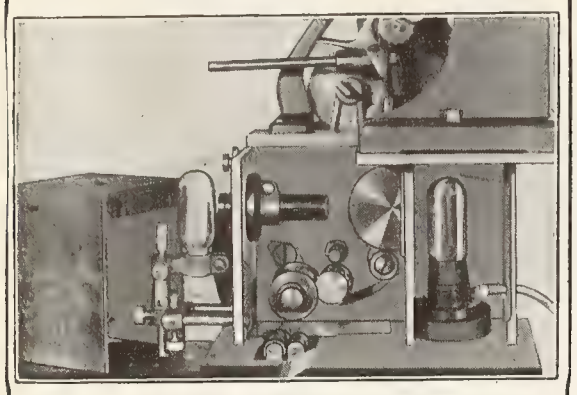

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SEAT COVERS PARTS FIRMASTONE

Organizing a Maintenance System

(*Continued from page* 13)

ing appeals to theatregoers; when inharmonious or badly laid out, the reaction to it is very unfavorable.

Local lighting companies are generally willing to render service in checking lighting and power circuits, establishing their maximum load capacities, and advising on matters of voltage, wattage and types of lamps. They should be able to provide you with valuable information from time to time that has been compiled and distributed by the larger lamp and electric manufacturing companies. It is advisable to make the fullest use of such helpful service.

ESTIMATES AND CONTRACTS

SHOULD YOU CALL on a contractor for estimates on proposed work, insist that such estimates be submitted in full detail. Estimates should be so complete that they in themselves are practical specifications. You as a theatre manager are not skilled in drawing up specifications, therefore, for your protection you must demand detailed and understandable estimates. Without such detail it will be impossible for you to intelligently compare competitive estimates or bids.

The details of job estimates must be compared. Sometimes the cheapest price proves the most expensive in the long run. All bids or estimates should include the fees for necessary municipal or state permits, plans and inspections. Where such are required, the contractor, being more familiar with such details, is in a better position to furnish them. It is not commendable practice to attempt to violate the law on alterations or remodeling jobs, or to cover up work before proper inspection. The chances are you really won't get away with it.

When bids or contracts indicate that a certain portion of the work is to be sublet, it is wise for you to make a personal check on this. *This may best be done by calling for special bids on such work from others who do that type of work—then compare with the original bid.*

Time and material contracts for theatre work are not good practice. It is too difficult to check the time accurately and there are too many other opportunities for the job to get beyond control and run into much more money than was originally contemplated. Letting contracts is not a simple task. It will many times tax your ingenuity.

If a manager who is operating a theatre that is part of a circuit, will approach his problems with some of these thoughts in mind, such bids and plans, together with a memorandum on job data and conditions, may be sent in to the circuit maintenance engineer for final checking and further advice. Such procedure should provide more economical maintenance, and it places much of the maintenance responsibility upon the theatre manager—*where it belongs.*

Don't make the mistake of thinking that our particular business is unique with regards to maintenance, or that it is too much to expect of a manager. Your value to your company and to yourself is in proportion to your ability to meet the problems that are presented during the operation of your theatre. Maintenance covers one group of such problems. Maintenance properly and skillfully handled enhances your value.

Maintenance problems are common to all businesses. The manager of the drug store, the candy store, the five-and-ten, the hotel or the apartment house—all must meet the problem of maintenance, in addition to their problems of merchandising, advertising, inventories and personnel. Hence it certainly is not too much to expect this of theatre managers.

In our business, the operation of a theatre probably requires a greater variety of maintenance than many other businesses. The care of items ranging from carpets and draperies, marbles, metals and paint work, projectors, pumps, motors and sound equipment, to major alterations and repairs presenting definite structural, technical and mechanical problems, is a man-sized task and it is definitely part of your job.

Remodeling the Theatre Interior

(*Continued from page* 15)

thousand dollars to get great improvement.

To demonstrate still further what a complete change in character can be attained in an auditorium, let us examine the theatre represented by *Figure* 11, and the retreatment indicated by *Figure* 12. The former shows an array of grotesque ornamentation and mid-Victorian ideas. In the final sketch I have tried to show how this auditorium, as bad as it is, could be readily transformed into a spacious, inviting place of assembly with modern motifs. You will note that while this design is for the same theater shown in *Figure* 11, the room has been made to look a great deal larger.

Auditorium floors present a particularly important remodeling problem at this time. A great many of the floors are constructed of wood and have been undermined by dry rot, damp rot and constant traffic. These have left a creaky condition hardly consistent with the demands of sound.

In an ordinary theatre of 900 seats or so, you can tear the floors out for about $50, and replace them with concrete floors for about $750. It costs from 25c to 30c per seat to fasten the chairs to the concrete floor, and all in all this change represents a good investment, for once the concrete floor is laid down, it is there to stay.

Your Liability for Damages in Injury

(*Continued from page* 17)

ever, it has been held that a theatre owner is not liable in damages for an injury sustained by a patron who is injured in any room or location of the theatre premises not intended for his use (although if such a room is readily accessible to patrons, a proper warning should be posted).

CASE:

For example, in York v. Clow (163 Atl. 401), it was shown that a person went in a building with permission of the property owner. The person was injured and he filed suit against the property owner to recover damages. During the trial it was proved that the injury was sustained in a part of the building which was not intended by the property owner to be occupied by persons permitted to enter the building. Also, the injured person had entered this part of the building without knowledge of the property owner. Therefore, the higher court held the injured person *not* entitled to recover damages, and said:

DECISION:

"The rule is elementary that a property owner's legal duty to an invitee to keep his premises in a safe condition does not extend to those portions of the premises which he has no reason to expect the invitee to occupy."

PROPER MAINTENANCE A DEFENSE IN INJURY

WHETHER or not a theatre owner is liable in damages for an injury sustained by a patron who stumbles or falls on theatre steps depends entirely upon the circumstances. However, if the steps are not defective and are well illuminated so that patrons have ample opportunity by the application of ordinary care to see such steps, the theatre owner is not liable for injuries sustained by careless patrons.

CASE:

For instance, in Garret v. W. S. Butterfield Theatres (246 N. W. 57), it was disclosed that a theatre patron 70 years old, while attending a theatre, went through the women's lounge, a dimly lighted room, to the toilet room, in the floor of which was a step down of four and one-half inches. The patron fell at the step and was injured.

The patron filed suit against the theatre owner and the lower court held the injured patron entitled to receive payment of heavy damage. However, the theatre owner appealed to the higher court and proved that the toilet room was brightly illuminated and that any person who exercised ordinary care should have observed the step instead of not seeing it, although the patron testified she did not observe it.

Therefore, the higher court reversed the lower court's decision and, in holding the theatre owner not liable, stated the following important law:

DECISION:

"The toilet room was well or brightly lighted. There were no structural defects in the floor or steps. Different floor levels in private and public buildings, connected by steps, are so common that the possibility of their presence is anticipated by prudent persons. The construction is not negligent unless, by its character, location or surrounding conditions, a reasonably prudent person would not be likely to expect a step or see it. . . . Toilets are frequently put in left over spaces and have vagaries of construction. The door was a warning that there might be a difference in floor levels. The act of opening the door towards him would require a person to pause long enough to have ample opportunity to see the step. . . . A reasonably prudent person, watching where he is going, would have seen the step. *Defendant (theatre owner) is not under legal duty to prevent careless persons from hurting themselves.* We think defendant (theatre owner) was not guilty of negligence."

NEGLIGENCE IS FURTHER DEFINED

IN ALMOST all litigations involving injuries to theatre patrons, the legal meaning of the term *negligence* is an important consideration. In other words, a theatre owner is liable in damages for an injury sustained by a patron where it is shown that such injury resulted from *negligence* of the theatre owner or his authorized employees. Therefore, it is important to know the exact meaning of the term *negligence.*

CASE:

In the late case of Cooper v. Winnwood Amusement Company (55 S. W. [2d] 737), a patron sued an amusement company for damages resulting from an injury. During the trial the outcome of the litigation depended upon the legal meaning of the term *negligence,* and whether or not the negligence of the employee was the direct cause of the injury.

DECISION:

Since it was shown that the employees failed to exercise ordinary care to remedy the defect which caused the injury, the higher court held the amusement company liable in damages, and stated the following important law:

"By 'negligence' and 'negligently' as used in these instructions, is meant the *failure to use the highest degree of care.* By 'highest degree of care' as used in these instructions means *such care as a very careful and prudent person would use* under the same or similar circumstances. . . . The rule in this state, and generally, is that *the proprietor of a place of public amusement owes to his patrons that duty which, under the particular circumstances, is ordinary care or reasonable care for their safety.*"

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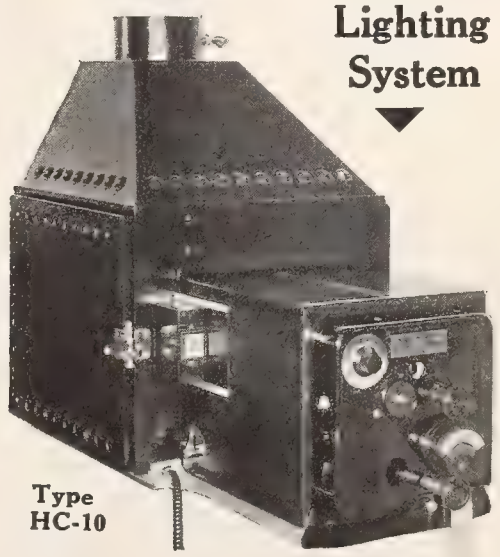
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NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in isgnin gthe questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

I AM planning the remodeling of my theatre, and while most of the remodeling will be redecorating, reseating carpets and electric light fixtures, the most important part will be a new projection booth, and I want to be sure that when finished it must be absolutely of the latest design, therefore I take the liberty to ask you to publish a general description of requirements for such a booth. Thanks for your kindness.—M. D. L.

The Answer:

A PROJECTION ROOM should be located on a separate floor above the balcony. If the balcony of your theatre is of fireproof construction you may be able to support it on same. Should the construction be non-fireproof, it would be well to start independent fireproof supports from the basement. The room, of course, will have to be entirely fireproof, and the floor must be substantially constructed, not only to support the machines, but also to avoid any vibration.

All openings for projection or observation shall be equipped with automatic closing devices to insure the immediate closing of all doors and shutters in case of fire. The room must also be provided with exit facilities for the operators in case of emergency. These exits shall be of the automatic self-closing type. The port holes shall be of the correct size and location.

It is advisable that you submit the drawings for the room to the firm you are dealing with for the projection material so that they can check them and see that the sizes conform to their product. There should be provided four types of portholes: observation, projector, stereopticon and spotlight. Openings for projection, operator's view and for ventilation shall be provided with gravity sliding metal plates not less than ¼-inch in thickness, held in position by combustible cords or fusible links, placed in series and so arranged that one of the links is directly over the film or magazine. Plate slides shall be at least twice the height of the opening.

Ventilators not less than 10 inches in diameter shall be placed directly over each projector to exhaust the heat generated in the operation of the projector, and to afford an outlet for gas and flame in case of fire. Such ventilating conductor pipes shall be heavy gauge sheet metal, riveted together. Connections must be made with a masonry flue or directly to the outside of the building, so arranged that escaping gases or flames will not come in contact with combustible materials, and insulated from all combustible construction by at least four inches of porous, insulating, incombustible materials. No dampers of any kind shall be placed in such ventilators.

Fresh air registers with a combined area equal to the vent outlets shall be provided in the walls, not more than 3 inches above the floor line. Such supply registers shall not be more than 6 inches in height and shall be covered with metal screen and provided with a sliding shutter, as above described. An average projection room requires portholes for at least one spotlight, one stereopticon, two motion picture machines, and two for observation. Do not plan the projection room less than 12 feet deep or 23 feet wide, as ample working space is essential to the operation of the machines by the operators, who must always be able to work quickly and unhampered.

Adjacent to the projection room provide for a work or rewinding room, which should be equipped with a metal work bench and a fireproof cabinet for reel storage. You should also plan for a rheostat room and battery room. If possible provide in the basement a motor-generator room, as this is the best way of eliminating noise and vibration. A wash and toilet room should be provided for the projection staff.

The Question:

I AM the owner of a summer resort in Ohio and want to build a theatre of frame construction. Will you be kind enough to let me know through your magazine if there is a state law governing that type of construction. I will appreciate an early reply.—H. P. M.

The Answer:

THE OHIO building code has the following requirements for the type of theatre which you described:

Summer theatres of frame construction shall be not to exceed 4,500 square feet in area, not more than one-story high, without balconies or galleries, without a cellar or basement, with the stage, dressing rooms, property rooms, scene dock and storage rooms lathed with metal lath, plastered and firestopped with incombustible materials. Summer theatres shall be located thirty feet or more from any other building, structure or lot line, shall be of no greater seating capacity than 750 persons and shall be provided with open sides or double means of egress required for theatres. No heat of any kind shall be used, and no tent or awning or similar covering shall be used as a roof over the auditorium.

Are You Thinking Of Remodeling Your Theatre?

If you are, let this department help you. Peter M. Hulsken, its conductor, is a practising architect who has designed many theatres. He will be glad to advise you on your methods and selection of materials, and will help you calculate the cost. Write to him in care of Better Theatres, 1790 Broadway, New York.

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York Safe and Lock Company 25

Among Contributors to This Issue:

¶ *The series, Constructing Theatre Advertising, is being written by the editor of* BETTER THEATRES *in association with various—and we might add, varying—workers in the field of theatre advertising. The main body of the series, of course, will consist in discussions of type, engraving and the general mechanics of printing, matters with which one associated with publishing for quite some time is entirely familiar. Considerable illustrative matter will be especially prepared by persons actively engaged in advertising the motion picture to the public today.*

¶ J. T. Knight Jr., (*Organizing a Maintenance System*) *is contributing a series of indefinite length on theatre management and maintenance. The first articles appeared in the June 3d issue. Mr. Knight is well known in theatre circles throughout the country, having been associated with Publix for many years, and previously with Balaban & Katz, as executive maintenance engineer. He was at one time also a theatre manager. He is now in charge of theatre maintenance for Publix.*

¶ S. Charles Lee (*Remodeling the Theatre Interior*) *is a theatre architect who is well known to the readers of* BETTER THEATRES *for his previous contributions. He has designed many theatres on the Pacific Coast, from the tiny to the super-sized. His offices are in Los Angeles.*

¶ Leo T. Parker (*Your Liability in Damages for Injury*) *is a Cincinnati attorney and a regular contributor to* BETTER THEATRES *on phases of the law of direct bearing on theatre operation.*

WHERE TO BUY IT

ACCOUNTING SYSTEMS
Easy Method Ledger System
ACOUSTICAL PRODUCTS
The Celotex Company
The Insulite Company
United States Gypsum Company
Western Felt Works
ADVERTISING NOVELTIES
Brazel Novelty Manufacturing Co.
Edward I. Plottle & Co.
Pyroloid Sales Company
Slack Manufacturing Company
AIR CONDITIONING EQUIPMENT
Auditorium Conditioning Corporation
Carrier Engineering Corporation
Kroeschell Engineering Company
Kooler-Aire Engineering Corporation
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Co.
Wittenmeier Machinery Company
AMPLIFIERS
A-C Masterpack Company
Audio Research, Inc.
Full Range Laboratories
LeRoy Sound Equipment Corp.
Mellaphone Corporation
Operadio Manufacturing Company
S. O. S. Corporation
The Radiart Corporation
Webster Company
AUTOMATIC CURTAIN CONTROL
Automatic Devices Company
Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.
BANNERS, SIGNS
H. Dryfhout Company
CAMERAS AND PROJECTORS
Bell and Howell Company
Andre DeBrie, Inc.
International Projector Corporation
CARBONS
Carbon Products, Inc.
National Carbon Company
Noris Carbon Company, Inc.
CARBON ADAPTERS
Best Devices Company
CARPETS
Bigelow-Sanford Carpet Company, Inc.
Decorative Arts Company
Mohawk Carpet Mills
Wm. Slater, Jr.
W. & J. Sloane
CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works
CEMENT FOR FASTENING CHAIRS
General Seating Company
CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company
CHANGEABLE LETTERS
Friedley-Voshardt Company
Metal Products, Inc.
CHANGEOVERS
Apasco System
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel
CLEANING COMPOUND
J. B. Ford Company
COLOR HOODS
Reynolds Electric Company
CUTOUT MACHINES
International Register Corporation
DATE STRIPS
M. A. Block Company
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
International Projector Corporation
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
International Projector Corporation
S. O. S. Corporation
DRAPERIES
Decorative Arts Company
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Century Electric Company
ENGINEERING SERVICE
Kendell & Dasseville, Inc.
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Joe Goldberg
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
Vortkamp & Company
FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum, Inc.
Vallen Electrical Company, Inc.
FILM CEMENT
F. B. Griffin
Roscoe Laboratories
FILM PROCESSING MACHINES
Andre DeBrie, Inc.
FILM SCALES
Film Scale Company
FILM STOCK
Agfa Raw Film Corporation
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
Century Electric Company
General Electric Company
Hertner Electric Company
Marble-Card Electric Company
Westinghouse Elec. & Mfg. Company
HORNS AND SPEAKERS
Full Range Laboratories
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Racon Electric Company, Inc.
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
Decorative Arts Company
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
International Projector Corporation
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
International Projector Corporation
LENSES
Bausch & Lomb Optical Company
General Scientific Corporation
Ilex Optical Company
Projection Optics Corporation
Simpson Instrument and Lens Corporation
LENS AND REFLECTOR RECONDITIONING
G. O. Hansen & Brothers Optical Co.
MATS AND RUNNERS
St. Clair Rubber Company
MAZDA REGULATORS
Garver Electric Company
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Amplex Electronic Products
Continental Electrical Company
Herman A. DeVry Company
General Scientific Corporation
G-M Laboratories, Inc.
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
International Projector Corporation
Lavezzie Machine Works
Motion Picture Machine Company
S. O. S. Corporation
PROJECTORS
Andre Debrie, Inc.
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Audio Research, Inc.
Full Range Laboratories
LeRoy Sound Equipment Corp.
Operadio Manufacturing Company
Racon Electric Co., Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Audio Research, Inc.
Forest Electric Corporation
Garver Electric Company
Interstate Electric Company
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
RHEOSTATS
Hoffman & Soons
SAFES, THEATRE
York Safe & Lock Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Ortho-Krome Screen Company
Raven Screen Corporation
Walker-American Corporation
SCREEN RESURFACING
The Motion Picture Screen Resurfacing Co.
Raytex Screen Process Company
SEATS
American Seating Company
The A. H. Andrews Company
Decorative Arts Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
General Scientific Corporation
Metal Products, Inc.
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
International Projector Corporation
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Bestone, Incorporated
Cincinnati Time Recorder Company
Enterprise Optical Manufacturing Co.
Full Range Laboratories
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
Scott-Ballantyne Company
S. O. S. Corporation
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Cincinnati Time Recorder Company
Audio Research, Inc.
Essannay Electric Manufacturing Company
Full Range Laboratories
G-M Laboratories, Inc.
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Vallen Electrical Co., Inc.
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
Ideal Seating Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENTILATING EQUIPMENT
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Robert A. Kroeschell
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Arc regulators.
15 Artificial plants, flowers.
16 Automatic curtain control.
17 Automatic projection cutouts.
18 Automatic sprinklers.

B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

D

56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
66 Effect machines.
67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
73 Electric Signal and control systems.
74 Emergency lighting plants.
75 Exit light signs.

F

76 Film cleaning machines.
77 Film processing machines.
78 Film rewinders.
79 Film splicing machines.
80 Film tools.
81 Fire extinguishers.
82 Fireproof curtains.
83 Fireproof doors.
84 Fireproofing materials.
85 Fixtures, lighting.
86 Flashers, electric sign.
87 Flood lighting.
88 Floorlights.
89 Floor covering.
90 Floor runners.
91 Flowers, artificial.
92 Footlights.
93 Fountains, decorative.
94 Fountains, drinking.
95 Frames-poster, lobby display.
96 Furnaces.
97 Fuses.

G

98 Gelatine sheets.
99 Generators.
100 Grilles, brass.
101 Gummed labels.
102 Gypsum products.

H

103 Hand driers.
104 Hardware, stage.
105 Hearing devices.
106 Heating systems.
107 Horns.
108 Horn lifts and towers.

I

109 Ink, pencils for slides.
110 Insurance.
111 Interior decorating service.
112 Interior illuminated signs.

J

113 Janitors' supplies.

L

114 Ladders, safety.
115 Lamps, decorative.
116 Lamp dip coloring.
117 Lamps, general lighting.
118 Lamps, incandescent projection.
119 Lamps, high intensity.
120 Lamps, reflecting arc.
121 Lavatory equipment, furnishings.
122 Ledgers, theatre.
123 Lenses.
124 Letters, changeable.
125 Lights, exit.
126 Lights, spot.
127 Lighting fixtures.
128 Lighting systems, complete.
129 Linoleum.
130 Liquid soap.
131 Liquid soap containers.
132 Lobby display frames.
133 Lobby gazing balls.
134 Lobby furniture and decoration.
135 Lockers.
136 Luminous numbers.
137 Luminous signs, interior, exterior.

M

138 Machines, display cutout.
139 Machines, ticket.
140 Machines, pop corn.
141 Machines, vending.
142 Marble.
143 Marquee.
144 Mats and runners.
145 Mazda projection adapters.
146 Mazda regulators.
147 Metal polish.
148 Motors, electric.
149 Motor generators.
150 Motion picture cable.
151 Music stands.

N

152 Novelties, advertising.
153 Nursery furnishings and equipment.

O

154 Oil burners.
155 Orchestra pit fittings, furnishings.
156 Organs.
157 Organ novelty slides.
158 Organ lifts.
159 Organ heaters.
160 Ornamental fountains.
161 Ornamental metal work.

P

162 Paper drinking cups.
163 Paper towels.
164 Perfumers.
165 Phonograph motors.
166 Phonograph needles.
167 Phonograph turntables.
168 Photo-electric cells.
169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatre.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

R

190 Rails, brass.
191 Rails, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
204 Rewinders, film.
205 Rheostats.
206 Rigging, stage.

S

207 Safes, box office.
208 Safes, film.
209 Safety ladders.
210 Scales.
211 Scenery, stage.
212 Scenic artists' service.
213 Schools.
214 Screen masks and modifiers.
215 Screen paint.
216 Screen Resurfacing Service.
217 Seat covers.
218 Seat indicators, vacant.
219 Signs, directional.
220 Signs, marquee.
221 Screens.
222 Seats, theatre.
223 Signals, reel end.
224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

T

250 Tapestries.
251 Telephone, inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U

269 Uniforms.
270 Upholstery material.

V

271 Vacuum cleaning equipment.
272 Valances.
273 Vases, stone.
274 Ventilating fans.
275 Ventilating systems.
276 Vending machines.
277 Vitrolite.
278 Volume controls.

W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[7-1-33]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on July 25. The listing is arranged alphabetically by states. An asterisk indicates information received since a previous report.

Arizona

PRESCOTT—Stetson Bros. Contemplating a chain of theatres throughout Arizona and Old Mexico. Population 5,500.

California

REDLANDS—A. G. Allen, Redlands, Cal. Remodeling old Liberty Theatre. Contractor, G. Huizing, 6 W. State St., Pasadena. Population 14,000.

LOS ANGELES—Paramount Securities Corp., Spring Arcade Building. Repairing theatre in Graham District at 8607 Compton Avenue. Chas. J. Dorfman builder, 143 N. La Brea Avenue, Los Angeles. Architect, S. Chas. Lee, 2404 W. 7th Street, Los Angeles. Cost, $3,000.

COMPTON—Kinema Theatre, Firestore Avenue. Repairing theatre. Architect, S. Charles Lee, 2404 W. 7th Street, Los Angeles. General contractor, Chas. J. Dorfman, 143 N. LaBrea Avenue, Los Angeles. Population, 13,000.

Florida

MIAMI—Civic Theatre of Miami, Willard Hubbell, chairman building committee, News Tower. To convert present building at West Flagler at 21st Avenue into a theatre. Geo. E. Hussey, president, Ingraham Building. Architect, Paist & Steward, Ingraham Building.

Georgia

BAINBRIDGE—R. E. Martin, 607 20th St., Columbus, Ga. To remodel present store building into theatre. Population, 61,00.

Iowa

GRINNELL—Colonial Theatre, c/o Harry Weinberg, owner. Will remodel theatre building, putting in new seating and sound equipment. Architect, Robert Gary. Population, 5,600.*

WATERLOO—Lichty Co., Inc., B. G. Lichty, President. Will remodel Waterloo Theatre. Cost, $5,000. Population, 4,600.*

Illinois

ARGO—Argo Grand Theatre, 7666 W. 63d St. Remodeling theatre. Architect, Mark D. Kalischer, Inc., 400 N. Michigan Ave., Chicago. Cost, $15,000. Population, 3,000.*

Louisiana

FRANKLIN — The Opera House, Lauve-Bodin Amusement Co., proprietors. Will make alterations and repairs to theatre. Population, 3,900.

Massachusetts

MALDEN—Owner, c/o A. R. Dirlam, Architect, 142 Pleasant Street. To build open air theatre.

MELROSE—Justin Realty Co., c/o Ernest Hayward, Architect, 40 Irving Street. Alterations to theatre, store and office building at 282 Harvard Street, Brookline. Engineer, Mark Linenthal, 250 Devonshire Street.

SWAMPSCOTT—Town of Swampscott contemplates erecting theatre on Humphrey Street. Population, 7,400.

CAMBRIDGE — Olympia Theatre, Central Square. Interior alterations to theatre on Western Avenue and River Street. Architect, Sumner Schein, 333 Washington Street, Boston. Owner, Thomas Brook, 29 Abbotsford Road, Brookline.

Minnesota

ST. PAUL—George W. Granstrom, Manager, Hamlin Theatre, 1749 Randolph Street. To erect theatre and building at Grand Avenue, near Fairview Avenue. Architect, M. A. Wright, 288 Bunker Street. Seating 600. Cost, $18,000.

Missouri

ST. LOUIS—St. Louis Amusement Co., 411 N. 7th Street, will alter theatre on east side Kingshighway, north of Delmar. Architect, H. W. Guth, 1501 S. Grand. General contractors, McKelvy Felix Construction Co., International Life Building.

SPRINGFIELD—Kirby Estate, c/o J. F. Lillis, c/o Houlehan Realty Co., Sharp Building, Kansas City. To remodel theatre. General contractor, J. E. Garbee, 573 E. Elm, Springfield. Cost, $4,000.

New Mexico

LORDSBURG—Palace Theatre, lessee Robert D. Dunangan. Will renovate and redecorate theatre. Population, 2,100.*

New York

ROCHESTER—Family theatre, c/o Chester Fenyvessy, lessee, 62 St. Paul Street. Remodeling theatre at 25 South Avenue.

NEW YORK CITY — Corporation, c/o Wm. B. Cardoza, 22 William Street. To erect two story building to include motion picture theatre at 640 Madison Avenue. Architect, H. C. Polton, 415 Lexington Avenue.

BROOKLYN—S. Strausberg, 16 Court Street. Alterations to theatre and store at 321-7 Washington Street. Cost, $10,000. Architect, Chas. A. Sandblom, 145 W. 45th Street, New York City.

NEW YORK CITY — 650 Madison Avenue Corp., c/o City Bank Farmers Trust Co., 22 William Street. Hegeman Harris Co., 360 Madison Avenue, to erect theatre, store and office building at 640-50 Madison Avenue. Architect, Henry C. Polton, 415 Lexington Avenue.

NEW YORK CITY—Marcus Loew Realty Corp., 1540 Broadway. To make alterations to office and theatre building at 1528 Broadway. Cost, $8,000. Architect, Thomas W. Lamb, Inc., 701 7th Avenue.

Ohio

WELLINGTON — Regalia Theatre. will remodel and redecorate theatre consisting of sound proofing, etc. Population, 2,100.

Oklahoma

OKLAHOMA CITY—Russian Village Music Co., 408 W. 2nd Street. Building open air theatre. Russian Village Amusement Co., in charge of purchasing equipment.

WILSON—Empress Theatre. Lessee, Auda Means, will remodel, refurnish, install extra equipment and operate. Population, 2,500.

TULSA—Owner, c/o C. E. Greenelee, Sutton Motors Co., Atlas Life Building. Will remodel theatre at 618 S. Main Street, at cost of $6,500. Architect, Frank C. Walter, 1019 N. Denver, Tulsa.

Pennsylvania

DUNMORE — Comerford Theatres, Scranton. To erect $150,000 theatre building, store and office building at Dunmore. Population, 23,000. Architect, Michael J. De Angelis, Investment Building, Pittsburgh, Pa.

PHILADELPHIA — Apollo Theatre, c/o Chas. Segal, Widener Building. Alterations to theatre. Architect, Thalheimer & Weitz, 10 S. 18th Street.*

PHILADELPHIA—Provident Trust Building. To build theatre. Architect, Eugene A. Stopper, Liberty Trust Building.

Texas

DALLAS—Foshee & Cheek, architects, 1901½ N. Harwood. Owner withheld, c/o above will erect at Gaston Avenue, Greenville Road and Oram Street. Cost, $175,000.

DEL RIO—R. & R. Theatres. Remodeling theatre. Architect, W. Scott Dunne, Melba Building, Dallas. Population, 12,000. Cost, $12,000.

LUBBOCK—J. A. Hodges, owner. C. B. Akers, manager Lindsay Theatre, will remodel building at 813 Broadway. Sound projection equipment and air conditioning system to be installed. Seating capacity 550. Architect, Gates Corgan, Oklahoma City.

Washington

SEATTLE—Manheimer Bros., c/o architect, Henry Bittman, Securities Building. Making alterations to mill building at 315 Pike Street, for theatre. Cost, $15,000.

INCORPORATIONS

Alhambra Theatre Corp., Woodward at Kenilworth, Detroit, Mich. Capital, $1,000.

Clinton Theatres, Inc., Ardmore, Okla. Increased capital, $10,000. Incorporators. Harry Lowenstein and others.

NOW

Is The Time To Save and Economize

INSTALL

NEW Simplex TRADE MARK REG'D.

PROJECTORS

REPAIR **REPLACE**

WITH

GENUINE

Simplex TRADE MARK REG'D. **PARTS**

BETTER PROJECTION PAYS

Always

BUT THERE ARE OTHER

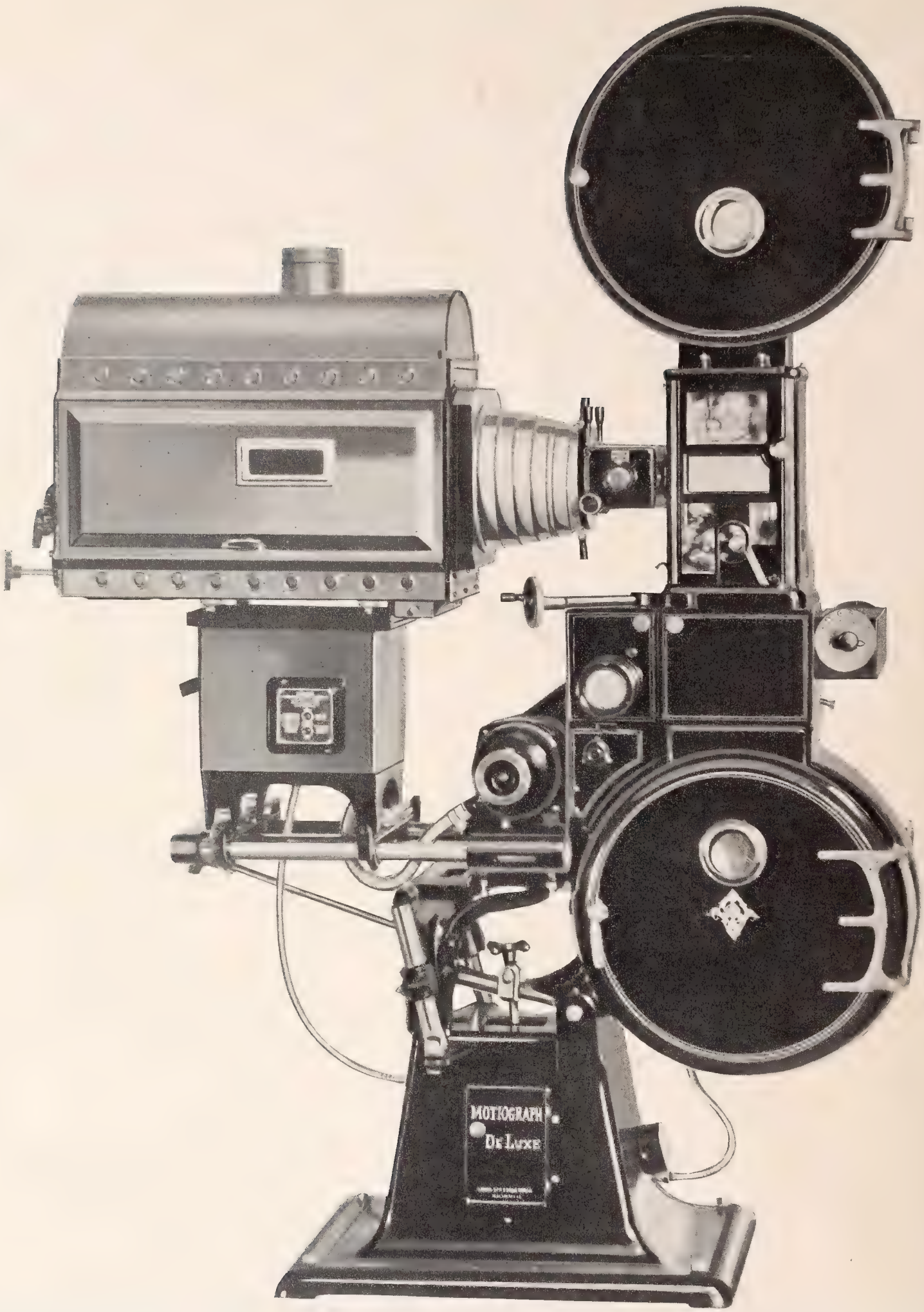
SERIOUS REASONS WHY

PROJECTION EQUIPMENT

SHOULD BE KEPT IN

FIRST CLASS CONDITION

AT ALL TIMES



MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

A PROVEN DE LUXE EQUIPMENT

PREPARE FOR YOUR FALL BUSINESS BY MAKING AN INSTALLATION DURING AUGUST OF THIS WONDERFUL EQUIPMENT. YOU WILL MAKE A BIG SAVING!

THE EQUIPMENT IS SOLD DIRECT FROM FACTORY TO USER— AT FACTORY PRICES.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

4431-41 W. Lake Street **Chicago, Ill.**

MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

DOUBLE FEATURING IS OPPOSED BY 95% OF 1,100 EXHIBITORS

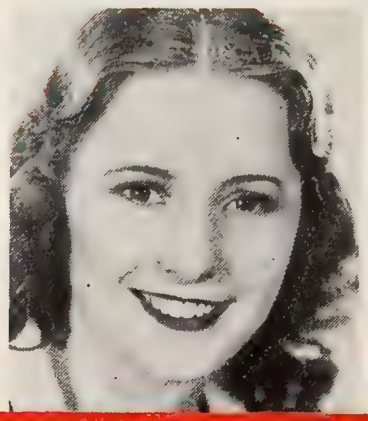
Vol. 112, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* August 5, 1933

WHAT TO EXPECT IN 1933

LESLIE
HOWARD

RUTH
CHATTERTON

JOE E.
BROWN



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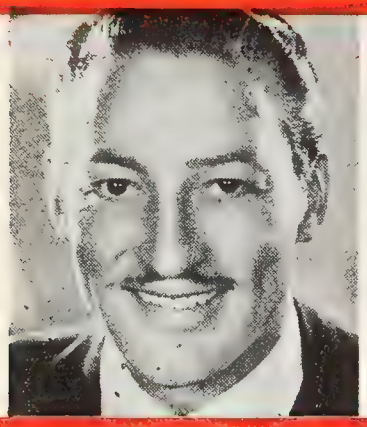

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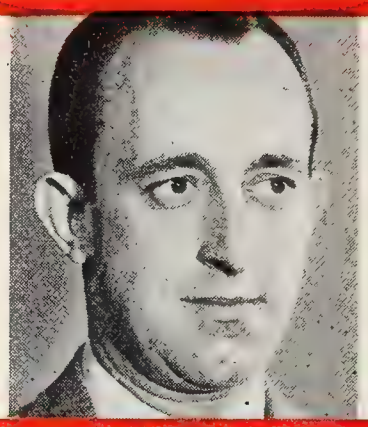

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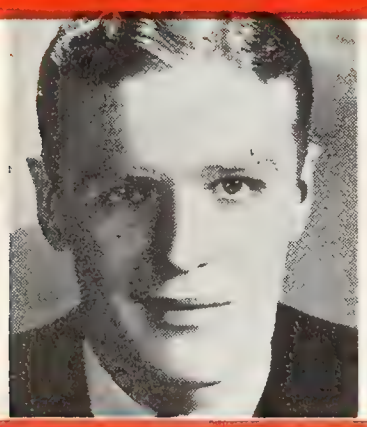

THEODORE
NEWTON

JACK
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ARTHUR
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HELEN
VINSON

JEAN
MUIR

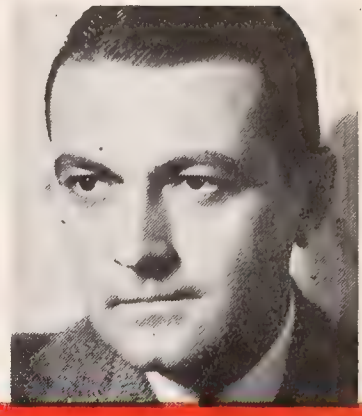
34 FROM THESE WARNER-FIRST NATIONAL STARS . . . . . .

DICK
POWELL

RUBY
KEELER

PAUL
MUNI

BETTE
DAVIS



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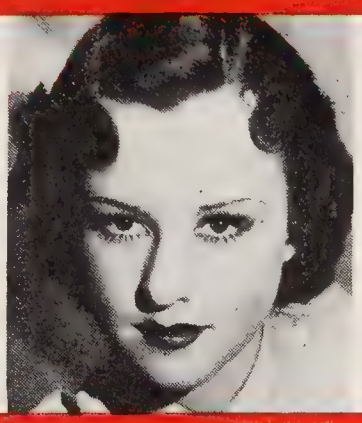

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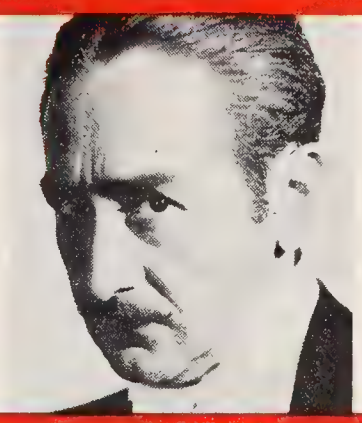

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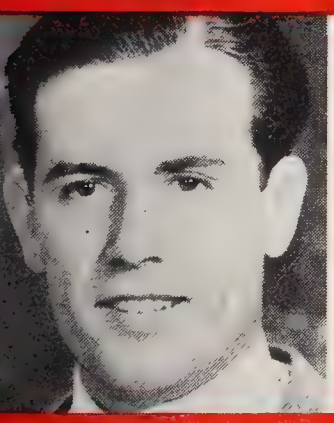

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WESTCOTT

PHILLIP
FAVERSHAM

SHEILA
TERRY

CLAIRE
DODD

ROBERT
BARRATT

. . . . . **THE WHOLE STORY IS ON PAGE 27**

VITAGRAPH, INC., DISTRIBUTORS

AUG -4 1933

[redacted] You should see the

UNRESTRAINED LAUGHTER AND UNASHAMED TEARS..

as the ★ ★ ★ ★ hit proves

(N.Y. Daily News)

to be a 4-week smash!

A sight to warm a showman's heart. Crowds wrapped up in the emotional torrent that is "Pilgrimage!"... entirely forgetting the blazing heat wave in the *uncooled* Gaiety Theatre ($2.00 top). What a tribute to the show-instinct of FOX manpower!

PILGRIMAGE

HENRIETTA CROSMAN

HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON

Story by I. A. R. Wylie

Directed by JOHN FORD

GIVE THEM CREDIT

They recognized a great picture

Variety: "A natural... a picture that will prosper."

M. P. Daily: "A bang-up money attraction... way out in front."

Film Daily: "Entertainment for any type of audience."

M. P. Herald: "A tremendous amount of popular and box-office appeal."

JOIN THE UPSWING WITH FOX

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MOTION PICTURE HERALD

Vol. 112, No. 6 — August 5, 1933

OLD "DOUBLE BILL" THE VILLAIN

THE heat wave has been bad enough without having that perennial and dusty issue about "double bills" come up again, but it is freely forecast that we shall always have it with us in some guise. Out in Southern California, where previewing has become an integral part of the process of production, the try-outs of pictures added to the programs have in a practical sense started well on the way to establishing an actual but unadmitted double bill policy at some important theatres. Up in New England the double bill is chronic.

As long as exhibitors can buy and sell screen entertainment for the purpose of operating their own businesses the problem will have to be their problem. It may be remarked, also, in behalf of the independent exhibitor, that the most rampant "fire sale" and giveaway policies ever observed in theatre operations have been in some of the circuit houses, allegedly controlled by New York offices.

It is all so painfully, so tediously simple, after all. The customer is looking for value, entertainment value. The motion picture is obviously worth just precisely what the customer thinks it is worth. The exhibitor rents a canful of celluloid tape to make shadows for his customers. He pays for it something in relation to what he thinks he can make the patron think about the shadows. The exhibitor and the customer both buy their own states of mind, both of which are made up by information about the product—which is another name for advertising. Entertainment pertains to emotion. Emotion is not importantly affected by volume. One murder is a stark, dramatic tragedy, ten murders are a riot and any more are likely to be just a mere war. The circus comes to town and does a whale of a business—once a year, and jolly well presold at that. If there were two circuses in town every night business would possibly not be so good.

However, double billing was not originated by showmen to make pictures cheap. It has more largely been the consequence of pictures of a calibre to invite the notion. Today competition, too often cut-throat competition, is the most responsible factor in the continuance of the double bill.

We are reminded that a few years ago two big Chicago newspapers got engaged in circulation lottery contests and through competition got to giving away so much money that they both were happy to have the Government intervene and stop the process.

A man can have brains and exercise intelligence. A few men together, a board of directors for instance, can have honest opinion, but not much intelligence. A big corporation or an industry or a trade or an association has neither in appreciable quantity. All the important problems, and the double bill problem, are one man issues. Masses have impulses and trends, not minds, therefore majorities never make up the minds they haven't got.

OSMOSIS A LA GISH

A REAL sprightly quality overspread the ship news this week by grace of the arrival of Gloria Swanson and Lillian Gish aboard the Olympic, all a-twitter with fun. It seems that Miss Swanson introduced the passengers to the game of squat tag and made such a hit with it that one previously glum passenger bought a cordial for all hands.

That, however, is trivial news alongside the scientific discovery reported by Miss Gish, the lily maid whose art makes Mr. George Jean Nathan, and strong men like Mr. Joseph Hergesheimer, throw literary fits. Miss Gish, as we were saying, came up from Quarantine proclaiming of all things, a "brandy bandage," which she says is "both soothing and effectual." Miss Lillian has been to Baden Baden taking the waters, etc., and seems to have learned the trick from German medical authorities. You just wrap a thick bandage about the middle and soak it with brandy. This will be recognized by some of our readers as a reversal of the time honored process by which one merely wrapped himself around a quart of Hennessey's Three Star. That was also "soothing and effectual." We look to the fall fashions for a great development in the "Gish belt."

Miss Sylvia Sidney, who will be pleasantly remembered as the girl who got drowned in "An American Tragedy," flew up and out of a Paramount picture in Hollywood and alighted at Newark, making another snappy contribution to the week's star events. It seems that Miss Sidney had a throat gland operation. Paramount thought she ought to stay on or about the job. She thought she ought to travel for her health. They both issued statements, so now at least three of us all have a pain in the neck.

△ △ △

WRONG BIRD

THERE are several things that we have not been consulted about with reference to the current state of affairs and the nation. One of them is the blue eagle emblem of the NRA. An impresario of poster art, schooled in motion picture serial excitement when there was some, would not have endorsed a design showing a Germanic type of bird with one foot in a buzz saw and the other on a third rail. Our notion of the bird to symbolize industry is the woodpecker, redheaded, honest, industrious, even if he is a bit of a chiseler. On the other hand the eagle is given to racketeering his living by stealing fish from the osprey which knows how to catch them. That is no policy to admit.

△ △ △

IN the passing of Louise Closser Hale in Hollywood last week the dramatic stage and screen have lost a most capably articulate friend. Mrs. Hale was quite as able a writer and observer as she was an actress and playwright.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

SIGNIFICANT STROKE

At once a sharp blow and significant precedent was the decision last week rendered in New York supreme court by Justice Cohn against William Fox and his Tri-Ergon Corporation, suing practically all companies for sound patent infringement, under the able hand of clever attorney Louis Nizer, defense counsel. Immediate decision denied a motion by Tri-Ergon attorneys for judgment without trial, supporting Nizer's contention that patent infringement action stood without the jurisdiction of a state court, was a federal matter. Though Leo Brecher and his corporations, Max Goldberg, Associated Cinemas, Inc., were immediate defendants, the decision is seen as significantly strengthening the position of other sued companies. . .

UNION LAW AND ORDER

With a promise of "law and order," no toleration of racketeering in union ranks, former Kansas City policeman Frank Dowd, projectionist at Loew's Midland, has become new business agent of the Kansas City operators' union, appointed by William C. Elliott of the parent IATSE as adhesive tape to patch the long severed diplomatic relations between the union and local independent theatre owners, headed by Jay Means. "Willing to do business" with Mr. Dowd and H. H. Dunavan, newly named union president, is Mr. Means. Commonsensible is Dowd's declaration: "We want as much employment for our men as possible at a fair living wage, but . . . we want to be on good terms with the exhibitors, because after all they pay the freight. . .

ZONING DISTRESS

Fuming, wrangling for three months in an effort to concoct a satisfactory zoning schedule, independent theatre owners and circuit chiefs in Los Angeles have appealed to the local Film Board of Trade to call an unofficial meeting for distributors, exhibitors, affiliated or not, to apply the iron in a new attempt to straighten the situation. On one point alone are both sides agreed: the necessity of price zoning as the only remedy for theatre rackets, two-for-ones, giveaways, bought previews, dual-billing. Immediate relief from numerous existing evils is seen as coming from an effective zoning program in the district. . .

PERENNIAL WESTERN

Staunch in his allegiance to his field of success is Tom Mix, perhaps greatest of all cinematic stars of the screen's early backbone, the Western. In Kansas City, vaudeville touring last week, Mix proved the courage of his convictions, announced early formation of a new company, in which he and the foremost writer of Western fiction, prolific Zane Grey, would be partners, Grey to write, Mix to produce, star. November will see the start of production. Thinking of his "kid admirers," the hero of many a small boy's dreams has no desire to "rob banks, steal horses, hold up stage coaches, gamble, get drunk." His own boss, the youngsters will see "honor and romance and clean action." With hard cash, Mix will back his firm belief that the Western is not passe. . . .

CAREER vs. MARRIAGE

Automatically becoming subjects in one more experiment revolving about the modern complexity, career vs. marriage, Gloria Stuart, young Universal player, and husband Blair Gordon Newell, promising sculptor, have entered into an unique compact. For one year they will remain apart, living alone, having concluded: "Our work prohibits devoting much of our time to each other." No budding Renoites are this pair, they insist, but rather two artistic temperaments, trying to give each other an opportunity to steer around marital reefs. Hence, the marriage recess. Frowned upon yesterday, perhaps, such a marital bargain today brings a tongue-cluck of sympathy. . . .

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MEMORIES REVIVED

Many and many a long day has passed since motion picture history was made at the old Biograph studio in New York's Bronx Borough. Now reported under serious consideration are plans for reopening the elderly plant, aimed at independent production, with none less than the Empire Trust Company called financially interested. Though denying reports of substantial backing, RCA Photophone said discussions had been held for installation of RCA equipment in the event plans materialized. Numerous long memories will be stirred to recollection if once more the hum of activity pervades the old Biograph studio. . .

REEL'S RIVAL

New, startling possible rival of the motion picture and especially the newsreel, comes to light via a press dispatch from Madrid, in Spain, where an Argentine youth, Farando Crudo, has demonstrated his so-called photoliptophone. Virtually talking newspapers could very possibly be the result of development of the invention. Applying the principle of the sound film, the magical photoelectric cell, the invention, through photography of sound waves, makes records of paper, printed from the negative, which may be printed in newspaper, magazine. The paper is placed on a revolving cylinder in reproduction; a ray of light picks up the sound waves, reproducing the sound, as the needle operates in the phonograph. Yet may we purchase a talking newspaper on the corner, hear the news at home, without benefit of newsreel. . .

SLIDING UPWARD

Too slippery is the new sliding scale of sound film values employed by the county in setting tax assessments, say Los Angeles exchange men, rating the slip at 150 to 300 per cent above last year's figures. Assessor man declares allowance has been made for slower depreciation of silent films. Exchange man deponeth not, says fair rate on films with depreciation of from nothing to three months would be $12.50 a reel. Present scale is $50 on film with depreciation of from nothing to three months; $30, one to two months; $15, two to three months. The end is not yet. . .

ACTIVE ERPI

Happy indication of increased activity in time of trial is the gleeful announcement from general sales manager C. W. Bunn of Electrical Research Products that more than 500 United States film houses have contracted for installation of Western Electric wide range equipment during the past three months. Already have 200 been completed. The "corner" may at last be more than a dream. . . .

95 PER CENT OF 1,100 EXHIBITORS WANT DOUBLE FEATURING STOPPED

Many of Them Have Found That Practice Does Not Pay, Says Kuykendall, and Favor Support of Code Abolishing Policy

Ninety-five per cent of America's theatre owners are definitely opposed to double featuring. Of eleven hundred representative exhibitors who replied to a questionnaire sent out by the Motion Picture Theatre Owners of America, all except 5 per cent declared themselves against the practice.

Many of the exhibitors who have put themselves on record against double featuring have been showing two features on a program over a period of years, but according to Ed Kuykendall, president of the MPTOA, they have discovered that the practice does not pay. They are willing, with the support of a code to prohibit duals and enforce the provisions against them, to lend support to complete and absolute abolishment. New England was the only section which showed defense of the double feature predominant.

In Milwaukee alone, 75 per cent of the exhibitors in the county this week agreed to the new uniform zoning and clearance schedule, which bars double featuring. Most of the provisions of the agreement are already in effect, with the exception of those referring to the sale of coupons and thrift books, these becoming effective August 14. The plan also provides against gifts and student tickets.

Agitation Steadily Growing

The agitation against dual features has grown steadily for two years, and though there is considerable defense of them from independents and sections of the country where they have long been a practice, it was pointed out that by the time the autumn season is in full swing, double featuring is likely to be a thing of the past as a general practice.

In the original tentative exhibition code, drawn up in June by major distributor and exhibitor representatives, there appeared two clauses dealing with the double feature situation. The first clause read as follows:

No exhibitor shall (except in territories where under the provisions of an adopted maximum clearance and zoning schedule double features are expressly permitted) exhibit two or more features on the same program.

The second clause urged that *distributors refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice.*

Specifically, these two clauses threw the matter into the hands of the exhibitors themselves and, as is the case with the final adoption of a code of fair competition under the Recovery Act, the majority, or 75 per cent, of any industry, will rule.

A few weeks after the first draft of an exhibition code had been drawn up, the MPTOA met in Chicago, and a second draft was drawn. The double feature clauses were changed, certain concessions being omitted. The first clause dealing with the situation in the second code read: *Distributors shall refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice,* the exact wording and intent as the corresponding clause in the original, but the second clause said *no exhibitor shall exhibit two or more feature motion pictures for one admission. A feature picture shall be deemed a motion picture originally made and released in more than 3,000 feet in length.* This clause completely eliminated any concession of permitted double features under maximum zoning and clearance schedules.

"Double billing must be abolished," said Mr. Kuykendall Monday. "The public does not want it, the exhibitors are against it, and while the chances are that no distributor will actually refuse to sell his pictures in the future to those exhibitors who continue the practice, they certainly will do everything they can to persuade the theatre man against it.

"It is easy to understand in many respects how the situation came about originally. Too many small exhibitors were flooded with pictures they could not possibly use. They overbought, or were forced to overbuy to such an extent that their only way out was to resort to the double bill in order to fulfill their contracts. This particular phase is adequately provided for in both exhibition and distribution codes which have been tentatively proposed.

Doubles Unfair to Distributor

"The distributor also is to be considered in this matter. Elimination of duals would be more of a benefit to him than a loss to those exhibitors who have maintained the practice for a long time. Of necessity the distributor cannot get as high rentals for his pictures on double bills. If this is to be a code of fair competition and trade practice it follows that it would be most unfair to continue to force the distributor to accept low rentals for duals, for producers to turn out cheaper pictures, which they would be forced to do in order to meet the low rentals, and generally jeopardize product."

The independent exhibitors, producers and distributors feel, however, that the entire matter should be left in the hands of the individual theatre man. Their contention is that the double bill has advantages which permit the exhibitor to arrange programs with a diversified appeal. A few independents, however, believe that without double featuring an opportunity would be provided to better the quality of their product in order to compete on an equitable footing. Other independents say that the move of major distributors and exhibitors to abolish double features is "their last move in their fight for life."

Independent producers and distributors for years have vigorously defended the double bill policy. Typical of their opinion is that voiced this week in Hollywood by W. Ray Johnston, president of Monogram, who, in declaring for a concerted drive toward the return of duals, intimated they were the salvation of "little independent houses, as well as independent producers."

"Several of the smaller major studios," said Mr. Johnston, "have benefited materially from the present tendency toward dual bills." He added that the matter should be left entirely to the judgment of the individual exhibitor. Any ban against doubles would be in opposition to the national economic program, as it inevitably would close smaller houses, Mr. Johnston declared.

Sentiment among the majority of the independents is that they will support a code which either ignores the situation completely or leaves the matter to be decided by patronage.

Seventy-five Per Cent of Milwaukee Exhibitors Agree to Zoning Schedule Barring Dual Bills in the County

Theatre Would Be Reclassified

In the schedule drawn up in Milwaukee this week every contract negotiated during the 1933-34 and 1934-35 seasons shall contain the following clauses, according to the terms of the schedule:

"The photoplays herein licensed are to be played only on a single feature program and the exhibitor agrees that if he should play any feature on this contract with another feature, he shall thereupon forfeit all right with respect to the remaining unplayed pictures herein. The exhibitor acknowledges that this clause has been added at his request and hereby agrees not to enjoin or in any wise resort to legal recourse in an effort to procure further releases which would become available hereunder if same had not been violated by the exhibitor."

This clause is to be part of every contract, and failure to include it subjects the exhibitor to reclassification of his theatre. The schedule was drawn up under the supervision of Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, Inc., and is being submitted to individual distributors.

"There must be brought about a better spirit of cooperation and understanding between all branches of the motion picture industry, major and independent alike," said Mr. Kuykendall.

"There is no doubt," said Norman H. Moray, in charge of Vitaphone sales, Tuesday, "that more and more exhibitors have come to appreciate the definite box-office value that a star name in a short brings to the box-office when advertised. With double features headed for 'no-man's land,' it becomes the duty of every short subject producer to supply the exhibitor with every possible box-office help. Give the exhibitor real star values, make it easy for him to sell these stars to his public, and we need never worry about the double feature."

Harry M. Warner announced this week that in the future the company definitely will not sell film to be played on a double bill.

BETTER FILMS COUNCILS BOOSTING THEATRE INTAKE THROUGH PUBLICITY

Percentage of Endorsed Films Since Formation of Council Raised in St. Louis; Grosses Show Consistent Increase

Exhibitors of St. Louis, cooperating to the fullest extent with civic reviewing organizations, have found their grosses showing a consistent increase week by week for two and one-half years. Organized free publicity from Better Films Councils throughout the country, through their listings of recommended pictures, are pointed to as a factor in such a development as that at St. Louis, where the latest annual report of the local Better Films Council shows that out of 284 features reviewed by five separate committees, 92 were recommended for the entire family, 139 for adults, 52 for young adults and 1 for children.

In the autumn of 1929, the Motion Picture Producers and Distributors of America selected 20 key cities and listed the percentage of pictures in those cities which had been recommended by previewing groups. Most of these cities were selected on the basis of complaints from women's clubs as to the quality of motion picture entertainment they had been receiving. It was discovered in this survey that there was a wide variation of percentage of endorsed films, running all the way from 98 per cent in Beloit, Wis., to 40 per cent in St. Louis. The population of Beloit is 23,611, St. Louis 821,960.

Recommendations Increase

Today the percentage of recommended films shown in St. Louis first and subsequent run houses is nearly as high as it was in Beloit two years ago.

Early in February of this year, Motion Picture Herald published an analysis of the Box Office Champions department which showed that unsophisticated films are as big money-makers as any other type and that 80 per cent of the Champions of 1932 had been endorsed by national previewing groups.

At that time, Carl E. Milliken, secretary of the MPPDA, said: "It's all a matter of getting the exhibitor to cooperate with the civic groups to battle their way out of the depression and put the motion picture on the high level where it belongs. What is more important, through the medium of these (endorsed) lists, the largest potential audience in history be built from the ranks of juveniles."

The St. Louis experiment has tended to reflect realization of Mr. Milliken's prophecy, and is backed by an imposing array of detailed reports for each of the six first-run theatres in the Missouri city.

In framing the work of the St. Louis Better Films Council when it was organized two and a half years ago, two courses of action were open to the group, said the annual report. That of negative criticism and force was vetoed in favor of persuasion and a constructive program, with a policy of preserving complete independence. Pictures were selected and endorsed in the interests of Better Films constituencies.

The working method adopted by each committee involved the reviewing of each picture before its showing and the posting of reports in various civic and private organizations. A committee was appointed for each first run theatre. The reports were broadcast over radio station KMOX each Saturday morning, and they were printed in club magazines or bulletins; given out at meetings of member organizations; posted on 11 bulletin boards of libraries, YMCA, and clubs. These reports classified each picture for "Adult," "Adult and Young Adult," "Family" audiences, and each was rated "Excellent," "Very Good," "Good," "Fair," or "Poor." This information was made available to all theatre owners and was used to help in building programs for Friday Family Nights.

Of the 284 features reviewed, 13 were rated "Excellent"; 48, "Very Good"; 163, "Good"; 48, "Fair"; 5, "Poor," and 7 were not recommended.

Neighborhoods Cooperate

Forty-eight neighborhood theatres have been cooperating with the St. Louis Better Films Council to present suitable family programs on Fridays, and an average of 21,202 children have attended the Friday night shows in the last year.

All forms of theatre advertising carefully were scrutinized, especially newspaper, and only 10 protests were received during the year. Four protests were made on stage shows. Out of the 10 advertising protests, seven were made on the basis that the copy was misleading.

According to the report, surveys proved that few children attend pictures early in the week and for that reason it was considered necessary to adopt some form of special "entertainment time" for them. The success of this plan was borne out in the 21,202 children's admissions on Friday nights.

Mrs. Arretus Franklyn Burt, president of the council, reported that she was a guest speaker at 15 large group meetings and made short talks to a number of smaller groups. Mrs. Burt made 27 broadcasts and held 44 conferences with industry leaders, including Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, who has been largely instrumental in the success of the Council.

With all theatres in St. Louis, outside of the first runs, using double feature programs, and with 92, or about one-third of the product, approved for Family showing, it was necessary for theatres to draw on the pictures recommended for adult audiences or adult and young adult audiences, in order to complete Friday Family Night shows. The Council requested theatres not to show certain adult features either for Family Night or during the week ends. These requests were granted whenever possible. In other cases, at the suggestion of the Council, many scenes were taken out of feature pictures before they were shown in neighborhood houses.

The chief benefit to the exhibitor was noted in the large amount of free and unsolicited publicity he received when pictures were approved by the committees. The Council has followed a conservative line of action, publicizing matters considered necessary but not drawing attention to the actual functioning of the Board, and not emphasizing the activities of any individuals.

48 Neighborhood Houses Cooperate; 21,202 Is Average Child Attendance on Family Nights With Selected Films

Said the Speaker's Bureau, under the supervision of Mrs. Jasper Blackburn:

"Perhaps our greatest weapon is publicity. To be effective *we must give publicity to and increase the patronage of worthwhile pictures.* For after all, the box-office finally determines what shall be shown in the theatre. The 'movie magnates' can no more go along producing and showing pictures at a loss than can the manufacturer or the merchant face a continual loss in their business."

"St. Louis is the first big city which has demonstrated that cooperation with civic groups can be as successful as it has been in the small towns," said Mr. Milliken this week.

Organization members of the Better Films Council of St. Louis include the Board of Religious Organizations; the Child Conservation Conference; College Club of St. Louis; Conference of Jewish Women; Delphian Council; International Council of Catholic Alumnae; Joint Council of Women's Auxiliaries; 8th District Missouri Federation of Women's Clubs; Parent-Teachers of Hosmer Hall; St. Louis Council of Parent-Teachers, and the County Council; St. Louis Tercentenary Shakespeare Society; War Mothers; Wednesday Club of St. Louis; Women's Auxiliary Twelfth Engineers; Women's Chamber of Commerce of St. Louis, and the Women's Christian Temperance Union. Cooperating with these organizations are the Daughters of the American Revolution and the Patrons Alliance.

Universal Club Outing Scheduled for August 8

The Universal Club will hold its annual mid-summer outing on August 8, with a boat ride and dinner scheduled for Roton Point Park, Conn. The home office employees' organization will be entertained en route by the John G. Thomas Orchestra.

Sign Deal to Operate 70 Paschall Theatres

Contracts have been signed between Publix trustees and R. J. O'Donnell and Karl Hoblitzelle for operation by the latter of approximately 70 theatres formerly handled by E. W. Paschall in Texas. With the deal becoming effective immediately, a new corporation will be formed to operate the houses.

ROSENBLATT MEETS FILM LEADERS IN NEW YORK AUG. 8 TO SPEED CODE

Thousands Expected to Benefit by Blanket Code Operation; Many Employers Sign; Warner Calls Managers' Meeting

A crucial week in the progress of the National Industrial Recovery movement of the Administration is underway. The blanket code went into nationwide operation Tuesday, while efforts were speeded to complete the codes of leading industries. From the motion picture business a large number of messages were received by the Administration insuring support.

Most of the integral parts of the film industry started this week on the new 35 and 40-hour work week basis. Benefit is expected to accrue to thousands of industry employees in the lower wage classifications by the minimum wage provisions, a minimum of $15 a week for "white collar" workers in cities of 500,000 or over, together with a 40-hour week. Mechanical workers have a 40 cents an hour minimum with a 35-hour week.

Companies in Industry Sign

Thousands of copies of the blanket code agreement were distributed throughout the industry late last week. Ameranglo, Warner-First National, Loew's, Inc., Columbia, the Motion Picture Producers and Distributors of America, and the Rialto Theatre, New York were among those employers who had signed the agreement by the beginning of the week.

Harry M. Warner, president of Warner Bros., who followed his wire to the President pledging the company's support of the re-employment program by immediately raising employee salaries to conform, has instructed every Warner district and branch manager to meet him in New York and Chicago to draw up plans for helping the President's program in each man's territory. At the same time, the men will be instructed in the company's policy for the new season.

Mr. Warner said the cooperation of the Warner organization of some 30,000 employees will be thrown behind the Administration's efforts.

"It is impossible to get back on a sound basis until salaries are so re-adjusted that those of the overpaid and the underpaid meet on an equitable level that will afford a living wage for all," Mr. Warner declared.

Work was started this week by Vitaphone, the Warner short subject subsidiary, on a special two-reel picture entitled "The New Deal," to be made available for theatres, schools, clubs and other non-theatrical showing.

Seek 48-Hour Week

At a meeting Tuesday of the Motion Picture Theatre Industry of the Metropolitan District a resolution was passed asking they be placed under the temporary code, with a 48-hour week, applying to retailers, until the motion picture code is completed. The resolution pointed out that film exhibition is a "seven-day proposition," paralleling the conditions of retail stores, service corporations and restaurants, and the 40-hour week would work a hardship on it. The group, however, signed the blanket agreement.

The 40-hour plan with a $14 minimum would mean employment for about 200 additional persons for a circuit of approximately 100 houses and an addition of $3,000 weekly to the payroll.

Speedy coordination of exhibition and distribution codes was anticipated Wednesday night with the calling for Thursday of the first joint meeting of the various code sub-committees of the two branches at MPPDA headquarters in New York.

The exhibition code proposes elimination of score charges except on existing contracts. The distribution code, completed at a meeting of sales managers Wednesday, does not refer to score charges. The exhibition code would permit rejection of 18 per cent of all pictures in contracts for more than 10 films, without payment. The distributors would permit 15 per

(*Continued on page* 18, *column* 1)

Washington, D. C.
August 2, 1933.

Motion Picture Herald
1790 Broadway, New York

"I have sent the following wire to producer, distributor and exhibitor organizations of the motion picture industry:

"'The motion picture industry, presently divided into groups and factions, must compose its differences and unite so far as possible, to submit a code at the earliest moment. I understand that various groups are working separately. They must work together.

"'I am calling a meeting of all organizations at the assembly room of the Association of the Bar Building at 42 West 44th street, New York City, for Tuesday morning, August 8, at 10 a.m. This is not an industrial hearing, but is to formulate a compact, representative, authorized group for code formulation purposes.

"'Please have three, or a lesser number, of authorized representatives of your organization present who will at once engage in the serious work of formulating a code.'

"If there are any bonafide motion picture organizations now working on codes who have been overlooked, I will appreciate hearing from them immediately at the Commerce Building at Washington and will arrange for their representation.

"Counsel of all organizations invited can be present if they desire, and any group can have present more than three representatives, but I prefer to keep the numbers small.

"Your representative is likewise cordially invited to attend."

(Signed) SOL. A. ROSENBLATT,
Deputy Administrator,
National Recovery Administration.

Rosenblatt, Kemp, Paddock Handling Amusement Codes

Sol A. Rosenblatt, Philip Kemp and Major R. B. Paddock are the three deputy commissioners of General Hugh Johnson's NIRA staff who will represent the federal government in its relations with the various branches of the amusement business. The commissioners will deal as deputy administrators of the National Industrial Recovery Act, advising principals during the formulation of codes, and presiding at hearings when codes are presented. During the two-year life of the codes, the deputies will act in supervisory capacities as official contacts between the government and branches of the industry.

Mr. Rosenblatt will handle the code situation in the motion picture industry and in the fields of vaudeville, burlesque, opera, theatricals, circus and broadcasting also, as it affects music publishers, all theatre operations, performers, carnivals and amusements not otherwise specified.

Deputy Commissioner Rosenblatt already has held several conferences on a code with representatives of amusements, and on Monday made his first official appearance in New York in connection with a code for the industry, holding private conferences at the Astor hotel with William Elliott, president of the IATSE; Charles L. O'Reilly, president of the TOCC; Joseph N. Weber, president of the American Federation of Musicians; a representative of the MPPDA, and with leaders in the independent field.

Entire Career at Law

Mr. Rosenblatt was born 33 years ago in Omaha, Neb. He has spent his entire career as an attorney-at-law in the motion picture business.

Graduated from Harvard University and from Harvard Law School, Mr. Rosenblatt some eight years ago, entered the law offices of Nathan Burkan, well-known motion picture attorney of Broadway.

During his association with the Burkan firm, Mr. Rosenblatt has handled, at one time or another, the various and intricate legal and economic phases of practically every branch of the motion picture business and allied branches. One of his most recent appearances before the federal bar in New York was in connection with the receivership hearings on the Paramount Publix case. He represented the Burkan organization, which is the legal voice of the important Paramount creditors' committee headed by Frank A. Vanderlip and including some of the largest unsecured creditors, among them Electrical Research Products.

Mr. Rosenblatt's associates know him as "an excellent trial man and a good lawyer." He resigned from the Burkan organization

(*Continued on page* 28, *column* 2)

CARL
LAEMMLE
Presents –

M

A Million Dollars' Worth of Talent in one Grand and Glorious Picture!

OONLIGHT AND PRETZELS

A
WILLIAM ROWLAND-MONTE BRICE Production

•

With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his Orchestra, Frank and Milt Britton and Band . . . Story by Monte Brice, Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music Supervision by Jay Gorney . . . Songs and Lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg . . . Directed by Karl Freund. Dialogue direction by Monte Brice.

•

Produced under the personal supervision of Stanley Bergerman.

THE

Suggested by a story by
PETER B. KYNE

BUCK JONES
GORDON of G

TWELVE TERRIFICALLY

SMASH SERIAL!

The idol of millions of kids in a rousing, ripping Western serial made from a story by a world-famous author. THE PERFECT COMBINATION FOR PERFECT BOX-OFFICE PERFORMANCE!

ONES *in* HOSTCITY

THRILLING EPISODES

With MADGE BELLAMY, Walter Miller, Tom Ricketts, William Desmond, Francis Ford, Edmund Cobb, Hugh Enfield, Bud Osborne, Ethan Laidlaw. Directed by Ray Taylor.

A UNIVERSAL SERIAL

Other 33-34 Universal Serials

THE PERILS OF PAULINE

•

RICHARD TALMADGE

IN

PIRATE TREASURE

•

THE ADVENTURES of ANN

•

THE VANISHING SHADOW

DISCIPLINING ASKED FOR SYLVIA SIDNEY

Paramount Files Charges With Academy, Saying Star Walked Out on Picture; Player Says Physician Advised Long Rest

Tuesday Mr. Al Wilkie, publicity manager for Paramount Pictures Distributing Corporation, issued to the press the following copy:

"Violating the cherished tradition of the acting profession, that a part once begun cannot be abandoned, Sylvia Sidney yesterday became the first actress to walk out of a picture before its completion. Despite the fact that she had received full salary during her recent illness, and that the studio merely asked her to remain in Hollywood until she recovered, so that she could finish her work in Maurice Chevalier's new picture for Paramount, 'The Way to Love,' now two-thirds completed, Miss Sidney preferred to convalesce on an airplane which she boarded yesterday afternoon en route to New York and Europe.

"As she stepped aboard the plane at Grand Central airport with B. P. Schulberg and a party of friends, charges were filed against her with the conciliation committee of the Academy of Motion Picture Arts and Sciences. In brief, the complaint said:

Throat Operation Performed

"1. Miss Sidney started the picture June 14 and played in it until July 13, when she notified the studio she would have to have an operation performed on an enlarged throat gland. This operation was performed the following day.

"2. Because her personal physician stated she could not return to work, Paramount sent Doctors Carl C. Cowin, John P. Lordan and Roland Cummings, noted specialists, to examine Miss Sidney on July 26. The medical board reported that Miss Sidney could return to work within a comparatively short time with no detriment to her health.

"3. On July 27 Emanuel Cohen, vice-president of Paramount Productions, Inc., wrote Miss Sidney stating he did not demand her return on any specified date, that she would not be asked to work until she had fully recovered. Mr. Cohen requested, however, that she not leave Los Angeles until her convalescence was over and her physical condition positively established.

"4. The expense of retaking scenes in which Miss Sidney already has been photographed will add more than $100,000 to the cost of the picture.

"5. In addition to serious monetary loss involved, Paramount feels that Miss Sidney's continued refusal to return to work is prejudicial to the rights of her fellow actors in the cast, who will be compelled to remain available on half salary until production is resumed. Maurice Chevalier will be forced to duplicate his work for a period of many weeks without compensation.

"6. Paramount states that Miss Sidney's refusal to return to work sets up a highly dangerous precedent in the acting profession, one which, if countenanced and permitted, will inevitably undermine the very foundation of the acting profession, both on the stage and screen —that a part once begun cannot be abandoned; that the show must go on.

"Paramount asks the Academy to take not only such measures as may in its judgment be fitting to restrain Miss Sidney from her action or to discipline her but to formulate and declare a rule of conduct for all artists which will make 'a recurrence of such professional anarchy impossible.'

"Production on the English version of 'The Way to Love' was halted on July 13 when Miss Sidney underwent her operation. The French production of the same picture was immediately placed into work under Norman Taurog's direction, and upon its completion Miss Sidney was to have continued with the English version, the cast having two weeks work to complete.

"According to Schulberg, Miss Sidney's physicians urged her to take a long rest 'to prevent a recurrence of the throat ailment.'

"Miss Sidney boarded an especially chartered western air express plane at Grand Central airport late yesterday afternoon bound for San Francisco. The party left the Northern City on a United Boeing plane last night. In the group, besides Mr. Schulberg and Miss Sidney, were Mrs. Beatrice Sidney, the actress' mother, Mr. and Mrs. Marion Gering, the former her director, Bertram Allenberg, business manager for Schulberg productions, Mr. Marchetti, attorney, and Joe Leffert, who will act as guide on the party's vacation through Europe."

—

Sidney Complaint to Producers' Branch

The complaint against Sylvia Sydney, formally filed by Paramount late Monday, automatically goes to the Academy producers branch, which, coincidentally, is headed by B. P. Schulberg, as chairman. The committee will decide whether the matter should be given a hearing, although, in the meantime, Miss Sidney was asked by wire to appoint a representative within four days.

From Hollywood came word that the executive committee of the actors branch of the Academy had sent a dramatic wire to Miss Sidney, signed by Adolphe Menjou, Hedda Hopper, Chester Morris, Reginald Barlow, Warner Baxter, which read, in part:

"It has come to our attention that you have left the cast of your picture and contemplate an extended trip to Europe. If it is humanly possible to regain sufficient strength to return to work and complete your engagement, we earnestly beseech you to do so.

"No leading player has ever been known in the history of the stage or screen ever to violate the ethics of the profession. We beg you to consider, and do not by any action place everlasting stigma upon your fellow players. We know that as the good trouper that you are will come through and let the show go on."

Release by Paramount of the Sylvia Sidney "walk-out" story to the press of the nation was the signal for reporters to storm the airports both at Chicago and Newark. The newsmen reported that she appeared quite "annoyed" at the charges, which she denied as being "all bosh!"

Miss Sidney said that she did not walk out on any picture, and that, instead of harming her employers, Paramount, she was actually doing them a favor in thinking first of her health, so that she could regain her strength and carry out the rest of her contract. There was nothing in her contract, she told reporters, to prevent her from returning home if she was ill.

Nor was the picture halfway through production, she asserted, but only in the third day of filming. The scenes in which she had appeared were minor ones which could be refilmed with little expense, Miss Sidney told the press. She agreed that studio physicians had examined her and pronounced her fit to work, but she said "they treated me like a nobody" and did not make a thorough investigation of her condition.

Motion Picture Club at Outing

by A-MIKE VOGEL

With the thermometer flirting most successfully with the 100 degree marker, and the humidity rising into everyone's hair, the undaunted members of the Motion Picture Club of New York and their numerous guests, to a total number of 150, boarded a boat at 10:45 Wednesday morning, bound for Bear Mountain, up the Hudson, and the Club's annual summer outing.

Appetites were effectually squelched aboard, and the afternoon was featured by fat men's races (in this heat!); tennis matches between Ed Finney of the AMPA and Louis Nizer of the Club, and Al Adams of AMPA and Jack Alicoate of *Film Daily*, the four later playing doubles, and two baseball games. The first game, between AMPA and the Club, ended in a tie score, 2-2, at the end of the third inning. The most sensational play of the sterling game came in the last, or third, inning, when Charles Goetz, trapped between third base and the home plate, was tagged out for the best reason in the world: he was too tired to run, or even walk, in either direction.

The afternoon over, the outing ended with a dinner at the Bear Mountain Inn in the evening.

The following were among those warmly, but apparently happily present:

Lee Ochs	Larry Jacobson
Eddie Schnitzer	E. H. Goldstein
Irving Wormser	Frank Eldredge
Lou Blumenthal	Harry Schiffman
Harry Brandt	Arthur Loew
W. V. Frankel	Arthur Fisher
Al Lichtman	Al Fiegel
Ed Finney	Bob Wolff
Hal Horne	Dave Brill
Kay Kamen	George Brown
Henry Reston	Lou Lusty
Joe Bernat	Ben Atwell
Charles Goetz	Lou Goldberg
Tom Wiley	Leo Friedman
Louis Nizer	Gregory Dickson
Louis Phillips	Morris Harris
Harry Thomas	Arnold Van Lear
H. Ebenstein	John C. Flinn
Max Cohen	Harold Auten
Jack Shapiro	Charley Moses
Meyer Shapiro	Archie Mayo
Jack Gutfreund	Henry Siegel
Arthur Seidman	Milton Kussell
Jack Alicoate	M. Kleinerman
Marvin Kirsh	Moe Sanders
Don Hancock	Joe Pearl
Don Mersereau	Henry Suchman
Harold Rodner	Al Suchman
Morris Kutisker	A—Mike Vogel
Jack Shapiro	Ed Nolte
Dr. M. Brown	Jack Steinman
Morris Kutinsky	Sam Rubinstein
H. D. Silverman	Bill Rubinstein
Howard Robins	Jack Bellman
Al Wasberg	Maurice Meyers
Phil Reisman	Phil Myers
Lawrence Bolognino	R. L. McLane
Joe Sampliner	William Waibel
Arthur Swartz	Harry Harris
Eddie Golden	L. T. Rogers
Ed Edelson	C. A. Rogers
Walter Eberhardt	Moe Morris
Burt Sanford	Ben Erdman
Bob Horne	P. S. Schultz
Murray Rosenblum	Bob Mellon
Al Adams	Harry Marx
Herman Yassa	Al Rosenblatt
George Morris	John Benas
Paul Benjamin	I. Welt
William Steiner	Moe Sanders
Morris Rogers	H. P. Bailey
W. B. Lenz	

INDEPENDENT THEATRE SUPPLY MANUFACTURERS AND DEALERS AT THE BANQUET OF THE THIRD NATIONAL CONVENTION, STEVENS HOTEL, CHICAGO, SATURDAY. (Photo by Kaufman and Fabry.)

FROM THE FLOOR

A number of oldtimers who haven't been seen around conventions for some time turned up at the Chicago meeting of the Independent Theatre Supply Dealers Association. Among them was Max Rubin of Detroit, now operating the Amusement Supply Company in that city.

▽

Aaron Saperstein, president of Allied Theatres of Illinois, made an extra visit to the Stevens to look over the latest theatre equipment. He pronounced it a fine exhibit.

▽

N. D. Golden of the Motion Picture Division of the Department of Commerce, who has always been a valued ally of the motion picture interests, was about the busiest man at the convention answering questions on how the code will affect equipment folk.

▽

Despite a broken leg Irving Fensin managed to cover plenty of ground in meeting all the dealers.

▽

All cards on the table was the policy urged for manufacturers and dealers by J. E. Robin in his opening address.

▽

San Francisco was well represented, what with L. G. Dolliver of the Western Theatrical Equipment Company and R. O. Bemis of the W. G. Preddy Theatre Supply Company.

▽

R. P. Bedore of the Chicago Cinema Equipment Company had a new motor driven color wheel on display that struck the fancy of many dealers.

▽

Walter Green, president of National Theatre Supply Company, shook hands with many old friends when he visited the exhibits Friday. He was accompanied by Oscar Oldknow.

▽

H. C. Dusman, secretary-treasurer of the association, arrived early and received the congratulations of many dealers on the fine way he has conducted his office in the past year.

▽

W. F. Barthel of Guercio-Barthel cut short a fishing trip in order to take part in convention activities.

▽

Bill Kunzman, O. F. Neu and L. Marks had to take a bow on the convention floor for their fine efforts in connection with preliminary details and arrangements for exhibits.

▽

Covering most miles to attend the convention was Tom Shearer of the B. F. Shearer Company who journeyed from Seattle.

SUPPLY ASSOCIATION ADOPTS OWN CODE

And Manufacturers, With Own Organization Formed at Chicago Convention of Independents, To Prepare Instrument

Out of the third annual convention of the Independent Theatre Supply Association at Chicago last weekend emerged plans for two trade practice codes, one for the dealers and adopted by them, another for the manufacturers, who formed their own organization.

Decision to lend the full support of the association to the Roosevelt Administration's trade recovery project was made one of the main objectives of the gathering and results were manifest in two directions. The dealers adopted a code which has for its objective the elimination of faulty trade practices and includes rules governing discounts permissible under list prices.

The manufacturers' code, which will not be completed for several weeks, is to be under the eye of the board of governors, which includes Henry Strong, Oscar F. Neu, E. A. Williford, William Kunzman and Oscar Holmes.

J. E. Robin was re-elected president of the Independent Theatre Supply Association, with L. G. Dolliver as vice-president, and H. C. Dusman as secretary treasurer.

The new organization of manufacturers, with the official title Theatre Equipment and Supply Manufacturers Association, chose as president E. A. Williford, of National Carbon Company; vice-president, O. F. Spahr, head of Enterprise Optical Manufacturing Company; secretary-treasurer, Oscar F. Neu, of Neumade Products Corporation.

Forty of the manufacturers had exhibits at the showrooms in the Stevens hotel, headquarters of the convention. The newest developments in the equipment field were in attractive array.

Attendance and accomplishments of the gathering were gratifying to the executives of the association, who pointed particularly to the impressive exhibits. The leaders called attention to the fact that they are making every effort to strengthen and solidify their organization and are placing their cards on the table with National Theatre Supply Company. While National is not a member of the organization, Walter Green, president, was at the Congress hotel and in touch with developments.

New members added to the association were announced as follows: American Theatre Supply Company, Toledo; Joe Goldberg, Amusement Supply Company, Detroit; Independent Theatre Supply Company, New York; Queen Feature Service, Birmingham, and Continental Theatre Accessories, New York.

Urges Rejection Contract Clause

Milburn Kenworthy, owner of the Kenworthy theatre in Moscow, Idaho, and president of Allied Amusements of the Northwest, has initiated a movement to control the exhibition of objectionable pictures in his territory. He has advocated that members of Allied Amusements, comprising numerous independent owners of the Northwest, demand a new clause in contracts permitting them to reject pictures they consider objectionable.

Provision is made in the proposed clause for arbitration of the exhibitor's decision of rejection in the event the exchange questions it. Copies of the clause have been sent to all officers of Allied Amusements for their opinion.

The clause, which would also permit the exhibitor to refuse payment for the objectionable picture, follows:

"It is further agreed that in case a picture is produced that contains sex angles or situations or vulgar or smutty remarks or situations that the exhibitor considers objectionable, that the exhibitor will not have to play or pay for the picture. Provided, however, if the producer or distributing exchange questions the exhibitor's decision the matter shall be left to the judgment of a committee of two, one to be selected by the exhibitor and one by the exchange. In case these two cannot agree a third is to be called in by the committee of two and the decision of the three shall be final and binding on both parties."

LABORATORIES, SUPPLY DEALERS ACT

(*Continued from page* 11)

cent cancellation provided the first 5 per cent are canceled without payment, the second 5 per cent to be paid for on the basis of 50 per cent of the contract price, and the final 5 per cent with full payment. The distribution code conforms to the 40-hour week and $15 minimum wage.

Ed Kuykendall, president of the MPTOA, who on Monday attended the New York meeting of the Federation of the Motion Picture Industry of America, said Wednesday that the exhibition code's present 36-hour week would be made to conform to the blanket code's 40-hour maximum. He goes to Washington Friday to meet NIRA executives.

The first indication of near-completion of an industry code was divulged last week by Nicholas M. Schenck in his wire pledging the support of Loew's and MGM to the blanket code in which the film executive expressed the hope that the industry code would be completed before August 31.

In pledging his support of the President's Program last week Harry M. Warner, president of Warner-First National, said that the company is announcing a payroll increase of $30,000 weekly, to take care of salary advances of several thousand employees who come under the $14 minimum wage provision.

Wage and hour schedules intended to comply with the blanket code were decided upon Friday at a meeting of the Motion Picture Laboratories Association at the Hotel Astor in New York. A minimum wage of $15 was decided upon with a 40-hour week for clerical workers and a minimum of 50 cents an hour with a 40-hour week for factory workers. The agreement applies to 16 laboratories in the East.

Theatre Crafts Mobilize

Mobilization of union theatre crafts got underway in New York Monday, when the executive board of the IATSE, representing affiliated theatre and studio labor met to formulate recommendations on wages and hours of work.

In New York Monday, Sol A. Rosenblatt, deputy administrator in charge of amusement codes, appointed by General Hugh S. Johnson, announced he would take no part in any discussions of a code or codes until it is definitely decided what form the final codes will take. Mr. Rosenblatt had been invited to sit in at a meeting of the Federation of the Motion Picture Industry at the Astor. It was then he announced that he is not at liberty to take part in discussions of tentative proposals. His chief function is to hear codes and to pass judgment upon them when they are completed, he said.

The Federation began a two-day meeting Monday to formulate a final draft for a code of independent production, distribution and exhibition. Present also were several representatives of the legitimate theatre. The possibility of conciliation with the MPPDA appeared "very remote," said P. S. Harrison, president of the Federation. The independents are determined to insure a free market for their products, he explained, but the Hays group "is equally determined that their monopoly shall continue."

Mr. Hays, who was not represented at the meeting, in a telegram to Mr. Harrison and speaking for the entire MPPDA, said he would be glad upon his return to New York from Hollywood to discuss views and proposals of the Federation's conference.

Mr. Rosenblatt, who recently consolidated the interests of the legitimate theatre under one code, was to have spoken at the Federation's banquet, but was called back to Washington early in the evening to attend a meeting of General Johnson's staff. Before leaving, however, he said that he was making definite plans to coordinate the various interests of the motion picture industry. He also said that while no arbitrary date for the submission of a film code has been set, the industry is expected to have a complete code ready prior to September 1.

The independents at Monday's meeting agreed the following were unfair trade practices:

1. Withholding of product from persons willing to purchase the same, that is denying the right to the exhibitor to buy, and to the producer-distributor to sell pictures.
2. Block booking.
3. Buying combines among exhibitors.
4. Interchangeability of playing time, and pooling of theatres.
5. Blind booking.
6. Over-buying, with the intent of keeping product from competing exhibitors.
7. Substitution of pictures without opportunity to exhibitor to determine whether the substituted product meets his favor.
8. Control of theatres by producers and distributors.

On Tuesday a code was completed, embodying the foregoing and with few additions. The full text appears on page 32.

"By immediately increasing wages and employment and reducing working hours, as you are expected to, you are making a sacrifice for which you cannot expect to be repaid for many months, or until general economic recovery is realized," Abram F. Myers told the Federation delegates at the final session Tuesday. "It is a gamble, but one worth taking."

Allied of New York State held a special session Wednesday at Albany to discuss a code for local exhibitors.

No interference with the union strike in Hollywood or any other labor disputes is planned by NIRA until codes have been approved, it was stated in Washington late Monday, after representatives of labor and a delegation of independent producers had conferred with officials.

All members of the Independent Motion Picture Producers Association met in Hollywood Monday to discuss a code which will be presented to Washington within 10 days.

Allied headquarters in Washington this week declared they have been literally "swamped" with exhibitor reports that strict enforcement of the blanket code "would bring about ruinous and fantastic results" in certain localities and theatres. Allied urged its members to send in word of all such examples "in hope that we may get early rulings on the more important ones."

In Chicago Monday, the Independent Theatre Supply Association, meeting in third annual convention, took action on codes for both manufacturers and supply dealers. The code adopted by the dealers is aimed at questionable trade practices and includes rules governing discounts permissible under discount prices. The manufacturers' code will not be ready for several weeks.

The Kansas Council of Christian Education this week launched a campaign to enforce stricter regulation of the industry in that state, and one suggestion was a boycott of objectionable pictures.

Unless there is immediate discontinuance of reported unfair competitive practices among Ohio exhibitors, it will precipitate state action, according to an announcement released last week by Governor White.

Members of the MPTO of St. Louis, Eastern Missouri and Southern Illinois last week endorsed the principles of the tentative exhibition code as proposed by the MPTOA. A wire was sent to the President in Washington pledging complete support.

The national code as drafted by the MPTOA committee in Chicago will be considered by the MPTO of Wisconsin and Upper Michigan at its annual convention early this month. It is expected that the unit will endorse the code without reservations.

Theatre Raises Salaries

Typical of many small theatres' reactions to the blanket code is the report this week that the Rose theatre, Hattiesburg, Miss., owned by A. H. Yeomans, increased the salaries of its staff and added one employee.

Allied Theatre Owners of the Northwest voted to comply with the voluntary wage agreement of the President. Employees of 300 independent theatres in Minnesota will receive wage increases and, in some cases shorter hours.

Bell & Howell, equipment manufacturer, announced an increase in pay for its several hundred workers and reduced working hours.

Eastman Kodak Company, and other companies representing 85 per cent of the photographic industry, this week submitted their code of fair competition, providing a minimum wage of 40 cents an hour for men and 35 cents for women on a 40-hour week basis. A hearing on the code is being held this week in Washington. The company on Tuesday granted a 10 per cent increase in salaries to all employees.

Jobs for 10,000 additional radio factory employees with an annual increase in the industry's payroll of $3,000,000 was the prospect held out Tuesday by the Radio Manufacturers Association as a result of the code filed by the association Saturday in Washington.

Major Film Laboratory, Inc., Tuesday announced a 20 per cent increase in personnel salaries and 50 cents an hour minimum for mechanical workers, as of August 1.

SCREEN PROPAGANDA COMMITTEE FORMING

Mobilization of the film industry to disseminate progaganda for Roosevelt's business recovery program was launched Wednesday by Frank R. Wilson, director of propaganda for NIRA.

A national committee of ranking film executives, with Harry M. Warner expected to be chairman, will be named, their duties being principally to prepare progaganda pictures and recruit the theatres' screens for showing them.

Ranking executives of all large film and theatre organizations will be on the committee, it is understood, among them Adolph Zukor, Sidney R. Kent, Nicholas M. Schenck, M. H. Aylesworth, Carl Laemmle, representative leaders of the various independent branches, with the five newsreels and their editors playing an important part.

Intimate in Character
International in Scope
Independent in Thought

THE Film DAILY

The Daily Newsp
Of Motion Pic
Now Fifteen Years

VOL. LXIII. NO. 22 NEW YORK, THURSDAY, JULY 27, 1933 5 C

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(Continued...

TURNING 'EM AWAY— IN THESE DAYS!

Over at the Radio City Music Hall at 2:30 yesterday afternoon, the last day of the current show, a Film Daily scout found the cashiers refunding money to folks who couldn't wait in the long line that augmented the full house. Ann Harding and William Powell in RKO's "Double Harness" was the double-barreled screen attraction.

NOW WATCH THE LINES FORM ON THIS ONE!

Richard

DIX

in

"NO MARRIAGE TIES"

with

ELIZABETH ALLAN
DORIS KENYON
ALAN DINEHART

Play by
[illegible] Jaffe and
CHAS. W. Cohen
Directed by J. Walker
RUBEN ... Associate
Producer WILLIAM GOETZ
MERIAN C. COOPER
EXECUTIVE PRODUCER

RKO-RADIO PICTURE

BIG SHOWS! BIG STARS! BIG STORIES!

now . . .

CONSTANCE BENNETT
in
"BED OF ROSES"
with JOEL McCREA

★

"PROFESSIONAL SWEETHEART"
GINGER ROGERS NORMAN FOSTER
ZASU PITTS FRANK McHUGH

★

"MELODY CRUISE"
CHARLIE RUGGLES, PHIL HARRIS,
Greta Nissen, Helen Mack and a regiment of beautiful girls . . . . . .

★

ANN HARDING
WILLIAM POWELL
in
"DOUBLE HARNESS"

★

WILLIAM GARGAN FRANCES DEE
in
"HEADLINE SHOOTER"
with Ralph Bellamy, Jack La Rue

★

"DELUGE"
Humanity's Tidal Drama

SPECTACULAR! SENSATIONAL!

WE'RE NOT KEEPING 'EM ON ICE . . .

STUDIO STRIKE PLACED IN ACADEMY HANDS; COMMITTEE HEARS CHARGES

Electrical Workers Return to Jobs But Leader Says IATSE Cannot Expect Its Support; Many Cameramen Also Back

The Hollywood studio strike situation apparently has been placed in the hands of the Academy of Motion Picture Arts and Sciences. On Monday night the Academy appointed a fact finding committee, which met Tuesday to hear the formal charges of five union heads. Members of the committee are Robert Fairbanks, Lewis Stone, Frank Lloyd, Carey Wilson, Max Parker and Tom Reed. Arbitration is expected to come more rapidly from the committee's work, but the results probably will not be binding, it was indicated.

Already producers have submitted their side of the case, but Pat Casey, producers' labor contact, has issued no statements regarding new terms. M. Briegarts, president of the International Brotherhood of Electrical Workers, said Tuesday that the IATSE can expect no sympathy or support from his organization.

Electrical Workers Return

Electrical workers have returned to work, it was learned Tuesday, but the producers had not yet accepted the fact finding committee as an authoritative medium of arbitration. IBEW, on the other hand, accepted the committee, producers were to meet, with indications they will cooperate with the Academy group.

The producers disclaim completely any responsibility for the strike, maintaining that jurisdiction for the sound men's union rests with the IATSE.

On Sunday the striking technicians announced plans for a long siege to obtain higher wages and shorter hours. They expect to carry their case to the public.

The opening of the second week of the strike found producers as adamant as employees.

At a mass meeting Sunday night the sound section of the striking thousands authorized the dispatch of a letter to William Green, head of the American Federation of Labor, stating the union members did not wish to affiliate with the IBEW.

The move mirrored a dispute between producer and employee as to whether the strike actually was caused by a disagreement between two unions over jurisdiction. The producers have asserted, and the strikers denied, that the walkout was due to differences between the IBEW and the IATSE over control of the sound men.

Point to Ruling of 1921

The letter to Mr. Green said that a ruling adopted at the national labor convention in 1921 regarding respective duties of members of the two unions precludes affiliation of the sound men with the electrical workers.

In spite of the strike, new code hours went into effect Tuesday.

Representatives of the five unions telegraphed President Roosevelt and General Hugh S. Johnson protesting the possession or display of NRA emblems by the companies involved in the strike and against the acceptance of these companies into good standing in the recovery program setup until the refusal of the companies to accept collective bargaining has been settled satisfactorily.

Meanwhile the studios are proceeding with substitute help in the main, built around a nucleus of trained technicians. They say they are operating at about 90 per cent of normal.

Reports are that there were more pictures in work Tuesday than before the start of the strike, with seven each at Paramount, MGM and Warner; five at Radio; three each at Fox and Universal; two at Columbia; one at United Artists, and one at the Hal Roach studios.

Norman De Vol, a cameraman, was found dead from a bullet in his rooming house Monday. Reports were that he had been considerably agitated over the strike situation.

Many Others Return

Many other cameramen who had been forced to accept the decision of their unions have now returned to their jobs. Those reported as returning, all members of the American Society of Cinematographers, include Victor Milner, Charles Lang, Theo Sparkuhl, Leo Tovar, Harry Fischbeck and Karl Struss, all of Paramount; Arthur Rodd, Rex Wimpy, Hans Konecamp and George Barnes, of Warner-First National; William Daniels, Ollie Marsh, Hal Rossen and Max Fabian, of MGM; Nick Musuraca, Edward Cronjager and Henry Gerrard, all of RKO Radio; George Schneiderman of Fox, and Gregg Toland of United Artists.

Considerable apprehension had been expressed as to whether there might be a shortage of product, but a check-up revealed that all the major exchanges in most sections had enough top product in their vaults to keep all first-run accounts operating well into the autumn.

In accepting the offer of the Academy to meditate the strike, the unions Monday sent the following telegram to the group: "Only yesterday afternoon, Pat Casey, producers' representative, refused to meet employee representatives. We feel that producers positively have demonstrated the type of treatment which will be accorded all representatives of employee organizations, should the producers succeed in this attack on the principle of collective bargaining." At a conference with press representatives union leaders accused Mr. Casey of "kidding, stalling and pushing unions around for 18 months, and then injecting the IBEW jurisdiction claim."

It was claimed late last week that several actors and actresses had refused to work with non-union substitutes for striking technicians. Among those reported as sympathetic to the strikers were Mae West, the Four Marx Brothers, Warner Baxter, Wallace Beery and Nancy Carroll, all of whom, it was said, announced they would not resume production until union workers returned to their posts. Denials were issued from the various companies that their stars were involved in any way.

1933-34 Product Plans

Convening of Warner regional meetings at New York and Chicago this week brought the 1933 sales-convention season practically to a close. Announcement of 60 features by Warners (see page 29), and additional plans for companies which already had held conferences, brought the distributors' merchandising program for the 1933-34 season a step nearer completion. Developments of the week in the distribution field were:

Columbia decided to conduct a series of special showings for exhibitors in key cities during the next few weeks. Starting with a luncheon for New York owners at the Waldorf Astoria on Tuesday, each regional office will stage a similar good will get-together function at which 1933-34 product will be screened.

Union Jurisdiction Shown As Factor; More Films in Work Than at Start of the Strike; Distributors Push Their Plans

The company announced it will roadshow Frank Capra's "Lady for a Day," for which 35 screenings are planned in large cities.

Fox officials authorized plans for production of four features in August: "The Mad Game," "Smoke," "He Knew Women" and "Walls of Gold."

Joan of Arc Pictures was organized to roadshow "The Passion of Joan of Arc," a synchronized version of which was completed over the weekend by Pierre Arnaud. Herman Weinberg was engaged to handle a national exploitation campaign.

Aubrey Kennedy in New York

Aubrey Kennedy, head of Kennedy Pictures, arrived in New York from St. Petersburg, Fla., where he will produce some 22 features for 1933-34. Mr. Kennedy's program includes "Chloe," completed, and eight others, while George Melford, who has finished "Playthings of Desire," is scheduled to do "Tomcat," "Gambler's Throw" and seven others. Buster Keaton is contracted to appear in three yearly for the next two years.

Majestic franchise holders, assembled at the Drake hotel, in Chicago, heard Herman Gluckman, president, describe plans for increasing the 1933-34 budget to $2,500,000, to include 12 features designed for Class A houses, to be sold only in a group, and costing between $125,000 and $150,000. Three roadshows are planned, he said. About 50 attended the convention. All officers were re-elected with the exception of B. N. Judell, Chicago, who was replaced by Tony Lucchese, Philadelphia. The convention voted to weld the franchise holders into a national distributing unit, rather than state right exchanges.

Paramount Adds Musical

Paramount closed with Rowland and Brice for distribution rights to their musical, "Take a Chance," now in production at Astoria studio. This is the first "outside" production to be added to the Paramount 1933-34 schedule.

Radio Pictures is said to have set 21 features for percentage playing. The company announced a total of 52 for 1933-34. Fourteen miscellaneous features will be sold on percentage, also "The Lucky Seven," which includes "Anne Vickers," "Green Mansions," "Little Women," "Son of Kong," "Wild Cargo" and two others.

United Artists further emphasized the continuation of its individual selling policy, which will apply also to the Darryl-Zanuck group. Twenty-nine are scheduled for 1933-34, general release dates having been set on five: "Emperor Jones," released August 25; "Better Sweet," September 8; "Masquerader," September 1; "The Bowery," September 29; "Broadway Thru a Keyhole," October 13. The company will remake "Sorrel and Son," originally produced as a silent in 1927. Carroll Trowbridge, formerly eastern representative for the Fairbanks and Pickford units, was named a United Artists district manager, in charge of branches at Pittsburgh, Philadelphia, Washington and Buffalo.

Universal's sales staff was enlarged this week with the appointment of James Hobbs to manage the Charlotte exchange. The company engaged Edmund Grainger, son of James R. Grainger, to become an associate producer.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THEY CALL THE FUTTER BROTHERS, of Wafilms, the "junk-men" of filmdom, because they've made a business of salvaging what the "big brains" of the industry threw away.

In 1926, Walter and Fred Futter started buying up the negatives of bankrupt firms and amateur cameramen for a "stock-shot" library. The business has grossed $99,000 to date, on an investment of about $13,000. And despite the fact that Wafilm has 20,000,000 feet of film on its shelves, it is valued on the books at only one dollar. One hundred and eight thousand subjects are catalogued in the library.

It is impossible to tell which shots are valuable and which worthless. Fred Futter cites one instance where he sold 900 feet of negative of Canadian mounted police to a song "plugger" for $100. Later the songster returned the film to the Futters, gratis, and they sold it again to the Telephone company for $500.

Wafilms' minimum price for stock shots is $2.50 per foot. The highest price ever charged was that for the negative of a fight between a cobra and a mongoose. It brought $100 per foot. A shot of the eruption of Mount Vesuvius cost the purchaser $50 per foot; 165 feet showing an Eskimo fighting a polar bear sold for $5,000.

In 1928 the Futter brothers devised still another method of cashing in on studio "junk." They bought up odd ends of unexposed film and started the first "short end" business. They bought bits of unused film for one-half, three-fourths or one cent a foot, then patched it together and sold $78,000 worth in 1930, $68,000 in 1931. However, came the depression, and the short end business was dealt a staggering blow. Producers woke up to the fact that they had been giving away film that meant money to them. They began to make use of the odd ends themselves.

▽

"This is a new era and a new industry," said speech-maker Samuel Goldwyn. "We must have intelligent leaders. There is no longer any room in the film business for maroons." (He probably meant marines.)

▽

The appearance on Ray Johnston's Monogram lineup of two stories by the late Edgar Wallace, and of another on Phil Meyer's new Helbar schedule, lends further verification to the ability of one of the world's most prolific writers of detective stories.

Londoner Wallace held a theory that the closer a criminal managed to stay to Scotland Yard the better were his chances of escaping capture. Emile Gauvreau, New York editorialist, tells the story about one of Mr. Wallace's most notorious characters, who lived closer than the proverbial stone's throw to the main entrance of the New Yard. His identity did not become known until he sent for a police inspector to make a dying confession.

▽

Twenty years ago last week, Douglas Fairbanks took a trip over London in a Zeppelin balloon. He said he was almost willing to give up the stage to take up aviation. That was 20 years ago.

▽

Korea is the only country in the world where the marriage certificate is equally divided, one half being given to the husband and the other to the wife. Hollywood is more materialistic; they divide the property.

▽

Harry Evans, of *Life*, wants to know why all the privates in the Royal Guard recognize the Princess (Janet Gaynor) in a certain scene in "Adorable," but the lieutenant, her lover (Henry Garat), appears not to know her from Adam? (So he don't talk, eh!)

HARLEM moved back to 135th Street the other day, from Astoria, where Messrs. John Krimsky and Gifford Cochrane shot O'Neil's "Emperor Jones" with an assortment of African Negroes, West Indian Negroes and "sophisticated" Harlem urbanites. They had a great time, even the 250 flies, used in jungle scenes to add a note of reality.

The flies were etherized just enough so that, though they would fly about like flies in the best of spirits, they wouldn't on the other hand, fly off the set.

Levi Augustus, who doubled for Paul Robeson in some of the rougher work, was a little upset at first about salary. He felt that, as Mr. Robeson's double, he should receive twice Mr. Robeson's salary. This little misunderstanding as to the facts of life was explained to him at great length.

Modern improvements were installed in what seemed to be a thoroughly replete jungle. Typical improvement: heaters to warm up the water so that Robeson wouldn't get rheumatism during the long rehearsals. The swamp was fogged up at times with a little machine like a flit gun.

▽

Hollywood talks more than Congress. A statistically-minded person on the Paramount lot has figured out that 30,000,000 words are delivered by actors and actresses each year in the production of motion pictures. Congress averages 26,000,000 words.

▽

We are celebrating this year, according to a consensus among geologists, the two billionth anniversary of the birth of the world. They do not say whether this terrestrial globe has at last come of age, but they imply that it is getting along in years. Our motion picture industry is, in its present commercial form, only 37 years old. Yet we worry about the next week-end's receipts.

▽

The Better Films Council of St. Louis demanded that the title of "Passport to Hell" be changed. Accordingly, a local first run manager obligingly substituted "Passport to Heaven." The difference in temperatures was quite beneficial to the box office.

▽

RKO's theatre organization has launched what "must" be the greatest "Greater Show Season." Some $2,500 in cash will be awarded to the managers who show their ability during the drive. There will also be a prize in the form of a granite tombstone with the proper epitaph inscribed thereon for the gentleman who finishes last.

▽

Because typical "locations" are mainly dependent upon nature, Hollywood's location men must be walking road maps. There are only nine of these specialists in the town and each has been with his respective studio more than ten years. Transporting of sound equipment is a major problem, and has doubled the importance of finding suitable places for filming near the studios. Since sound trucks weigh eleven tons and the average county bridge is made to support only six tons, permits frequently have to be obtained to fortify bridges or build new ones to support the additional load.

▽

The publicity department of Mr. Aylesworth's National Broadcasting Company forwarded this one:

NBC's "Molasses": He done gone an' married a fotographer's daughter.

"January": Watta ya mean, a fotographer's daughter?

"Molasses": A gal wat sits in a dark room an' waits developments.

LYNN FARNOL'S picturesque phrases telling the world about those "gorgeous Goldwyn girls" can't hold a candle to the press agent's blurbs on the "Marcus Show of 1933," a burlesque presentation currently making weekly stands in middle western film theatres.

Advertising of the RKO Mainstreet in Kansas City described the show, labeled "La Vie Paree," this way: "Peeking over the transom at the gay night life of Montmartre. . . . A veritable bower of American Beauties, hand picked by A. B. (Abie?) Marcus, Master Connoisseur of Feminine Charms. Here are convoked at One Time and in a Single Place, in this *COLOSSUS OF ALL EXTRAVAGANZAS*, Nimble Nymphs, Voluptuous Houris, Chic Grisettes, Statuesque Odalisques, Dashing Demoiselles and Resplendent Mannequins."

A one-time "midnight frolic"—"no pictures all flesh, positively no children under sixteen admitted"—was, according to newspaper copy, "an orgy of Unbridled Jollity such as might regale Devotees of Texas Guinan, or the Gay Resorts of Montmartre and Mont Parnasse—As untrammeled as Bal Des *Quartre Arts*. Bring Your Own Horns."

The midnight performance was enticingly titled "A Night at the Folies Bergere." The advertising lured a standup crowd but what they thought of the show was something else again. Their "Bronx cheers" and catcalls seemed to imply that the performance failed to meet the promise of the advertising.

▽

An eerie effect achieved by Cecil B. De Mille for his latest Paramount picture, "This Day and Age," is contained in a sequence where a youth is being buried, the entire scene having been shot from the dead boy's "viewpoint." Instead of the camera shooting at or down the grave, it was placed in a coffin-like box, with the camera and the photographer assuming a corpse-like position.

Throughout the entire proceedings, from the time the burial service starts until the earth is thrown in the grave, audiences will see it all from the strange position. The throwing of the dirt over the lens is the fade-out.

▽

Gerald K. Rudolph, who ended a long career in the motion picture publicity field to ballyhoo beer for the Schreiber Brewing Company, at Buffalo, dropped into Jules Michael's Regent theatre for a chat. Finding Mr. Michael substituting for his cashier, who was lunching, Gerry parked himself on a stool and the pair made conversation. The telephone rang—someone wanted to know who was in the feature, "Today We Live." Instead of reporting "Gary Cooper and Joan Crawford," Mr. Michael inadvertently replied: "Gerry Rudolph and Joan Crawford." There was no appreciable rush to the box office.

Gerry's new job is the renewal of an association formed 22 years ago when he was editor of the *Buffalo Enquirer*. "We can't make beer fast enough, and boy, it's great," he reported. "I was on the wagon for seven years, but I am now giving Schreiber a run." (Advt.)

▽

Three different prices are paid for the use of songs on the screen. If a person is shown in the film singing a song, the highest royalty must be paid. If the song is sung, but the player is not seen, the royalty is cut in half. If the music alone is played, the royalty again is halved.

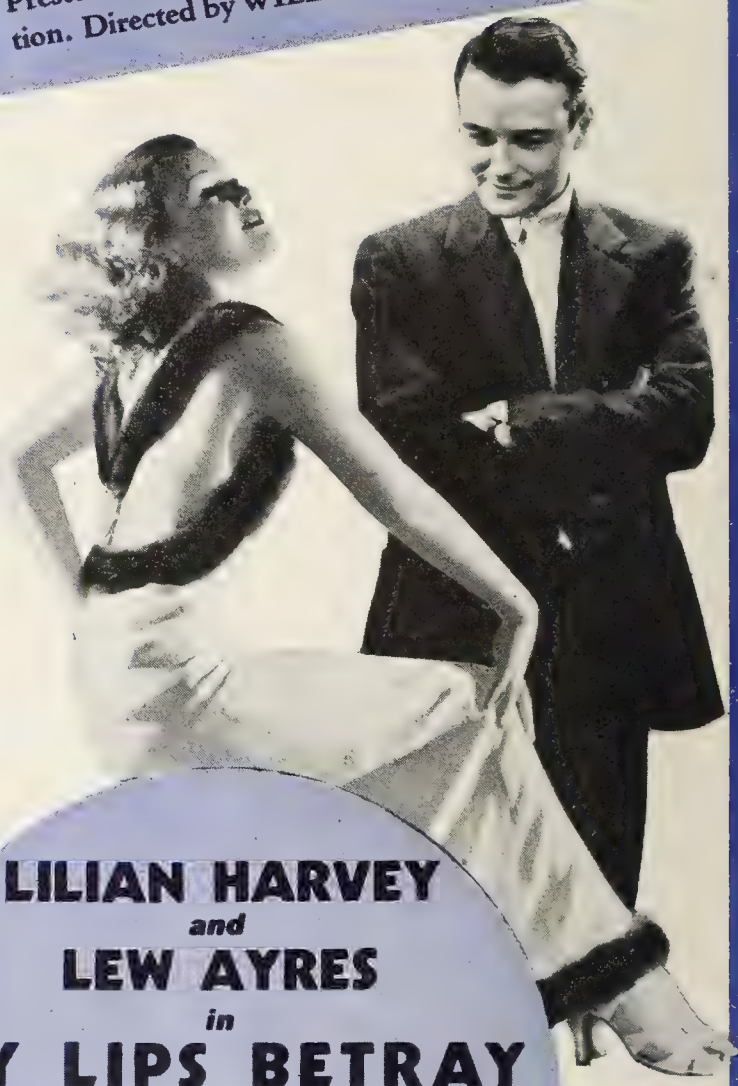
▽

The otherwise conservative Ohio State *Journal* is against the state's new taxes on cosmetics and theatre seats, because "they hit the ultimate consumers at both ends."

YOU'LL BE SEEING THEM *Soon* at your FOX exchange

FOX welcomes the current "show me" showmen's attitude. For FOX has already completed practically *all* of its first-quarter releases for 1933-34. Prints are being rushed through the laboratory so you will have *plenty* to look at by the opening of the new season (Aug. 18th). FOX man power can well be proud of them. You will be delighted by their outstanding box office.

THE POWER AND THE GLORY
with SPENCER TRACY
COLLEEN MOORE
Ralph Morgan, Helen Vinson. Screen play by Preston Sturges. JESSE L. LASKY Production. Directed by WILLIAM K. HOWARD.



LILIAN HARVEY
and
LEW AYRES
in
MY LIPS BETRAY
with
Charles Butterworth, Sid Silvers, Harry Langdon. B. G. DE SYLVA musical production. From Attila Orbok's play "Der Komet." Directed by JOHN BLYSTONE.

WILL ROGERS
in
DOCTOR BULL

With Louise Dresser, Vera Allen, Marian Nixon, Ralp Morgan. From James Gould Cozzens' sensational-selling novel "The Last Adam." Directed by JOHN FORD.

BERKELEY SQUARE
with
LESLIE HOWARD
HEATHER ANGEL

Valerie Taylor, Irene Browne, Beryl Mercer. From John L. Balderston's play. Directed by FRANK LLOYD. JESSE L. LASKY Production.

JANET GAYNOR
and
WARNER BAXTER
in
PADDY
the Next Best Thing

With Walter Connolly, Harvey Stephens, Margaret Lindsay, Mary McCormic. Screen play by Edwin Burke. Directed by Harry Lachman. From Gertrude Page's novel.

JOIN THE UPSWING WITH FOX

ACADEMY WRITES OFF VOTES OF PRODUCERS

Bylaws Make Producing Companies Corporate Members Without Voice; Members To Act on Artist-Agent Code

The voice and vote of producing companies in the affairs of the Academy of Motion Picture Arts and Sciences were ended officially on Tuesday, when the new bylaws of the Academy became effective. The new setup was overwhelmingly ratified last week, and is intended to create an entirely new structure, providing for:

Complete new elections immediately.

Submission of artist-agent-producer code for action by membership.

New policy toward producing companies—the Academy is placed in a clear position as the organization of the creative employee professions and crafts.

Action on general motion picture code under NIRA.

Report on the practical effects of producers' arbitration agreement.

Investigation of actors' working conditions and enforcement of 12-hour rest period between calls.

Extension of writers' credit regulations and protection.

Formulation of new codes by the individual branches.

Expansion of conciliation procedure and other Academy services.

The first step in the new program will be the election, under the new rules—designed to be "politics-proof"—of new officers, governors and branch executive committees. Machinery for this election is being developed and the organization will have its new leaders within 30 days. With the installation of new officers, governors and committeemen, the last of the "old order" of things will be passed in the Academy. Election of the governors and committee members will be made by secret ballot of the entire membership, and election of officers by an electoral board chosen by the electoral committee of the board and the executive committee.

Nominating Committee for Each

Each of the five branches will appoint a nominating committee. Those committees will then nominate candidates for the board of governors and the executive committee of their respective branches. The nominations will be forwarded to the executive secretary for posting on the bulletin board in the Academy office. By August 14, the secretary must forward ballots to the membership at large. Voting will close August 21.

A code of practice to govern employment negotiations between artist, agent and producing company will be the first code presented for the approval of the membership under the new bylaws. The committee has now completed its work by putting its conclusions from numerous hearings and discussions into the form of a code. This contains reforms which the committee said it believes will not only give the artist adequate protection but will give the agent full protection as well, "and will have sufficient 'teeth' to make a code that will really operate."

Some of the conditions which the code undertakes to outlaw from the industry include:

One-sided contracts, collection of unearned commissions, excessive commissions, neglect of the artist's interests by the agent, betrayal of trust, refusal of the agent to free an artist for whom he has not obtained employment, expensive legal battles, loss to the artist through agents being barred from studios, improper efforts by any producer to deprive the artist of his right to representation by his agent, and secret financial interest in any agency by a producer. (Text of the actors-writers-producers code appeared in MOTION PICTURE HERALD issue of June 24.)

Fight Against Abuses

The committee which drafted the agreement pointed out that its work has not been in the nature of a fight against agents, but rather a fight against the abuses of agency function. Its work was undertaken after both the agents and the producers had failed in attempts to solve the problems.

The new code has been based upon the premise that the agent is an employee of the artist. A number of agents have given their cooperation to the committee, although some do not fully approve of the pact.

Producing companies hereafter will be affiliated with the Academy as corporate members, according to the new arrangement, and will have no voice or vote in the organization's affairs. The Academy will be composed of five worker branches. The name of the producer's branch, to which executives previously belonged, will be changed soon.

New codes of ethics will be drafted for each of the branches; actors, directors, writers, technicians. Disciplinary provisions for each branch will be incorporated in the new codes. Benefits and services of the Academy hereafter will be limited to members only, with each branch setting its own qualifications for membership.

"From this point on," said J. T. Reed, Academy president, "the Academy can be whatever the members have the will to make it. The essential improvement brought about by the new bylaws is that the organization now has the machinery to enforce the policies which the members undertake. The sane, self-reliant use of this power will be the test of the reorganized Academy."

New Policy Toward Producers

The production colony recognizes that one of the most important immediate effects of the adoption of the new laws will be to put into effect definitely the new policy of the Academy toward the producing companies. The Academy is now clearly an employee organization. The creative workers may establish harmonious relations with the companies and cooperation will continue to be the aim of the organization, but in all such cooperation the Academy will represent the members as employees.

The fees paid by the companies, as corporate members without voice or vote, will be used solely for the financing of the work of a Research Council for production improvements.

Another point in the program concerns action on the industry's code of practice under the National Industrial Recovery Act, work on which is being continued by a subcommittee which already has submitted one report to the membership.

Sam Rork Dead; Veteran Producer Of Stage and Film

Samuel E. Rork, stage and screen producer, died in Hollywood hospital Monday of a heart attack. Mr. Rork had undergone an operation for a gall bladder ailment a week before. He was 63 years of age.

Sam Rork was born in Albany, N. Y., and entered the theatrical business at an early age. For 25 years he was associated with various ventures in the legitimate theatre field, working with and managing productions for William A. Brady, A. H. Woods and the Erlanger interests. Eighteen of those 25 years he was directly associated with A. M. Palmer. His last engagement in the theatre was as general manager for Fisher and Riley's original "Floradora" companies.

As a very young man, Rork sold operetta books at Wallack's theatre in New York. He then became a racetrack employee and secretary to the handicapper at Sheepshead Bay. Later he managed Wallack's, after which he affiliated with Mr. Palmer. After managing "Floradora," Mr. Rork produced "Trilby."

Seeking new fields, he went to the Coast to learn picture making under Mack Sennett and, when he considered he had acquired sufficient knowledge, he produced a picture independently as his official bow into the industry. After this he became personal representative for Mr. Sennett and in 1919 organized Katherine MacDonald Pictures Corporation and produced that company's first seven feature pictures. B. P. Feinman was associated with him in this venture.

In 1920 Mr. Rork sold his interests in the MacDonald corporation, and with Col. W. N. Selig organized Snowy Baker Productions. With Col. Selig he also organized Selig and Rork Productions, which, in 1921, was producing two-reel classics and single-reel animal comedies for Educational. During the same year he also produced "The Rosary" and three other features.

Later he made "Ponjola" and "Wandering Daughters" for release through First National, after which he produced six more features for that company, working at the United Studios. Late in 1926 he was taken ill and arthritis kept him confined to his bed for nearly three years.

After his recovery, in 1929, he produced a Will Rogers picture, "The Texas Steer," and in 1932 joined Fox as an independent producer. He was responsible for the comeback of Clara Bow in "Call Her Savage." At the time of his death Mr. Rork was still under contract to Fox and was to have produced another Bow feature.

Surviving are his wife and a daughter, Mrs. Paul J. Getty, formerly Ann Rork, motion picture actress.

Circuit Expanding

The Moran and Isely circuit of Oklahoma are extending their holdings into Kansas territory, having already acquired the Grand and Millikin in Springfield, Mo. The circuit comprises theatres in 11 Oklahoma towns.

BRING IT DOWN TO ANY SIZE . . . IT'S STILL THE BIGGEST ANNOUNCEMENT OF THE YEAR

WARNER BROS.

Announce

FOR 1933-'34

With

The Same Sincerity of Purpose
The Same Honesty of Endeavor
The Same Spirit of Showmanship

60

WARNER BROS. AND
FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES

PICTURE'S GROSS TEN TIMES COSTS SPEEDS INDUSTRY IN AUSTRALIA

Two Financially Powerful Companies Break Open Field and Are Making Money; Clears Way for Attracting Capital

by CLIFF HOLT
Sydney Correspondent

America may now be inclined to scoff at Australia as a film producing country, but it is well to remember that he who laughs last frequently laughs best. The producing business here is fast developing from a joke into a joker capable of taking a few tricks.

For the first time in our history as producers we have two financially powerful companies seriously engaged upon the job of making pictures as a practicable commervial venture. We have a dozen more in flotation. This may mean little to a country which can afford to pay its leading stars and directors in a week as much as we would pay a high court judge in a year, but it means a very great deal indeed to a colony where the production of pictures has always in the past been the shortest cut possible to insolvency.

Making Money, Too

Not only are these companies now busily engaged in making pictures, but they are also happily engaged in making money. From the first day that a camera shot a scene for an Australian film, the public's idea has been that the man who put up the cash for its production deserved to lose it. Now the idea seems to be gaining prevalence that he who hesitates to sink his money into Australian film production deserves to lose it equally as much. The reason is that Australian-made films were so successful in 1932, and that they have so readily found a market in Great Britain, whence highly remunerative returns have already started to trickle in to swell home coffers.

I wonder if America completely realizes that Australia made a picture last year at a cost of £7,000 which grossed, in Australia alone, the staggering total of £70,000. And that under the title "Down on the Farm" (it was "On Our Selection" here) it obtained remarkable bookings in England, where a market infinitely greater than ours is waiting to be conquered.

The facts this development reflects are rapidly forming the foundation of a secondary industry destined to become of immense industrial benefit to this country. The film companies of the United States grew out of the nickelodeon; yet here we are, starting off with all the benefit of America's experience, with all her profound knowledge at our disposal, and with only one supreme task confronting us—the task of converting that knowledge to our own use.

Certainly it is years since any imported picture—even million dollar productions—earned anywhere near that amount proportionately in our diminutive market. So it is little wonder that capital can now be found for right men who are entering the production field.

I confidently predict that within three or four years Australia producing organizations will deliver a product comparable with the world's best.

Rosenblatt, Kemp, Paddock Named

(*Continued from page* 11)

three weeks ago when General Johnson appointed him to the federal code staff.

Mr. Rosenblatt is married, has two children, and is an in-law of General Johnson. His home is at Great Neck, Long Island. He now has offices in the Department of Commerce Building, Suite 4225, Washington.

Kemp Engineer and Attorney

Philip C. Kemp was appointed by General Johnson, two weeks ago, to be deputy commissioner under the NIRA act, with supervision over all motion picture equipment and machinery branches, including fire extinguishers and related appliances.

Mr. Kemp is also an attorney, born in Colorado some 37 years ago. He was graduated from Colorado School of Mines and became a mining engineer until the war, in which he held a lieutenant's commission in the Army. The Armistice settled Mr. Kemp in New York, where he attended Columbia Law School. After school he engaged in the study of law with the well-known firm of Simpson, Thacher and Bartlett of 120 Broadway, becoming a member of the practicing staff about eight years ago.

Simpson, Thacher and Bartlett is known to the motion picture industry principally because of Judge Thomas D. Thacher, who, in 1929, ruled against enforceable arbitration of exhibitor disputes, although the firm variously has done special work for member companies of the MPPDA.

Mr. Kemp resigned his law post last month upon his appointment as deputy administrator by General Johnson. He lives at the Carlton hotel in Washington.

Paddock a Consulting Engineer

Major R. B. Paddock, the third deputy commisisoner with which branches of the film industry will have contact, was assigned by General Johnson to oversee code activities in the field of photographic apparatus and supplies. The raw stock companies are the principal factors in this business.

Major Paddock was a consulting engineer in the mechanical and electrical fields at Memphis, Tenn., where he was also well-known in association work. A descendant of an old-line military family, he was born in 1891 in Buffalo, Wyo.—a military post during the Indian Wars.

Following the family tradition, young Paddock attended West Point, was graduated in 1914 and went overseas as a Signal Corps member of Pershing's original staff.

Louise Closser Hale Dies in Hollywood After Long Career

Louise Closser Hale, veteran stage and screen actress and novelist, died last week in Monte Sano Hospital in Hollywood as the result of having been overcome by heat, followed by two attacks of apoplexy. Mrs. Hale was 60 years old.

Mrs. Hale was born in Chicago October 13, 1872, and during her career had enjoyed professional triumphs in several fields. She traveled extensively for Harper's Magazine, wrote travel articles which were illustrated by her husband, Walter Hale, and was the author of several novels, notable among them being "Home Talent" and "An American's London." It was during this writing period that the actress authored "Mother's Millions" in which May Robson scored her biggest success on the stage.

As a stage star Mrs. Hale played three years in the London engagement of "Mrs. Wiggs." Other stage productions in which she played were "Miss Lulu Betts," "Beyond the Horizon" and "Expressing Willie." She entered motion pictures three years ago and appeared in "Hole in the Wall," "The White Sister," "Letty Lynton," "Son Daughter," "Shanghai Express," "Today We Live" and two new productions, "Another Language" and "Dinner at Eight." At the time of her death, Mrs. Hale had just been assigned a role in "Little Women," for RKO Radio.

Mrs. Hale, who wrote more than 100 short stories, published her first book, a novel entitled "A Motor Car Divorce," in 1906. She visited Europe during the World War and wrote a number of articles about the battlefields. The book of Mrs. Hale's which caused the greatest sensation was "Her Soul and Her Body," published in 1912.

Interested in politics, Mrs. Hale, in 1928, was one of a group of women who aided the Hoover campaign.

Walter Hale, her husband, died in 1917 while they were living in New York. She is survived by a sister, Mrs. Talbot Wilson, and a brother, Milo Joe Closser, who flew to Hollywood for the funeral. Mrs. Hale left instructions that she be cremated. Services were held in the Hollywood Chapel. She also requested that friends who wanted to send flowers should divert the money to a good charity instead. The funeral was arranged by Grant Mitchell and Jesse Ralph.

Columbia Declares Dividend

Columbia Pictures has declared a regular quarterly dividend of 75 cents per share on the preference stock, payable on September 1 to the holders of record on August 17.

60 WARNER FEATURES; WILL NOT SELL DUALS OR 10 CENT HOUSES

Product Barred from "Cut-Rate" Theatres, Convention Is Told; Special Appeal to Women Will Be Emphasized in Films

[*Picture in Pictorial Section*]

The 1933-34 sales season of the combined interests of Warner Brothers, First National and Vitaphone officially got underway Monday at executive conferences in New York, at which the following developments regarding product and policy were announced:

Sales contracts hereafter will stipulate 15 cents, instead of 10 cents, as the minimum admission at which a Warner picture can be shown.

New feature product will not be permitted to be played on double feature programs.

Product will not be sold to "cut-rate" theatres.

Exhibitors will be encouraged to increase admission prices generally.

Warners' salesmen were requested to contribute toward the elimination of unfair trade practices in the field.

Sixty features and 130 shorts were announced for 1933-34, including ten specials. Fourteen features and 55 shorts will be made available by September 1.

Special sales reel to be carried by each salesman directly to each exhibitor by Vitaphone salesmen.

Responsibility for 1933-34 sales placed on district and branch managers.

Women's angles will be emphasized in new feature product.

District and branch managers of the East who were assembled at the two-day "round-table" conference in New York were told by Andy Smith, distribution executive, who presided, that minimum admission prices at which Warner Brothers' pictures will be shown will now be 15 cents instead of 10 cents, and that, "in keeping with President Roosevelt's efforts to eliminate unfair competition under the blanket NIRA code, Warners will not sell their product to cut-rate theatres."

Furthermore, Mr. Smith indicated that the company was unalterably opposed to double features, and for that reason would not permit Warner product to be played on that basis. He said that "by giving exhibitors consistently strong pictures, the double feature evil can be eliminated." Two-for-one admissions will not be permitted for Warner product, he indicated.

In keeping with the trend of President Roosevelt's NIRA program to increase wages and increase employment, Mr. Smith pointed out that an increase in theatre admissions during the coming months is both inevitable and logical. He said also: "For the first time in the history of the business our product will be offered to independent exhibitors at the same terms offered to major circuits."

Major Albert Warner, vice-president, urged the branch and district managers to develop greater cooperation with exhibitors. He asked the distribution division to bring pressure to bear on those exhibitors who fail to get behind the company's pictures with advertising and showmanship exploitation. Major Warner cited instances of exhibitors who, after spending an additional $50 or $100 in advertising, grossed from $500 to $1,000 more than other houses with conditions practically the same.

In stressing the company's objections to cut-rate practices, Major Warner said, "'Sharpshooters,' 'chiselers' and 'price-cutters' are no help to the industry. Because their pernicious practice is a detriment to the entire motion picture industry, and because their practice is at variance with the code of President Roosevelt, Warner Brothers will not sell them."

"Warner Brothers are going to combat the double feature evil, to which they are opposed, by making their pictures strong enough to render double feature playing unnecessary," continued Major Warner. "We will try further to correct this harmful practice by refusing to permit the Warner product to be played on any but a single picture program."

Andy Smith brought the meeting to a close by making a strong plea to every man selling Warner product to set up "your own code of square dealing, to follow it and do your bit to eliminate any unfair practices that exist."

Do Not Owe Banks, Says Warner

Harry M. Warner, president, likewise dealt with the corporation's stringent policy regarding double bills, price-cutting and minimum admissions. He said, "It is no longer possible to operate as we did five years ago, even one year ago. Those who won't change with the times will find that time has changed them—out."

"Warner Brothers can proceed on the route we are travelling," continued Harry Warner. "We do not owe a dollar to any bank and our house is in order." He advised the branch and district managers not to do business with any exhibitor who refuses to work toward the two objectives of the President's code: first to create work for more persons, and, second, at a living wage. "It is indeed a short sighted man," said Mr. Warner, "who fails to realize that more people employed at more livable wages means more money at the box-office."

Warners will deviate from the musical cycle to a women's cycle in pictures. Women's angles will be featured in most of the 60 features scheduled for 1933-34, although the company will not entirely discontinue making musicals. "In the women's angle lies the successful picture," Andy Smith declared, "because once you get women interested in a picture they will bring the men."

The Feature Lineup

Fifty-one titles out of 60 scheduled were detailed to the convention group at New York by Albert Howson, who, for the ninth consecutive year, analyzed stories going into new product. The two principal production units—Warner Pictures and First National Pictures—each will contribute five specials and 25 features. Stars, stories or both are already set for the 51 pictures outlined, leaving stories and stars for only 9 more pictures to be announced. Warners have 16 stars, 30 featured players, 14 junior stars and 35 other players under contract.

In the new group of 60, Paul Muni will be starred in three, Leslie Howard in one, Ruby Keeler and Dick Powell, as a team, in four. Edward G. Robinson will star in three, Barbara Stanwyck in four, Richard Barthelmess and William Powell, three each, and James Cagney and Ruth Chatterton in two each. Kay Francis and Adolph Menjou are set for two each, and Joe E. Brown, for three. Joan Blondell and Bette Davis will appear in several.

Special Sales Reel Will Be Shown Exhibitor by Each Vitaphone Man in Field; Responsibility on Managers

The five specials to be released by Warner Pictures follow:

"Gold Diggers of 1933," pre-released this season.

"Footlight Parade," musical, with James Cagney, Joan Blondell, Ruby Keeler, Dick Powell.

"Massacre," by Robert Gessner, starring Paul Muni.

"Sweethearts Forever," musical, co-starring Ruby Keeler and Dick Powell.

"As the Earth Turns," by Gladys Hasty Carroll.

The five First National specials are:

"Wonder Bar," starring Al Jolson, and featuring Kay Francis, Joan Blondell, Adolph Menjou, Aline MacMahon, Dick Powell, Warren William, Bette Davis, Glenda Farrell, Frank McHugh, Allen Jenkins, Guy Kibbee, Ann Dvorak, Pat O'Brien, Patricia Ellis, Lyle Talbot, Claire Dodd.

"British Agent," story of Russia, by Bruce Lockhart, starring Leslie Howard.

"Classmates," about West Point, co-starring Ruby Keeler and Dick Powell.

"The World Changes," starring Paul Muni, with Mary Astor, Aline MacMahon, Jean Muir; an American "Cavalcade."

"Broadway and Back," based upon three generations of a family in the theatre (Barrymores?), starring Barbara Stanwyck, featuring Ann Dvorak and Patricia Ellis.

Barthelmess, Chatterton Vehicles

In addition to the specials, the company announced the following 41 features, which with the 9 yet to be selected, round out the program:

"The Varsity Coach," college story, starring Ruby Keeler and Dick Powell, with Pat O'Brien and Ann Dvorak.

Untitled Leslie Howard production.

"Ever in My Heart," starring Barbara Stanwyck, with Otto Kruger, George Brent, Ralph Bellamy, Ruth Donnelly; from novel by Bertram Milhauser and Buelah Marie Dix, directed by Archie Mayo.

"Seven Wives, with Adolphe Menjou, Kay Francis, Ann Dvorak, Bette Davis, Glenda Farrell, Joan Blondell, Patricia Ellis, Margaret Lindsay.

"A Modern Hero," by Louis Bromfield.

"Gentleman from San Francisco," starring William Powell, with Bette Davis and Guy Kibbee.

Untitled James Cagney-Joan Blondell production.

Untitled James Cagney picture, with Bette Davis.

Untitled Barbara Stanwyck production, with George Brent, Bette Davis, Lyle Talbot.

"The Kennel Murder Case," by S. S. Van Dine, with William Powell and Mary Astor, Michael Curtiz directing.

Untitled Barbara Stanwyck production.

Untitled William Powell-Kay Francis production.

"From Headquarters," about modern science and crime.

"The Life of Rothschild," about the noted banking house, by George Hembert Westley.

"Country Club" (tentative title), social

(*Continued on following page*)

FULL ACCESSORIES FOR 130 SHORTS

(*Continued from preceding page*)

drama by Robert Lord. Stars to be announced.

"Easy to Love," Viennese comedy.

From the same studio, but bearing the First National trademark, will come:

"Mandalay," starring Ruth Chatterton, with Lyle Talbot.

"Napoleon—His Life and Loves," starring Edward G. Robinson, with Bebe Daniels and Anna Dvorak.

"Shanghai Orchids," starring Richard Barthelmess, with Ann Dvorak and Robert Barrat, by C. Graham Baker and Gene Towne; story about "woman hawking" off Chinese coast.

Untitled Leslie Howard production.

"Havana Widows," comedy, with Joan Blondell, Aline MacMahon, Allen Jenkins, Guy Kibbee, Frank McHugh; direction by Ray Enright.

"Bureau of Missing Persons," with Lewis Stone, Bette Davis, Glenda Farrell, Ruth Donnelly, Pat O'Brien, Allen Jenkins.

Untitled Ruth Chatterton-Adolphe Menjou production.

Untitled Richard Barthelmess production, Adolphe Menjou, Joan Blondell, Guy Kibbee, Ruth Donnelly.

"Registered Nurse," featuring Kay Francis and Warren William, with Margaret Lindsay, Glenda Farrell, Lyle Talbot.

"Bedside," with Adolphe Menjou, Claire Dodd, Lyle Talbot, Frank McHugh.

"The Crowned Head," starring Joe E. Brown.

Untitled Edward G. Robinson production, with Margaret Lindsay, Bette Davis, Glenda Farrell, Joan Blondell, Claire Dodd.

"The Return of the Terror," detective story by Edgar Wallace.

"Steamboat Sam," starring Joe E. Brown, with Claire Dodd, Ruth Donnelly, Jean Muir.

"Convention City," about Atlantic City, with Adolphe Menjou, Bette Davis, Allen Jenkins, Guy Kibbee, Glenda Farrell.

"Dark Hazard," race track story, starring Edward G. Robinson.

Untitled Joe E. Brown-Joan Blondell production, with Ginger Rogers.

"Wild Boys of the Road," with Frankie Darro, Grant Mitchell, Rochelle Hudson, Arthur Hoerl.

"Diamond Dan."

Untitled Richard Barthelmess productions.

Three untitled features to co-star Allen Jenkins and Aline MacMahon.

Fourteen Ready by September 1

Warners will have completed 14 of the new feature group by September 1, said Major Albert Warner, who listed the following as already completed or to be finished before the new releasing reason actually starts:

"Gold Diggers," "The World Changes," "Bureau of Missing Persons," "Wild Boys of the Road," "Ever in My Heart," "Female," "The Kennel Murder Case," "Shanghai Orchids," "As the Earth Turns," "Sweethearts Forever," "British Agent," "The Varsity Coach," "Havana Widows," "Footlight Parade."

Instead of making the usual lengthy address about forthcoming short subject product, Norman Moray, Vitaphone sales manager, screened for the delegates an eleven-minute short made up especially for the meeting, in which were contained a brief message for the exhibitor, the Vitaphone announcement in series, pictures of each star in each short, clips from shorts already completed, together with dialogue, music and dance sequences. Every Vitaphone salesmen will be supplied with a copy of the reel for use when calling upon exhibitors. In addition, prints will be kept in each exchange. Ed Selzer wrote the titles and dialogue.

Mr. Moray explained that he will make available a complete line of accessories. There will be individual one sheets for each of the two and three reel subjects. A set of 11 x 14 colored stills, a release sheet containing advertising and publicity for each subject, and one-half column newspaper mats suitable for newspapers and programs will also be merchandised with every subject. The same will apply to one-reelers.

The company will emphasize star appeal in its new Vitaphone group, it was said, with at least one star appearing in each release.

Fifty-five Shorts Completed by September 1

Mr. Moray announced that Vitaphone would have ready for delivery before September 1 no less than 55 of the 130 shorts. Twenty-nine are ready for delivery. Twenty will be at the exchanges by August 15. Among the 20 will be at least two each of the seven series, the various groups including: "Broadway Brevities," Technicolor two-reel musicals, "Big V Comedies," "Melody Masters," "Pepper Pots," "Looney Tunes" and "Musical World Journeys."

The delegates were told by Mr. Moray that Vitaphone billings for the past three weeks had exceeded any other three weeks in the last three years. Andy Smith also talked about an increase in feature billings, indicating that during the warm months so far this year, they have been higher than at any time during the entire season.

The first of the three Warner "round-table" sales conferences got underway Monday morning at the Waldorf Astoria in New York. Andy Smith, in charge of eastern and Canadian distribution, presided over the 14 assembled district and branch managers. The session was concluded Tuesday noon, when Major Albert Warner, Andy Smith, Gradwell Sears, Norman Moray, Charles Einfeld, Sam Sax, Al Schwalberg, Arthur Sackhson and other home office officials left for Chicago where the second meeting was to take place, starting Thursday, at the Drake hotel, with Mr. Sears presiding.

Present at the New York gathering were, besides those already mentioned, the following home office executives: Harry M. Warner, president, Joseph Bernard, Moe Silver, Skip Weshner, Harold Bareford, Albert Howson.

At New York, district manager Robert Smeltzer had on hand the following branch managers: Ray Smith, Albany; Thomas Spry, Boston; Harry Seed, Buffalo; Nat Furst, New Haven; Bob Mochrie, Philadelphia. Roy Haines, district manager of Cincinnati, headed a group of the following managers: Milt Mooney, Cleveland; Fred North, Detroit; A. Shmitken, Indianapolis; Ben Kalmenson, Pittsburgh. Joe Vergesslich, New York; Harry Decker, Brooklyn, and Harry Hummell, of New Jersey, were also present.

S. Charles Einfeld, director of advertising and publicity, outlined exploitation plans. Announcement of each campaign will be withheld until release time.

Salesmen were not called to the New York session, nor will they attend the meetings at Chicago and Toronto. The reason for this, according to Smith and Sears, was that the branch and district managers know their own salesmen and their own problems best, and, therefore, it was decided to place the responsibility for next year's distribution in each man's territory directly upon the district and branch manager.

The third "round-table" conference will be held August 6 and 7, at the Royal York Hotel, Toronto, Andy Smith presiding.

One of the important announcements at the New York convention was that Loew's Metropolitan circuit had purchased the complete Warner-First National-Vitaphone output for 1933-34, the first time such a deal has been negotiated. This is the first major film deal for the new season, and is said to involve nearly $2,000,000.

A wire from Jack Warner, vice-president in charge of production at Hollywood, to be read at each of the three conferences, asked district and branch managers to request salesmen to be on the lookout for stories, titles and persons that can be used in Warner pictures.

Following the eastern conference, Mr. Smith announced the promotion of Roy Haines from the post of district manager at Cincinnati, to the same position in New York, with supervision over branches in New York, Brooklyn and New Jersey.

Maurice White, formerly salesman at Cincinnati, was promoted to the post of branch manager at that exchange.

APPLIES SCULPTORS' ART TO FILM MAKEUP

A flair for sculpture, a reversal of technique, and Jack Dawn of the Fox makeup department at the Coast studio has made a definite name for himself among the artists of the physiognomy. Mr. Dawn, who fell into motion picture makeup work purely by accident, operates contrawise to the usual sculptor. First he models in clay the head of the character called for by the script, then he proceeds with the human subject, shaping that to the likeness of the sculpture. His miniature heads, three or four inches in height, are much sought after, it is said. Mr. Dawn claims his most difficult feat was that of making up 34-year-old Frank Atkinson to look like George Bernard Shaw for his role in "Paddy, The Next Best Thing."

McCarthy, Operated Upon, Recuperating Rapidly

Charles E. McCarthy, director of advertising and publicity for Fox, was operated upon for appendicitis Monday morning at the Presbyterian hospital in Newark, N. J. His condition is reported as being excellent.

Mr. McCarthy had been spending the weekend with relatives in Massachusetts and was stricken on the boat returning to New York from Boston. On arrival in New York he was rushed to Newark.

Sues on Fight Film Returns

Albert Dezel of Road-Show Pictures of Chicago has instituted suit against E. N. Judell of Chicago, for an accounting of money collected by Mr. Judell for distribution of the "Schmeling-Sharkey" fight pictures in Illinois.

SHOT AT SUNRISE

PARAMOUNT STARS
SHOT AT SUNRISE
for the slickest
seat-filling contest
ever conceived

"KNOW YOUR STAR'S VOICE CONTEST"

By attending your theatre . . . and only by attending three weeks in succession . . . audiences hear the voices of 18 Paramount stars . . . six a week . . . identifying them without seeing their faces.

Here is a contest offering limitless newspaper publicity and most important of all IT SELLS TICKETS!

National Contest starts August 27th. Write or wire BILL PINE, PARAMOUNT STUDIOS, 5451 Marathon Street, Hollywood, Calif., or your Paramount Exchange to learn how you can cash in.

RKO LOSS DURING 1932 IS LISTED AT $10,695,503

Compares with Net Loss of $5,660,770 for 1931; Operating Loss $3,447,271 Last Year as Against $2,249,252 in 1931

Operating loss of $3,447,271 and net loss of $10,695,503 were reported this week by RKO and subsidiaries for the year ended Dec. 31, 1932. This compares with a profit of $2,249,252 from operations and a net loss of $5,660,770 for 1931.

Loss of $10,695,503 for 1931 is after taxes, interest, depreciation of capital assets, amortization of leaseholds, loss on investments and capital assets and other charges, but before providing for dividends on comulative preferred stocks of subsidiary companies in arrears. The net loss also includes $4,316,844 for the same period of Orpheum Circuit, Inc., Radio-Keith-Orpheum Western Corp., RKO-Southern Corp., RKO Theatres Operating Corp., Toledo Theatres & Realty Co. and their subsidiary companies. These net loss figures do not provide for any dividends on cumulative preferred stocks of subsidiary companies. The companies named and certain of their subsidiary companies, it was stated, have been placed in bankruptcy or receivership since Dec. 31, 1932.

Consolidated income account for year 1932 compares as follows:

	1932	1931
Income	$59,878,397	$79,232,392
Costs, expense, etc	63,325,668	76,983,140
Operating loss	$3,447,271	*$2,249,252
Other income	1,200,326	1,213,095
Loss	$2,246,945	*$3,462,347
Interest and discount	3,717,619	3,096,953
Depreciation and amortization	3,145,018	3,992,306
Preliminary expense for new theatres	200,000	.....
Loss on investment and capital assets	324,248	72,921
Provision for loss on advances, etc	393,431	397,965
Production & equipment abandoned	628,485	.....
Miscellaneous charges	39,757	23,664
Loss	$10,695,503	$4,121,462
Initial loss of subsidiary	.....	†1,500,000
Loss	$10,695,503	$2,621,462
Extraordinary charges	....	‡2,577,835
Loss	§$10,695,503	$5,199,297
Preferred dividends of subsidiaries	.....	461,473
Net loss	.....	$5,660,770

*Profit. †Initial loss of subsidiary charged to reserve set up through goodwill. ‡Consists of $1,386,899 charges in respect of unabsorbed salaries of artists, abandoned picture productions, amortization of organizations, development and experimental expenses, and provisions for deposits and loss on foreign exchange and $1,190,936 additional amortization of costs of pictures released prior to December 27, 1930, occasioned by adjustment of write-off based upon conditions obtaining subsequent to that date. §Before providing for dividends on cumulative preferred stock of subsidiary companies in arrears.

Pro forma combined balance sheet of Radio-Keith-Orpheum Corp. and subsidiaries as of Dec. 31, 1932, gives effect to (1) the terms of an agreement, dated as of April 1, 1933, between the receiver of Radio-Keith-Orpheum Corp., Keith-Albee-Orpheum Corp. and Stadium Theatres Corp. (a newly formed wholly owned subsidiary) providing for cancellation of $2,394,656 notes receivable from Keith-Albee-Orpheum Corp. in consideration of notes receivable in the same amount from Stadium Theatres Corp., the transfer to the latter company by Keith-Albee-Orpheum Corp. of notes receivable in the same amount from Orpheum Circuit, Inc., and the probable payment by Keith-Albee-Orpheum Corp. to Stadium Theatres Corp. on Jan. 1, 1938, of an amount not in excess of $894,656, which maximum amount, by resolution of board of directors of Keith-Albee-Orpheum has been charged to capital surplus; (2) the collection on Jan. 26, 1933, of $2,465,122 on account of unpaid subscriptions to debentures and stocks, and the application thereof (under the terms of an agreement dated Nov. 6, 1931), to the payment of notes payable; (3) writing down to nominal values the investments in Orpheum Circuit, Inc., Radio-Keith-Orpheum Western Corp., RKO Southern Corp., RKO Theatres Operating Corp., and the Toledo Theatres & Realty Co., and eliminating the assets and liabilities of these companies and their subsidiaries; (4) writing down to nominal values balances due from the companies named and their subsidiaries, and (5) the assumption, under guaranty agreements, by Radio-Keith-Orpheum Corp. of certain outstanding indebtedness of the above mentioned companies, including accrued interest to Dec. 31, 1932. The combined balance sheet of RKO and its subsidiaries as of Dec. 31, 1932, follows:

Assets

*Land, buildings, equipment, etc	$47,654,205
Leaseholds, goodwill and contr	6,727,115
Investment in affiliated and other companies	4,411,327
Cash	2,799,149
Subscription to debenture and stock	760,857
Accounts receivable, etc.	787,813
Advances to outside producers	268,051
Inventories	7,860,736
Other assets	1,768,357
Deferred charges	2,081,770
Total	$75,119,380

Liabilities

†Common stock	$25,071,457
Preferred stock Keith-Albee-Orpheum	4,263,000
‡Debentures and deferred notes payable	14,347,209
§Mortgage bonds of subsidiaries, etc.	27,892,884
Guar. funded debt of subsidiaries not consol.	3,875,000
Notes payable and debenture, etc.	3,269,070
Accounts payable	1,974,407
Deposits on sales of investment	50,000
Accrued taxes, interest, etc.	1,450,668
Rent deposits, etc.	512,150
Remittance from foreign subsidiaries	202,961
Deferred accounts payable	100,000
Reserve for reval. of capital assets	11,531,149
Other reserves	4,599,956
Capital deficit	12,420,356
Operating deficit	11,600,175
Total	$75,119,380

*After reserves. †Represented by 2,577,146 no-par shares, including shares reserved for common stock by Keith-Albee-Orpheum Corp., not yet exchanged. ‡Including $11,600,000 6% debentures dated December 31, 1931. §$2,474,417 maturing within one year.

Reorganization of Publix Subsidiary Is Underway

Final reorganization plans for Publix Enterprises are being speeded by the trustees in bankruptcy with the completion last week of the filing of claims by creditors.

The bulk of company liabilities is intercompany indebtedness, with the Paramount-Publix claim of approximately $6,000,000 ranking as the largest filed against it. A number of the claims filed may be contested by the trustees, it is understood, following which reorganization plans are expected to advance rapidly.

Referee Henry K. Davis warned bondholders of Paramount Publix to file proofs of claim before September 14, the final date under federal law. To date, bonds totalling about $8,000,000 in face value, of the $26,000,000 in bonds affected, have been deposited with Mr. Davis. The original bond must accompany the claim. No fee is required.

Complete Text of Federation Code

[Following is the complete text of the code completed by the Federation of the Motion Picture Industry.]

The following shall be deemed to be unfair trade practices, and should be eliminated:

1. **Withholding of product** from persons willing to purchase the same—that is, **a free market**—the free right of the Exhibitor to buy and the Producer-Distributor to sell.

This is of first, foremost and paramount importance. The opening of the market will mean the re-employment of a large number of persons in varied lines. It will bring into circulation millions of dollars, in that investments in theatres will be made without the constant spectre and fear of having a theatre, but no product to exhibit therein.

2. **Block booking.**

The elimination of this sore will mean the employment of double and triple the number of employees in distribution and exchange offices. Also, it will cause many persons who, because of this practice, have only seasonal occupation, to be employed throughout the year. Moreover, it makes it possible for the entire picture industry to be placed in the control of a small group, thus creating large combinations in restraint of trade. This group, by obtaining the outstanding players, directors and stories, as a result of unfair competitive practices, can thereby control all the possible available output, and thus eliminate all other Producers and Distributors; and will put the Exhibitors entirely under the domination and control of such group.

3. **Buying Combines Among Exhibitors.**

This belongs in the same category as Block booking, and its practice also results in the reducing of labor.

4. **Elimination of interchangeability of playing time, and unfair pooling of theatres.**

This practice has for its fundamental purpose the elimination of labor to the greatest extent, because by the making of private agreements between the large companies, all salesmen and incidental employees are eliminated. Moreover, it removes from competitive bidding any and all of the pictures so interchanged.

5. **Elimination of Blind Booking.**

Opportunity should be afforded to Exhibitors of prior definite knowledge of artist, director and subject matter of story.

6. **Over-buying**—with the intent of keeping the product from competing Exhibitors.

Or obtaining control of theatres, when done for the purpose of making it impossible for other Exhibitors to obtain pictures for exhibition, and to restrain competition.

7. **Substitutions.**

The substitution of pictures without opportunity to Exhibitor to determine whether said substituted product meets his favor.

8. **Divorcing control of theatres from Producers and/or Distributors.**

9. **Double Features.**

Any attempt to interfere with any person who shall exhibit or offer for exhibition more than one feature picture, or any attempt or threat on the part of a Producer or Distributor to terminate contractual relations with respect to delivery of motion pictures, or any refusal on the part of such Producer or Distributor to make delivery of other pictures, because of the exhibition or offering for exhibition of more than one feature picture by any Exhibitor, shall constitute unfair trade practice.

▽

Beyond these major points, there are many incidental commercial practices which have been found injurious to the business in general, and which should be eliminated. Among these, the following should be mentioned:

a. Holding over prints
b. Bicycling
c. Failure to promptly report correctly the result of percentage bookings
d. Commercial bribery
e. Inducing a breach of contract
f. Obscenity in motion pictures
g. Obscenity in advertising

▽

RE·ARBITRATION

We are wholly in accord with the principle of arbitration, but this must be based on the principle of arbitration under a contract, the provisions of which has first been duly arbitrated.

Kennedy To Work in New York

Aubrey Kennedy will produce about 20 per cent of his next production in New York, since his new studio at St. Petersburg, Fla., is not yet ready. Marshall Neilan will direct.

New Philadelphia Exchange

William Heenan and Oscar Neufeld at Philadelphia have organized Peerless Distributing Company to handle product locally. Both are veteran exchange men.

THE CAMERA REPORTS

LOOKING OUR BEST. As Better Theatres, devoted to the physical theatre, represented the Quigley Publications at the four-day Chicago convention of the Independent Supply Dealers Association.

MICKEY'S PA. (Above) Walt Disney, Coast-bound, saying good-bye to Kay Kamen and Betty Longacre.

YOUNG CHARM. (Left) Exemplified by Dixie Frances, recently signed by Fox for featured roles.

MECHANICS—AND BEAUTY. Strikingly pictured, as Joan Blondell rests for a moment in the shadow of the microphone boom on the set of "Footlight Parade" at the Warner studio.

HAPPY WARRIOR ATTENDS. Al Smith, somewhat known about the country, seated with Harry M. Warner, in the capacity of honored guest at the dinner and preview of Warner's "Voltaire," starring George Arliss, held on the Ile de France of the French Line in New York last Wednesday.

HE SAW HIMSELF. And General Italo Balbo, Italian ace of aces, who piloted his flock of 24 birds over the Atlantic in a magnificent display of airmanship, thanks Allyn Butterfield, chief of Universal's Newspaper Newsreel, for a print of his exploit as the Universal reel cameramen saw it.

THE WINNER! Universal's "All American Girl," by virtue of her victory and designation as the prettiest and most talented co-ed in a contest conducted by Universal and College Humor Magazine, Lucille Lund puts on the finishing touches before going on the set in Universal's "Saturday Millions," football film.

IN CONVENTION ASSEMBLED. Are Warner Eastern district and branch managers, in the first of a series of regional sales meetings, held at the Waldorf-Astoria Hotel in New York on Monday and Tuesday of the current week. Presiding over the session was Andy Smith, Eastern sales executive, while other executives in attendance included Gradwell Sears, Western sales head; Norman Moray, Vitaphone sales manager; Major Albert Warner, in charge of distribution, and S. Charles Einfeld, director of advertising and publicity.

THIS PLAY "WOULD CLEAN UP BIG"

Says DeCasseres of "Run, Little Chillun"; Faint Possibilities in Five Others of Broadway Stage

by BENJAMIN DE CASSERES

RUN, LITTLE CHILLUN

This is the most gorgeous, dramatic and thrilling all-negro show that I have ever seen. It is, besides, written by Hall Johnson, a great Negro chorus-master.

It is a folk-drama. But the high points in it do not lie in the drama itself, which is a love-story of primitive passion, but in the Pilgrim Choir, the Tongola Dancers and the stupendous revival meeting in the Hope Baptist Church, the like of which for sheer erotic and religious frenzy has never been seen anywhere before.

There is also the open-air meeting of the New Day Pilgrims and their Dionysian and devilish dances and contortions which are a combination of Ravel's "Bolero" and the old Witches' Sabbaths.

Nothing for years has stirred me so profoundly. It is the one unique show in New York.

Someone ought to do this in pictures with this cast and the Hall Johnson singers. I'll wager my utter pajama that it would clean up big.

Picture value, 90 *per cent.*

$25 AN HOUR

Hey! Hey! Do you (anybody) want to see a picture in which the big scene will be two blondes rolling on the floor in ye deadly battle?

Speak up quickly, for here it is in "$25 an Hour," all writ friskily and slashingly by Gladys Unger and Leyla Georgie.

There are a lot of big names connected with this modish show: Tom Mitchell, Georges Metaxa, Olga Baclanova and Jean Arthur.

It can be worked for the screen for what is known as the post-war generation of sophisticuties.

The epic centers around Claude Rozay, a young Rumanian who went boom in his operatic career because of stage willies, and Germaine Granville, who runs a modish gown shop, who is his mistress and "studio" backer. They have their differences in mediocre dialogue.

Germaine gets ready to go to Paris, leaving Claude to the wide, wide world. Lucy, one of Germaine's stunning customers, another plat., and a star in the wide-open world, starts to vamp Claude.

Germaine changes her mind about going to Paris, and comes into the "studio" just in time. Then comes the grand bout.

Picture value, 30 *per cent.*

LONE VALLEY

This opus by Sophie Treadwell has some strong dramatic possibilities for the Circle of Serious Listeners.

There's a poor young farmhand who is bothered by poetical and religious things. He's a nize boy, but needs an "awakener."

It always comes. And it is always a she with a double-benjamin It. She blows in on the farm, having cleaned up in the city with a Life of Shame. Now she wants to clean up spiritually and settle down.

Romance with redemptive trimmings comes a-peeping up like a shy daisy. This doesn't even surprise the fireman loafing in the wings.

Big Force of Evil looms. It is a hard and g-narled farmer who roils the boy's soul the wrong way and hitlers him all over the place. He, too, has "spiritual" problems (should be made a bootlegger if this thing ever comes to the films).

There are other characters: a city slicker who meets a hay wagon-riding country goil. She comes to a Bad End. Then there is a country preacher who snortles out the usual drivel (me no like).

Picture value, 25 *per cent.*

MASKS AND FACES

Paul E. Martin, the author of "Masks and Faces," has dived into psychiatry, which is a glamorous word for dream-necking. Uncle Rollo used to call it something else, but as the Greeks and all bartenders had a word for it, why enlarge upon it?

Dr. Ballou, a lady psychiatrist, has a patient in Geraldine Keith, wife of a puritanical banker. She is obsessed with the idea that she is in love with another fellow.

The bilious banker has noted a certain flaw in Gerry's caresses. She thinks he is the other fellow—name unknown. So the phantom lover looms. Some curious inhibition prevents her naming this ancilliary necker, however. It just keeps nibbling her.

Doc Ballou advises that husband and wife take different roads for a little while. She also tries to find out whether this shadow-lover is really in the pants—or the flesh, so to speak. There is a fellow, just off the gang-plank from Russia, that Doc. thinks is the phantom Clark Gable; but he's elsewhere.

Who d'ye think it is? It's Schuyler Ewing, the family lawyer, and a bach. Doc. gets Keith out of the house and lets Schuyler live there with Geraldine for a week.

Per-esto! Geraldine's jinx is fanned off the scene! For she really loves hubby!

There is some good dialogue in this dish of boob-porridge. It's a pleasant comedy for rainy, drinkless nights.

Picture value, 20 *per cent.*

MARATHON

The only thing that hasn't been spoofed and exposed is why men wear shirts.

Not that anything is really reformed or done away with when it is "unveiled." In fact, to show the machinery of getting-away-with-the-goods generally inspires someone to try the racket who never thought of it before. Just human nature.

Well, "Marathon," a play in 23 scenes by Isabel Dawn and Boyce de Gaw, is supposed to be the undressing of the dance racket.

And d'ye think there'll be no more dance marathons and hoofing nuts. *Apfelmus?*

Everything except sound drama is jammed into this play: the exhausted dance-maniacs, racketeers muscling in, murder, prize-money, welchers, bois an' goils.

So there is, maybe, a build-up for a picture in the idea; but my spies on the Coast report that crime pictures are "passing away." More *sauce de pomme.* Crime, sex and money are as eternal as themes as the lief of Old Nick on this here green footstool.

Picture value, 10 *per cent.*

IT HAPPENED TOMORROW

This play, laid in "the United Provinces of Mythica," is in some future time when we have a dictatress running the old shebang that used to be called the U. S. A.

The play was pure ice-fritters, but there is the idea here for a corking farce in the films that I believe would net big b. o. with, say, Mae West, Alison Skipworth or Marie Dressler as the American Mussolini.

She puts it over on us boobs, the men! No more male babies are to be born. That's the way she gets rid of war, by lopping off men. She never heard of the Amazons or the Russian Battalion of Death (all skoits)!

There's a lot of other amusing hokum in this play that might have gone over big if it had been worked up in the key of "Of Thee I Sing."

The idea's going to be done some day in the films. A good title for such a picture would be "Lipstick Over the White House."

Picture value, 5 *per cent.*

Clyde Elliott Returns From Malayan Jungle Expedition

Clyde Elliott returned to Movietone City last week with thousands of feet of film of the Malayan jungle, for use in Fox's "Three Against Death," which he is directing. Mr. Elliott, who was associated with Frank Buck in the making of "Bring 'em Back Alive," narrowly escaped death twice while heading the Fox unit in its Malayan film exploration. James Spearing, who wrote the continuity, returned with Mr. Elliott. The picture formerly was called "Man Eater."

Komroff and Standing Signed

Sir Guy Standing, English screen actor, and Manuel Komroff, author of "Coronet" and "Two Thieves," were signed to Paramount contracts last week.

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

DANCING LADY

MGM

Although Joan Crawford is starred and the title is remindful of the "Dancing Daughter" type of picture, "Dancing Lady" is entirely a theatrical story. Adapted from the *Saturday Evening Post* story by James Warner Bellah, it's a character yarn, tinged with romantic, dramatic, comedy atmosphere of the stage, of a girl who wants to be a dancer and hounds and pesters a producer until he gives her her opportunity.

Directed by Robert Z. Leonard, whose screen accomplishments need no mention, Miss Crawford's supporting cast includes Franchot Tone, Grant Mitchell, Frank Morgan, Winnie Lightner, all of whom are well known. Additionally, it rings in some colorful new names, principal of which is Fred Astaire, the internationally famed dancer, and two well known orchestra directors and radio broadcast personalities, Jean Malin and Jay Whidden.

A valuable feature is that this picture brings Joan Crawford back to the type of roles by which she initially rose to success. Although her part is essentially dramatic, it is contrasted by the sparkle and color that is particularly Crawford's. This is made possible by the plot, which first has her making a dance director fall in love with her and give her her chance, only to have her meet and marry a wealthy playboy in order to get him to finance the show.

While there is much glamour and excitement, there nevertheless is a vein of human interest apparently surrounding the two-timing dancing girl inasmuch as her heart is always with the dancing director and she eventually comes back to him.

LOVE, HONOR AND OH, BABY

Universal

Varying the recent Summerville-Pitts domestic comedy romance trend, this picture and adaptation of the stage play, "Oh, Promise Me," is a situation comedy, carrying a romantic twist and developing a hokum atmosphere. The screen play by Norman Krasna and Eddie Buzzell contains much hilarious dialogue, calls for a lot of funny action and as it is being directed by Buzzell, who has "Ann Carver's Profession" and "Child of Manhattan" to his credit, the picture promises much in the way of amusement.

Slim Summerville and Zasu Pitts, starred, have in the supporting cast Lucille Gleason, currently in "Don't Bet on Love"; Veree Teasdale, erstwhile stage luminary, known to film fans because of "Skyscraper Souls," "Luxury Liner," "Terror Aboard" and "They Just Had to Get Married"; Donald Meek, who created the role of Luther in the stage play; George Barbier, Purnell Pratt and Adrienne Dore

A burlesque and almost slapstick atmosphere prevailing, the story centering in a small New England town has Slim as an unfortunate lawyer from his clients' point of view, in love with Miss Pitts. Turning siren in character, she takes a job with the philandering playboy banker Barbier, which permits the development of a breach of promise suit.

The big feature is a court trial, staged like a championship prize fight; radio broadcast, newsreeled, etc., until it has millions awaiting its outcome. Slim, her lawyer, adopts many ruses to force a decision for Zasu, but when she wins the verdict, she refuses the $100,000 award, maintaining that her only purpose was to prove Slim a good lawyer and make the home town safe for working girls.

CHARLIE CHAN'S GREATEST CHANCE

Fox

This new link in the familiar Chinese detective series, based on a story by Earl Derr Biggers, who created the character in *Saturday Evening Post* stories, is being directed by Hamilton MacFadden, who handled two of the earlier episodes, "Black Camel" and "Charlie Chan Carries On." Warner Oland again assumes the screen role of Chan. The leading feminine player is Heather Angel, currently in "Pilgrimage" and "Berkeley Square." The cast is extensive, numbering more than 20, including, principally, John Warburton, who with Heather Angel presents the love interest angle, Frank McGlynn, Claude King, Gloria Ray, William Stack, Roger Imhoff, Clara Blandwick and Walter Byron.

Similarly premised as its predecessors, a crime solution plot motivating the yarn steers clear of any gruesome atmosphere, yet maintains the atmosphere of drama, mystery, suspense and thrill, which provokes its own comedy as Oland effects the solution. The locales are old Boston and San Francisco, with most of the action happening on shipboard and in Hawaii. Chan has a new line of philosophic quotations, topical of impending events.

The story, first kindling romance between Warburton and Miss Angel, turns into a mystery as Warburton's uncle is murdered and a box containing valuable papers which the boy is carrying is spirited away. Suspicion is attached to almost every one in the picture. Warburton and Heather Angel, as conflicting situations develop, are brought into association with Oland to carry the story to its climax, which Oland solves in his inimitable way.

THE BOWERY

U.A.-Twentieth Century

For its initial effort, Twentieth Century has selected a topical story of New York's colorful old Bowery of the gay nineties. The picture is based on a yet unpublished novel, "Chuck Connors," by M. L. Simmons and B. R. Solomonn, which already has had quite a bit of publicity. The screen play is by Howard Estabrook, whose recent works from "Cimarron" to "Bill of Divorcement" need no mention, and James Gleason, who mixes his screen writing with screen acting. Raoul Walsh, himself a product of the Bowery, is directing, a fact that should make for authenticity in production values.

Wallace Beery as Chuck Conners, George Raft as Steve Brodie, Fay Wray and Jackie Cooper are the leading players. The relation between Beery and Cooper is similar to "The Champ" setup in the early stages of the picture, only to have the kid go over to Brodie in the end. Other players are Pert Kelton, ex-musical comedy star, currently appearing in "Bed of Roses," George Walsh, who plays the part of John L. Sullivan, and Lillian Harmer.

The story is timed to that period of American life when the Bowery was most colorful; when the rival Connors and Brodie gangs settled their disputes with brass knuckles and paving blocks rather than machine guns. Developing its story, it brings in such historical events as the Spanish-American war after the destruction of the "Maine," the birth of the prohibition movement and Brodie's famous leap off the Brooklyn Bridge. Brought in also are colorful characters like John L., the hatchet-crusading Carrie Nation (Miss Harmer), politicians and men-about-town of the era and others of note.

Heightening the interesting glamor, the old-time "pugs," Frank Moran, of "Mary Ann" fame, Fireman Jim Flynn, who kayoed Jack Dempsey, Al McCoy, Kid Broad, Spike Robinson and a host of lesser lights are numbered among the supporting cast.

STAGE MOTHER

MGM

Here's a dramatic story of a mother's ambition for her child to become a stage actress. Written by Bradford Ropes, author of "42nd Street," and directed by Charles Brabin, who turned out "Washington Masquerade" and "The Bridge of San Luis Rey," this yarn is rich in back stage atmosphere. While several musical numbers, both song and dance, are included, the production is not a musical.

Realism is the motivating force, yet the mother's drama is contrasted by a catchy romance and there is plenty of comedy in both action and dialogue to provide and insure continual interest.

Plenty of picture names are spotted in the cast, including Alice Brady, Maureen O'Sullivan, Franchot Tone, Frank Morgan and T. Roy Barnes. One newcomer to the screen is featured, Russell Harvey, a well-known stage actor, who also will be seen currently in "Show World."

"Stage Mother" differs radically from the current theatrical cycle in that the story concerns itself mainly with Alice Brady's almost fanatical belief in her daughter's ability to make the grade. Nothing, no matter how tragically discouraging, can alter that conviction. And in great scenes she eventually imbues Maureen O'Sullivan with the same spirit that enables her to reach the heights.

DOCTOR BULL

Fox

Adapted from the James Gould Couzzens best seller novel, "The Last Adam," "Doctor Bull," which has been prepared for the screen by Paul Green, author of the "State Fair" screen play, is at once a character study and a cross section portrayal of the comedy, drama, romance, intrigue, jealousy and local color of rural New England small town life.

Will Rogers is starred in a role which should be right down his alley as an odd, old-fashioned country doctor and town health-officer; friend, counsellor and all-around good fellow to many; but not so popular with the ultra progressives because of his reluctance to accept every new fangled theory. Supporting are Louise Dresser, who was teamed with Rogers in "State Fair," Vera Allen, Marian Nixon, Berton Churchill, Ralph Morgan and Andy Devine.

The picture is being directed by John Ford, who recently completed "Pilgrimage." As the story develops, he has made effective use of suspense which is climaxed by Doctor Bull's handling of an epidemic which baffled the skill of the modern doctor, Ralph Morgan, and discovery of a paralysis cure which brings him international renown.

OUR CODE IS A LAUGH!

Yes, Mr. President and showmen, we have a code of our own . . . and it's a laugh . . . in fact, lots of laughs . . . bigger and better laughs . . . giggles and titters . . . hee-hees and haw-haws . . . miles and miles of smiles . . . rows and rows of beaming faces, in every theatre in the land. There's nothing better for the old zip and morale. And there's nothing better for box-office rejuvenation.

We're doing our part against the forces of gloom. We're doing our part to keep the laughter roaring and the box-offices humming.

Andy Clyde Moran and Mack
Harry Langdon
Tom Howard The Baby Stars

Starting off the reconstruction season with a higher standard of laughs:

MORAN and MACK
in
'BLUE BLACKBIRDS'
"One gag after another . . . money spent on it . . . results first class."—*M. P. Herald*

•

ANDY CLYDE *in*
'DORA'S DUNKING DOUGHNUTS'
"Good comedy . . . plenty of gags, with Andy scoring strong."—*Film Daily*

•

HARRY LANGDON
in **'HOOKS and JABS'**
A MERMAID COMEDY
"Moves fast . . . highly original gags."—*Film Daily*

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FOX FILM CORPORATION

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Rafter Romance

(RKO Radio)

Comedy

There's a lot of entertainment in this show and there's a lot of showmanship material with which to sell it. As it unwound upon the screen the preview audience, apathetic at first, caught the spirit of the thing and responded enthusiastically. Essentially a comedy, it is light and pleasant all the way through. A well developed love interest angle is worked in. Good old-fashioned hokum is effectively used. There is just a trace of contrasting drama that concentrates audience sympathy on the central characters.

Situations being evenly balanced, the main theme is continually predominant. The cast's best names are Ginger Rogers and Laura Hope Crews. The show itself rather than names probably will be the most effective selling material. Yet if "Professional Sweetheart," which also teamed Rogers and Foster, made any impression upon your patrons, it might be well to remind them that the pair is teamed again. While the show is of the type that probably will appeal more to country, small town and neighborhood audiences than to the patrons of bigger houses, alert managers should find enough showmanship material.

The show is novel. It has an odd premise. Eckbaum, owner of "Eckbaum Arms," a sixth rate walk-up apartment house, compels Jack and Mary to share the attic room, one by day, the other by night. They don't meet, but develop a livid dislike for each other. Their animosity impels them to play all sorts of tricks on each other. Jack fixes the improvised shower so that it tumbles down on Mary's head. She souses his best suit. He saws her bed in two.

Eventually the co-tenants, still unknown to each other, Mary a telephone operator for "Icy Air" refrigerators, and Jack, a night watchman, accidentally meet on a street corner. Jack goes big shot and talks about buying refrigerators in carload lots to impress the girl with whom he would like to fall in love. While all this is going on, Eckbaum, the tipsy would-be patron of Jack's, Elise, and sales-manager Hubbell inject plenty of comedy.

Icy-Air stages a picnic for its employees. Mary invites Jack and real love is born. While they hide away, Hubbell stages the outing—fat men's, three-legged, sack, obstacle races and pie eating contests. Swell ideas for small town ballyhoo. Missing the bus home, Jack hurts his leg and Mary has to accompany him to his domicile. You can imagine her embarrassment as he leads her to the attic room. Then the showdown.

Sell fun and laughs in this one. Use the names for what they're worth. But major in ballyhoo. Tie up with merchants and newspapers, so that your pocketbook won't be strained too much for a goodwill stunt. You perhaps may duplicate the stunts suggested in the picture. You can make use of your civic contacts to get cooperation from the park and recreation departments.

The picture is a natural for tieups with distributors of electric refrigerators, as well as cooperative newspaper advertising. Likewise, adapt the telephone soliciting gag, which provides so much fun in the picture. Even though the title doesn't lend itself readily to the atmosphere of the show, the more the story is circused the better the chances for boosting the box office above average program figures.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Kenneth Macgowan. Directed by William Seiter. From the story by John Wells. Adaptation by Glenn Tryon. Screen play by H. W. Hanemann and Sam Mintz. Art directors, Van Nest Polglase and John J. Hughes. Photographer, David Abel. Recorder, Hugh McDowell. Music director, Max Steiner. Film editor, James Morley. Running time 70 minutes. Release date, to be determined.

CAST

Mary Carroll	Ginger Rogers
Jack Bacon	Norman Foster
Max Eckbaum	George Sidney
Hubbell	Robert Benchley
Elise	Laura Hope Crews
Fritzie	Guinn Williams
Rosie Eckbaum	Ferike Boros
Julius	Sidney Miller

The Whirlwind

(Columbia)

Western

While to the patron of westerns all that is necessary is to mention the name of Tim McCoy, who adds a tough wrestling match with Matthew Betz to the regular action of the outdoor picture, the exhibitor might do well to give some attention, in campaign terms, to the work of Pat O'Malley and J. Carroll Naish, who, as Pat and "Injun," do some fancy broncriding and steer-bulldogging, in "The Whirlwind."

As a title, "The Whirlwind" may or may not do something extra for the theatre man. It's descriptive, whether or not it indicates the type of production, and this is defined anyway when McCoy is headlined.

Tim and his two pals come back to town to find that Betz as sheriff has embittered the town against him, except, of course, Alice Dahl, and his mother, Stella Adams. The trio take all the prizes at the rodeo, which doesn't make Betz feel any better, and Betz tries in vain all the dirty tactics he can devise in the wrestling bout against Tim. Going to collect the money that he has won, in order to pay the note held by Betz against Alice Dahl's father, Joe Girard, Tim surprises a getaway plot of Betz and the bank cashier, Lloyd Whitlock. The trio ride away when Sheriff Betz and his henchmen start out for them on a trumped-up charge that Tim has robbed the bank. But they let Betz overhear that a money cargo is coming through the pass. When Betz comes out to hold up the driver, there's Tim in the seat. Before Betz can shoot, O'Malley and Naish come from behind and disarm him, as Girard arrives with the men Tim has arranged for, to expose Betz's plottings.—Rovelstad, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Walt Coburn. Screen play by Stuart Anthony. Assistant director, Wilbur McGaugh. Cameraman, Al Siegler. Sound engineer, William Dalgleish. Film editor, Otto Meyer. Release date, April 14, 1933. Running time, 68 minutes.

CAST

Tim Reynolds	Tim McCoy
Mollie Curtis	Alice Dahl
Pat	Pat O'Malley
"Injun"	J. Carrol Naish
Tate Hurley	Matthew Betz
Pa Reynolds	Joe Girard
Blackton	Lloyd Whitlock
Pa Curtis	Bill McCall
Ma Reynolds	Stella Adams
Judge	Ted Lorch

Another Language

(MGM)

Comedy-Drama

In this family drama, the contrasting situations permit an unusual comedy atmosphere and develop several emotional twists. The entire Hallam family concerned, the essence of the story is concentrated in four characters—Helen Hayes, Robert Montgomery, (the late) Louise Closser Hale and John Beal. Dialogue carrying the complete interpretative thread, action being held to a minimum, the show is primarily adult entertainment, yet because of the almost universal familiarity of its theme, it is more popular than class entertainment would indicate.

The story is simple, one that almost every family has experienced, merely picturing the motherly instinct to keep her sons closer to her than they are to their own wives. It develops drama that precipitates its own comedy reactions and situations that should stir the emotions, concentrating audience sympathy on Mom, Stella, Victor and Jerry in turn.

After establishing that Stella and Victor are very much in love as wife and husband, the show confines itself to two major sets, Mom Hallam's home and Victor's apartment. Stella, taking up sculpturing, misses many of the weekly family gatherings so dear to Mom's heart. Her actions cause her in-laws to think she is high-hatting them, convince Mom that she is unworthy of her favorite son and because of Victor's unwillingness to understand why she doesn't care to get too mixed up in the Hallam family affairs, threatens to wreck their romance.

In the throes of puppy love for his aunt, Jerry, her high minded nephew-in-law, is the only one who has any understanding of or sympathy for Stella. Approaching its climax, the family is gathered in Victor's apartment, the anticipated squabble develops, Mom feigns sickness, and the gang, Victor included, marches out in a grand huff. A dramatic scene between Stella and Jerry ensuing, the story returns to the Hallam manse, where Stella comes to make her apologies to Mom. Jerry, not having come home during the night, his father and mother are there, frantically fearing what has happened to their boy, when he enters to bring about the emotionally dramatic climax wherein Stella lays bare the Hallam folly and walks out, only to have her husband follow her.

The show being both entertaining and inspiring, it has the elements that, properly publicized, will please almost any kind of an adult audience. The names of Helen Hayes, Robert Montgomery and the late Louise Closser Hale are sufficiently strong for personality purposes. But by bringing out the fact that the story is near to almost everybody, that it is an entertaining picturization of their own trials and tribulations in dealing with their in-laws, an interest can be created in it that the odd-sounding title might fail to stimulate.

Ad copy written with a humorous twist that does not ignore the dramatic and emotion stirring elements of the picture, these being given a direct personal significance, should be the means of interesting adult curiosity in a show which, if it enjoys a good opening day, should find business building as word-of-mouth advertising gets in its work.—McCarthy, Hollywood.

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MOTION PICTURE ALMANAC

1790 BROADWAY NEW YORK CITY

Produced and distributed by MGM. Directed by E. H. Griffith. From the play by Rose Franken. Screen play by Herman Mankiewics. Adapted by Gertrude Purcell. Additional dialogue by Donald Ogden Stewart. Photographed by Ray June. Running time, 79 minutes. Release date, July 28, 1933.

CAST

Stella Hallam ..... Helen Hayes
Victor Hallam ..... Robert Montgomery
Mom ..... Louise Closser Hale
Jerry Hallam ..... John Beal
Pop Hallam ..... Henry Travers
Helen Hallam ..... Margeret Hamilton
Harry Hallam ..... Willard Robertson
Grace Hallam ..... Irene Cattell
Paul Hallam ..... Minor Watson
Walter Hallam ..... Hal Dawson
Etta Hallam ..... Naidel Turner

Son of the Border

Western

(RKO Radio)

A well told story of Arizona stage coach days. Holdups, gunfights, hand-to-hand encounters and fast riding are palatably mixed for the appetites of all ages of western fans. with a nice performance by young David Durand to attract the youngsters in addition to Tom Keene's draw. The romance is not emphasized, though Julie Haydon, as the girl, does more than a bit.

Keene heads the law enforcement group banded to clear the valley of a bandit mob preying on gold carrying stage coaches. His friend, Creighton Chaney, Haydon's sweetheart, is mixed up with the bad men and is unknowingly killed by Keene at an attempted bank robbery.

Chaney's kid brother comes to town, and having no one to turn to, is taken in by the remorseful Keene. Tom sends him away to school and the coach bearing the boy is attacked by the bad men. Julie appears on the scene, and, endeavoring to protect the boy, is herself hurt. She is saved by Tom, the bandits are wiped out, and the girl forgives Keene.

Focus your selling around Keene, and promise something more than the ordinary from young Durand. He delivers well playing straight, and also gets a few wisecracking laughs in scenes with Edgar Kennedy, who plays the stooge. Where Lon Chaney is still remembered, you may be able to get something out of the fact that Creighton Chaney is his son.—VOGEL, New York.

Produced and distributed by RKO Radio. Directed by Lloyd Nosler. From a story by Wellyn Totman. Screen play by Wellyn Totman and Harold Shumate. Photographed by Nick Musuraca. Sound recorder, T. J. Faulkner, Jr. Film editor, Fred Knudston. Release date, May 5, 1933. Running time, 55 minutes.

CAST

Tom Owens ..... Tom Keene
Doris ..... Julie Haydon
Jack Breen ..... Creighton Chaney
Frankie Breen ..... David Durand
Windy ..... Edgar Kennedy
Tupper ..... Charles King
Henchey ..... Al Bridge
Sadie ..... Claudia Coleman

The Devil's in Love

(Fox)

Drama

A story set in or about the Riff country of northern Africa might indicate a man's picture, but that is not the case with "The Devil's in Love," though the action necessarily mainly concerns Victor Jory. An interesting variation of development is the delayed introduction of Loretta Young and it's an effective device.

Jory, surgeon at Fort Rondet, the French colonial post, carries an independent air about him that rasps the browbeating commandant, C. Henry Gordon, just as the captain's bullying overtaxes the endurance of his flunky, J. Carrol Naish. Gordon has to wait for medical attention while Jory attends to the wounds of the men after an engagement. Gordon tells Jory he's transferring him to the disease hellhole of the Territory, takes the medicine, and dies. Jory is sentenced to death, but David Manners, lieutenant, helps him to escape. Jory hides out in the native quarter of the other town, where he ministers to the poor.

Loretta Young arrives at the Mission of the town, to be with her uncle, Emile Chautard, Mission father, and they meet when Jory makes Herbert Mundin return her purse, which he had stolen. The hunt for the fugitive draws close, but Vivienne Osborne, operating a drinking dive, protects him. Miss Young reveals her love for Jory, but says she is engaged to another, and when she informs him that disease has struck down upon Fort Rondet the picture in her room tells Jory that her fiance is Manners. He goes with her to the Fort to save the command, despite the fact it will mean capture and death for him. He treats the men and forces Naish to confess that he killed the captain. In a heavy battle with the desert enemy, Manners is killed.

To this story of action the exhibitor has several well known names to tie his showmanship —Jory, Misses Young and Osborne, and Manners. Then, too, the comedy vein of Mundin appears to be drawing an increasing interest among audiences, and it would be well to point him toward build-up as a character player of following.

The title may have a sounding appeal, but its application to the picture is at best only dim. Better to play up the names and describe the story with catchlines referring to the courage of a doctor of the Foreign Legion who braved certain death to save his fellow soldiers, of a girl who remained true to the man she had chosen, though she had learned to love another.

It's a picture for any day of the week, with exciting sequences for the younger element.—ROVELSTAD, New York.

Produced and distributed by Fox. Directed by Wilhelm Dieterle. From a story by Harry Hervey. Screen play by Howard Estabrook. Photographed by Hal Mohr. Frocks by Rita Kaufman. Sound by Donald Flick. Settings by Max Parker. Musical direction by Louis De Francesco. Release date, July 21, 1933. Running time, 71 minutes.

CAST

Andre ..... Victor Jory
Margot ..... Loretta Young
Rena ..... Vivienne Osborne
Jean ..... David Manners
Capt. Radak ..... C. Henry Gordon
Bimpy ..... Herbert Mundin
Father Carmion ..... Emile Chautard
Salazar ..... J. Carrol Naish

"I WAS A SPY" CALLED BEST BRITISH FILM

The new Gaumont British picture, "I Was A Spy," starring Madeleine Carroll with Conrad Veidt and Herbert Marshall, was accorded a tumultuous reception at the London preview. It was conceded to be the greatest dramatic motion picture ever made in Britain and worthy of rank among the outstanding classics of the screen.

The story, photographed with staggering realism, deals with an unexploited aspect of the World War, revealing in sweeping strokes of terrifying adventure how the Belgian peasantry passed intelligence from German occupied territories to the Allies. Stirring love interest involves Marthat Cnockhaert, Belgian girl who nursed German wounded and spied for her country, raising the status of espionage to dignity and honor.

This is not just a war picture, but a vital, exciting, blood-painted canvas expressing neither bitterness nor racial hatred but showing Europe in the grip of a military Frankenstein. It may start a new cycle of war films having a strong urge to world peace.

Nothing to equal this in technical polish or spectacular force has emerged from a British studio. Acting throughout is inspired. There's fervent direction by Victor Saville. The picture is a great personal triumph for C. M. Woolf and Michael Balcon, Gaumont production executive.—W. H. MOORING, London.

Night of Terror

(Columbia)

Mystery Melodrama

A throwback to the shocker type of production, "Night of Terror," presents a showmanship problem to the exhibitor, in the wholesale murderings by the maniac. What would seem the most practicable solution is a twofold direction of interest toward the previous successes of Bela Lugosi and toward emphasis upon the novel climax. Running parallel to the wholesale slayings is the plot of George Meeker, who, faking a suspended animation discovery, has dug a grave in which he is to be buried for eight hours. It is revealed at the close—and Lugosi, as the East Indian servant, tracks down the criminal—that Meeker's grave is conveniently near an exit into the basement of the mansion.

The succession of murders, calling for a like succession of shrieks from Sally Blane, finally drew mirth from the action-loving audience of the small theatre where it was seen, but the novelty of the climax and denouement was a compensation. This was broken again by the reappearance of the madman, with all his terrifying makeup, to threaten dire happenings to any one of the customers who might dare to bare the mystery.

Names to be played up are Bela Lugosi and Sally Blane. Others familiar in the cast are Wallace Ford, as the carefree newspaper reporter suitor, Tully Marshall and Bryant Washburn.

The youngest children would not be likely to have a good night's rest after seeing the picture. Best spotted early in the week.—ROVELSTAD, New York.

Produced and distributed by Columbia. Story by Willard Mack. Adaptation and continuity by Beatrice Van and William Jacobs. Directed by Benjamin Stoloff. Assistant director, Lester Neilson. Cameraman, Joseph Valentine. Sound engineer, Lambert Day. Film editor, Arthur Hilton. Release date, April 24, 1933. Running time, 65 minutes.

CAST

Degar ..... Bela Lugosi
Mary ..... Sally Blane
Tom Hartley ..... Wallace Ford
Professor Rinehart ..... Tully Marshall
Arthur Hornsby ..... George Meeker
The Maniac ..... Edwin Maxwell
John Rinehart ..... Bryant Washburn
Sarah ..... Gertrude Michael
Sika ..... Mary Frey
Bailey ..... Matt McHugh

The Diamond Trail

(Monogram)

Western

A western that starts in a newspaper office with Rex Bell as a reporter, takes him and a gang west to hunt up a deserting go-between diamond smuggler, and winds up with an attempted "ride," that's what the exhibitor has for sale in this production. And there are the whoop-'er-up turns to the action that provide such activities as leaping from the roof of a store into an auto and from the auto to the saddle. Never mind whether the story plays a bit fast and loose with consistency—it's action that counts in a western, and that the theatreman may promise his patrons he has for them in rather copious quantity.

Bell has the fortune to do a good turn for Lloyd Whitlock head of a diamond smuggling gang and by calling himself Frisco Ed he gets himself a job with the gang, which should be good for a real yarn for the newspaper. Whitlock takes the gang to a western town to put

on the spot Bud Osborne, who has failed to pass on the latest package of diamonds. Bell warns Frances Rich, the sister, and also convinces Osborne to come clean with the gang. Whitlock meantime has intercepted a telegram to Bell and the gang start out with him as their prisoner. The idea is to run over him with their car. Bell rolls clear, and down the mountainside, as the posse arrives.

Rex Bell is the name to sell, as well as the wide range of story and action. No particular attempt at comedy has been made, so the surrounding program should be fashioned to accomplish that. There's plenty of excitement for the youngsters.—ROVELSTAD, New York.

Produced and distributed by Monogram. Supervised by Trem Carr. Directed by Harry Frazer. Story by Sherman Lowe. Photographed by Faxon Dean. Release date, December 30, 1932. Running time, 61 minutes.

CAST

Speed Morgan ..... Rex Bell
Lois Miller ..... Frances Rich
Flash Barrett ..... Lloyd Whitlock
Bill Miller ..... Bud Osborne
Harry Jones ..... Norman Feusier
Muggs ..... Jerry Storm
Mac ..... John Webb Dillon
Lefty ..... Billy West
Spike ..... Larry Lamont

Big Executive

(Paramount)

Drama

Pointing out the moral behind the story that riches and power do not bring happiness, seems to be the most effective showmanship value in this picture. The plot being conventional, and the same true of dialogue, action and situations, selling it calls for taking full advantage of what patron interesting elements it contains.

The story establishes Conway as a modern financial wizard who throws down the gauge of battle to the Commodore, a relic of an older era of big business men. Conway, objective of the affections of the Commodore's granddaughter, Helena, kills his wife accidentally, but under circumstances that have a tinge of premeditation, while on a hunting trip. The romance between the pair growing, the Commodore sets out to wreck the upstart financially, and the 1929 stock market crash is repeated, which leaves Conway with only a good luck ring which he pawns for $1,000 to find Helena awaiting him as he leaves the broker's shop, apparently deserting her grandfather to stand side by side with Conway as he starts his battle all over again.

With a strong supporting program necessary, special nights, publicity should utilize to the utmost the interest stimulated by the writing credits and the Ricardo Cortez-Richard Bennett name power, supplementing the moral of the story. If, during the time you are playing the show, the stock market should happen to zoom or sag noticeably, you probably can hitch a topical angle on to the show in exploitation that will add color to the title. Otherwise billing it as the story of a life-death struggle between a modern financial giant and the erratic scion of the glamorous group of a couple of generations ago, looks to be the best way of creating audience interest.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Director, Erle C. Kenton. Screen play by Laurence Stallings. From the story by Alice Duer Miller. Photography, Harry Fischbeck. Sound, Harry D. Mills. Art director, Ernst Fegte. Running time, 72 minutes. Release date, Aug. 25, 1933.

CAST

Victor Conway ..... Ricardo Cortez
Commodore Richardson ..... Richard Bennett
Helena Grant ..... Elizabeth Young
Miss Healy ..... Sharon Lynne
Mrs. Conway ..... Dorothy Peterson
Harry, the guide ..... Barton MacLane
Sheriff ..... Charles Middleton
Coroner ..... Pop Kenton
Coroner's wife ..... Maude Eburne
Reverend Oates ..... Albert Hart
Aunt Henrietta ..... Jean Beaks
Richardson's Secretary ..... Frank Darien
Caddy ..... Wilson Benge
Pawnbroker ..... Tenen Holtz
Harrison ..... John M. Sullivan
Storekeeper ..... Irving Bacon
Aunt Peke ..... Mildred Hardy

Riot Squad

(Mayfair)

Comedy-Drama

A title that says much, "Riot Squad" presents several forms of tieup possibilities, official as well as otherwise. While in the smaller town the police organization may not call for such a unit as a riot squad, the term is universally known and there's a certain glamour attached that makes for good copy.

For names there are Madge Bellamy, Pat O'Malley and James Flavin, Miss Bellamy, of course, known to all, and O'Malley and Flavin popularly associated with actionful productions, though Flavin is comparatively new to pictures.

It's largely a story of the beautiful girl come-on for the crook gang, and as Lil Daley, Miss Bellamy does the large-eyed baby-face as the story would have her do.

O'Malley and Flavin, detectives, are great buddies, but they're always fighting each other, and it becomes quite important when they fall in love with the same girl, Madge Bellamy. The girl encourages the both of them, because she's under orders to Addison Richards, gang hot shot, who wants to capture them as hostages for Harrison Greene, his chief lieutenant, convicted of murder. In their terrorism campaign the gang kidnap Bee Eddels, daughter of the judge, Ralph Lewis, but the jurist sentences Greene, regardless. The boys meantime have escaped the crooks through bull luck, chiefly because of the pranks they've played on each other in order to be first choice of Miss Bellamy. When they black each other's eyes they're assigned to the riot squad, as cops.

But after sentence has been passed, Flavin is caught, and is brought to a house for the last ride. He outwits Richards, backs out of the room, and from the roof spots the judge's daughter, drawing her up through the skylight while O'Malley brings the squad for the rescue and the cleanup.

The melodramatic story is eased generously with the good-natured but rather violent banterings of O'Malley and Flavin.—ROVELSTAD, New York.

Produced by Merita Pictures. Distributed by Mayfair Pictures Corporation. Directed by Harry S. Webb. Story by Jack Natteford and Barney Sarecky. Photographed by Roy Overbaugh. Assistant director, Harry J. Crist. Edited by Fred Bain. Sound engineer, Tom Lambert. Technical director, Dave Townsend. Release date, June 15, 1933. Running time, 70 minutes.

CAST

Lil Daley ..... Madge Bellamy
Bob Larkin ..... Pat O'Malley
Mac McCue ..... James Flavin
Diamonds ..... Addison Richards
Nolan ..... Harrison Greene
Judge Moore ..... Ralph Lewis
Peggy Moore ..... Alene Carroll
Ruth ..... Bee Eddels
Shorty ..... Charles De La Motte
Pug ..... Kit Guard

Forgotten

(Chesterfield)

Drama

Most readily adaptable, by reason of performance, story and execution, to exhibition in the smaller theatre in the lesser community, "Forgotten," independent production of George R. Batcheller, moves at a slow pace, though the running time is actually but 65 minutes.

Something in the nature of a domestic drama, the story recounts the manner in which an elderly father, a widower, is pushed out of the way by his two sons, aided and abetted by their respective wives, while one daughter and her young chemist fiance fight to save the old man from the pain of having nothing to do, the torture of retirement. It is, in essence, the age-old theme of ungrateful children, and with no different twist.

Perhaps the most salable performances are those by Lee Kohlmar, as the elderly and liberal minded father; June Clyde as the grateful daughter; William Collier, Jr., as the young chemist. The last two names are at least fair marquee material, and that of Kohlmar may be worth attention, since the entire action is centered about him and his performance is quite capable.

More or less conventional selling lines are indicated in merchandising the picture, with all the emphasis possible brought to bear on the idea of the two sons who virtually took their father's business and ran it into the ground. The story leaps from an opening sequence with the father and three children in a small home, to a period 15 years later, when wealth has come with success and the two sons are running the business with their father. The daughter, Miss Clyde, has the greatest affection for her father, but gives a good portion to Collier, whose discovery of a new dye formula is closely watched by the old man, who sees possibilities in it for his own dye works. During the girl's absence the father is virtually forced to retire and move to an old man's home. When Miss Clyde returns, she, with Collier, takes him to her own apartment and he starts business with Collier's formula, competing with his sons. When they are beaten and forced to merge he reveals his connection with the rival firm and the story concludes on a happy domestic scene.

The lesson is taught in an obvious fashion, and it might be well to avoid any mention of that. The youngsters may see it, of course.—AARONSON, New York.

A George R. Batcheller Production. Distributed by Chesterfield. Directed by Richard Thorpe. Assistant director, Melville Shyer. Story by Harry Sauber. Photographed by M. A. Anderson. Sound engineer, Pete Clark. Release date, February 15, 1933. Running time, 65 minutes.

CAST

Papa Strauss ..... Lee Kohlmar
Lena Strauss ..... June Clyde
Joseph Meyers ..... William Collyer, Jr.
Louie (Lee) Strauss ..... Leon Waycoff
Hans (Hanford) Strauss ..... Selmar Jackson
Myrtle Strauss ..... Natalie Moorehead
May Strauss ..... Natalie Kingston
Uncle Adolph ..... Otto Lederer
Old Crony ..... Tom Ricketts
Hans Strauss, Jr. ..... Jean Hersholt, Jr.

Fighting With Kit Carson

(Mascot Serial)

Action

Immortalizing that little band of frontier scouts whose daring hands and gallant hearts wrested the country from the Indians, "Fighting with Kit Carson" is a serial which every exhibitor would do well to play up for children's matinees. specially valuable is the Boy Scout angle, for which plenty of exploitation tieups are assured. If the first two chapters of this exciting serial are any criterion, the showman need not hesitate in booking the whole series. Johnny Mack Brown, as Kit Carson, is the chief name for the lights. Action predominates throughout, with plenty of fast riding and gunplay. Two-reel chapters.

Strange As It Seems

(Universal)

Interesting

There is a large amount of general interest in this series of oddities the world over, done by John Hix. This, Number 29, pictures a blind man who is an expert at the jig-saw puzzle, the famed house in Massachusetts built and furnished entirely of newspaper, the man who covers himself with bees, divers bringing up kelp from the bottom of the sea off the coast of Mexico, the 76-year-old stunt flyer, and the Arkansas man who does carpentry, fires a rifle, though minus both arms. The subject loses a bit of interest since it is no longer in color, but the material is still of considerable general interest.—Running time, 8 minutes.

Kino Displays

(Amkino)

Newsreel-Travelogue

A cross between a newsreel and travelogue, there is definite interest for any audience in this new Soviet-made short feature, which should find a ready market if it is made weekly release matter. The descriptive dialogue background has just sufficient native accent to lend further atmosphere.—Running time, 10 minutes.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 184.—(A) What has been your experience in the matter of sound servicing? Have you found it and the sound service men to be, in the main, satisfactory? [Note: This section of the question will be treated separately and no names published in connection therewith. Please be very careful and don't let any personal feeling enter into your answer. I would like to find out just how satisfactory projectionists have found sound servicing, as now in vogue to be.] (B) Should a fuse blow and the new one installed blow at once, what is indicated? Should the new one blow after a time, say several minutes, what would you look for? If it blew after, say, half an hour or an hour, what would you think the probable trouble? (C) Name one possible cause of sudden overload and visible evidence of same.

Answer to Question No. 177

Question No. 177 was: "(A) What is the composition of a fuse wire? (B) Just in what way do fuses act in protection of electrical apparatus and wires? (C) Why do some cities permit the use of link fuses and in fact insist upon their use in projection rooms? (D) Where link fuses are used in a projection room how should they be installed? What types of fuse is the projectionist likely to be called upon to use in his work?

These made satisfactory answer: G. E. Doe; S. Evans and C. Rau; T. Van Vaulkenburg; D. Danielson; J. Wentworth; H. Edwards; L. Van Buskirk and Mr. Kroll; W. Ostrum; L. F. Evans; B. Doe; P. L. Jensen and A. Ilks; L. Hendershot and R. Rubin; G. Tinlin; H. D. Schofield; L. D. Catlin and F. Buler; A. Breaston and H. Haber; L. M. Oglesby and Son; S. F. and W. Love; D. L. Tapley; F. F. Franks and P. K. Daniels; A. Bailey; M. L. George and R. Singleton; L. L. Jones; C. A. Prince, D. L. Prince and C. F. Kenney; R. D. Konley and S. Baybe; C. Cummings and T. Kelley; H. Rogers; D. Goldberg, L. Hutch; D. Diglah and P. Jackson; E. Rymer and B. L. Tanner; S. L. Hill; H. True; L. G. Lamb and D. R. Lyon; R. Geddings; J. H. Rathburn and D. Little; H. B. and D. C. Coates; P. L. Danby; L. Summers and D. L. Banks; D. V. Peterson and M. G. Greig; M. Spencer and D. T. Arlen; E. W. Warner; D. L. Mason and J. T. Ballinger; T. H. and J. N. Wilson; E. Harlor and G. Harrison; O. Allbright; H. C. Lake; G. Johnson and N. T. Kane; B. L. Blinkensdorfer; G. Farmann; R. Wheeler and R. Suler; H. R. Baldwin and W. T. Soare; O. L. Evans; D. L. Howard and F. F. Franks; D. L. Sinklow; S. T. Hanson, A. M. Ginsburg and J. Clark; T. N. Williams and R. S. Allen; B. L. Banning and L. Jones; T. McGruder; M. Simms and O. L. Daris; D. R. Peters and D. Holler; R. S. Patterson and L. H. Danville; R. Geddings; D. Emmerson; M. R. Davis; D. U. Grainger.

(A) A very great number of answers read almost exactly as follows:

"Metal from which fuses are made is an alloy, usually of lead and tin, which has a high temperature coefficient and low melting point."

(B) G. E. Doe and T. Wentworth both answered as follows, almost word for word:

"Fuses protect apparatus and circuit wires, if they be of the right capacity, for the reason that, having a high temperature coefficient, they heat very rapidly and having a melting point far below that necessary to injure copper, when any condition arises which causes an abnormal rise in current flow, the fuse melts and thus stops all flow before the overload can injure either the wires or apparatus attached thereto."

(C) Messrs. Evans and Rau answer briefly and in full as follows:

"The use of link fuses is permitted in the projection room in some cities because it is difficult to boost a link fuse without the inspector instantly detecting it."

(D) Brother Danielson says:

"When the use of link fuses is either permitted or required, they should be installed in a metal cabinet equipped with a self-closing door. Projectionists may be called upon to use cartridge, plug and link fuses, as well as a variation of the cartridge known as the 'little fuse.'"

TO PROJECTIONISTS AND MANAGERS

Some while since, I published a request for certain information, to wit: (a) Voltage of supply current, (b) Kind of rectifying device used, (c) Number watts used at projector light source, (d) Kind of projectors used, (e) Kind of lamps used, (f) Number hours theatre open per day, (g) Number of days theatre open per week, (h) Cost of current for projector light sources per week.

Response to this request has been wholly unsatisfactory as to number. I want at least one from every state in the union and from every province in the Dominion of Canada, as well as from each state in Mexico. May I again ask that every one who has found value in this department through the years past and gone, get busy and make this report. We want the dope. May we have it?

SMPE Distributes Ballots For Election of New Officers

The New York branch of the Society of Motion Picture Engineers this week sent out its annual ballot for election of new officers. Present officers' terms expire September 30.

P. H. Evans, president of the group, has said he will not run for re-election. The other officers whose terms expire next month are D. E. Hyndman, secretary and treasurer, and M. C. Batsel, manager.

Pennsylvania Union Chartered

The Keystone State Moving Picture Operators Association, with headquarters in Philadelphia, has been granted a charter by the state of Pennsylvania, and has been officially registered following mandamus proceedings. The organization's president, Benjamin Futter, has announced the association has no connection with the International Projectionists and Stage Employees of Pennsylvania.

RKO Subsidiaries Appeal Tax

Thirteen subsidiaries of Radio-Keith-Orpheum Corporation have filed petitions with the board of tax appeals at Washington, jointly with the Irving Trust Company of New York, receiver, asking a review of a government claim of $30,592 in 1929 income taxes.

B. & K. Takes Two in Toledo

The Balaban and Katz Circuit has taken over the Paramount and Princess theatres in Toledo, Ohio. Both were previously Paramount units operated under Al. E. Reubens, receiver. John Balaban is in charge

THEATRE RECEIPTS

Theatre receipts from 107 houses in 19 major cities of the country for the calendar week ended July 29, 1933, aggregated $984,093. This figure compares with a total gross of $1,022,857 from 108 theatres in 19 cities for the previous calendar week, ended July 22, indicating a decrease of $38,764.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"She Had to Say Yes" (F. N.) and "Arizona to Broadway" (Fox)	6,000	"Disgraced" (Para.) and "Best of Enemies" (Fox)	7,000		
Keith's	3,500	30c-50c	"King of Jazz" (U.)	16,000	"Double Harness" (Radio)	16,000	High 12-5 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	25c-50c	"The Stranger's Return" (MGM)	14,500	"Storm at Daybreak" (MGM)	15,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Mama Loves Papa" (Para.)	28,000	"Heroes for Sale" (F. N.)	29,000	High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"She Had to Say Yes" (F. N.) and "Arizona to Broadway" (Fox)	8,000	"Disgraced" (Para.) and "Best of Enemies" (Fox)	9,000		
Buffalo								
Buffalo	3,500	30c-55c	"Mama Loves Papa" (Para.)	11,000	"Private Detective 62" (W. B.)	11,500	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Don't Bet on Love" (U.) and "Disgraced" (Para.)	5,800	"Melody Cruise" (Radio) and "Blondie Johnson" (F. N.)	6,000	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c-40c	"Heroes for Sale" (F. N.)	5,900	"Baby Face" (W. B.)	6,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (10th week)	700	"Be Mine Tonight" (U.) (9th week)	700		
Lafayette	3,300	25c	"Thirteen Women" (Radio) and "Black Beauty" (Monogram)	6,300	"King of Jazz" (U.) and "Destination Unknown" (U.)	6,800	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"The Stranger's Return" (MGM)	41,000	"Baby Face" (W. B.)	40,500	High 1-23-32 "Two Kinds of Women"	67,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"Best of Enemies" (Fox)	6,500	"The Narrow Corner" (W. B.)	7,200	High 2-7 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W. B.) (5th week)	12,500	"Gold Diggers of 1933" (W. B.) (4th week)	18,200	High 3-7 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Double Harness" (Radio)	24,000	"Bed of Roses" (Radio)	22,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Disgraced" (Para.)	7,000	"College Humor" (Para.) (2nd week)	8,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"Hold Your Man" (MGM)	16,000	"The Mayor of Hell" (W. B.) (2nd week)	10,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	15c-35c	"Whoopee" (U. A.)	4,500	"Humanity" (Fox)	3,500	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"What Price Innocence?" (Col.)	10,000	"Grand Slam" (F. N.)	12,000		
RKO Palace	3,100	25c-40c	"Double Harness" (Radio)	8,500	"Bed of Roses" (Radio)	7,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-7-33 "Professional Sweetheart"	4,800
State	3,400	25c-40c	"Jennie Gerhardt" (Para.)	7,500	"College Humor" (Para.)	7,000	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"Storm at Daybreak" (MGM) and "It's Great to Be Alive" (Fox)	4,800	"Gambling Ship" (Para.) and "Sunset Pass" (Para.)	4,000		
Warner's Lake	800	25c-40c	"Mary Stevens, M.D." (W. B.)	3,100	"Private Detective 62" W. B.)	3,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Don't Bet on Love" (U.) and "India Speaks" (Radio)	3,200	"Arizona to Broadway" (Fox)	3,200		
Denham	1,700	15c-25c	"When Strangers Marry" (Col.)	2,500	"Sucker Money" (Hollywood)	3,200		
Denver	2,500	25c-50c	"When Ladies Meet" (MGM)	6,000	"Jennie Gerhardt" (Para.)	5,500	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man"	5,000
Orpheum	2,600	25c-40c	"Baby Face" (W. B.)	5,000	"The Silver Cord" (Radio)	4,700		
Paramount	2,000	25c-40c	"Story of Temple Drake" (Para.) (4 days)	1,400	"The Nuisance" (MGM)	3,500	High 1-10 "Hell's Angels"	22,000
			"Gambling Ship" (Para.) (3 days)	1,200				
Detroit								
Fisher	2,700	15c-40c	"Gold Diggers of 1933" (W. B.) (25c-40c)	8,500	"Heroes for Sale" (F. N.)	5,400		
Fox	5,100	15c-40c	"Arizona to Broadway" (Fox)	15,300	"Best of Enemies" (Fox)	12,600		
Michigan	4,000	25c-50c	"The Stranger's Return" (MGM)	7,400	"Storm at Daybreak" (MGM)	9,300		
State	3,000	25c-50c	"Baby Face" (W. B.)	12,600	"Gold Diggers of 1933" (W. B.) (3rd week)	8,200		
United Artists	2,000	25c-50c	"Mary Stevens, M.D." (W. B.)	6,300	"Samarang" (U. A.) and "Whoopee" (U. A.) (2nd week)	4,300		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).. (8th week)	19,173	"Gold Diggers of 1933" (W. B.).... (7th week)	18,790	High 7-31 "Trader Horn" ..... 36,000 Low 10-31 "Yellow Ticket"..... 9,000
W. B. Hollywood	3,000	25c-40c	"Life of Jimmy Dolan" (W. B.)..	10,300	"Baby Face" (W. B.).....	13,700	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	25c-40c	"The Warrior's Husband" (Fox)..	2,000	"Double Harness" (Radio).....	2,500	High 6-13 "Daddy Long Legs"..... 10,000 Low 7-29-33 "The Warrior's Husband". 2,000
Circle	2,800	25c-40c	"It's Great to Be Alive" (Fox)...	5,000	"Heroes for Sale" (F. N.).....	3,000	High 2-14 "Cimarron"..... Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Lyric	2,000	25c-40c	"College Humor" (Para.)..... (2nd week)	5,500	"College Humor" (Para.)..... (1st week)	9,500	.....
Palace	2,800	25c-40c	"The Stranger's Return" (MGM)..	4,500	"Storm at Daybreak" (MGM)....	3,500	High 5-2 "Trader Horn"..... 22,000 Low 7-22-33 "Storm at Daybreak"..... 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Cocktail Hour" (Col.)..... (4 days) (25c-50c) (stage show) "Ann Carver's Profession" (Col.) (3 days)	8,500	"Bed of Roses" (Radio).....	5,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"The Nuisance" (MGM)..... (7 days and Sat. midnite show)	10,000	"Peg O' My Heart" (MGM)..... (7 days and Sat. midnite show)	13,500	High 1-5-33 "Strange Interlude"..... 30,000 Low 12-8-32 "Man Against Woman".... 6,000
Newman	2,000	25c-40c	"Gold Diggers of 1933" (W. B.).. (2nd week-8 days and Sat. midnite show)	9,000	"Gold Diggers of 1933" (W. B.).. (1st week-8 days and Sat. midnite show)	17,000	High 2-27-32 "Shanghai Express"..... 25,000 Low 5-24-33 "Picture Snatcher"..... 2,800
Uptown	2,000	25c-40c	"Arizona to Broadway" (Fox).....	3,000	"The Warrior's Husband" (Fox)..	2,500	High 1-10 "Girl of the Golden West".. 8,000 Low 7-1-33 "Lilly Turner"..... 1,600
Los Angeles							
Criterion	1,610	25c-40c	"The Devil's Brother" (MGM)..	1,850	"The Nuisance" (MGM).....	2,500	.....
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) ..... (15th week)	1,850	"Be Mine Tonight" (U.) ..... (14th week)	2,100	.....
Loew's State	2,416	25c-40c	"Hold Your Man" (MGM).....	21,160	"Arizona to Broadway" (Fox)....	13,000	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"Midnight Club" (Para.).....	18,500	"Mama Loves Papa" (Para.).....	15,700	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
President	843	25c-40c	"M" (Para.) ..... (2nd week)	1,770	"M" (Para.) ..... (1st week)	3,065	.....
RKO	2,700	25c-40c	"Double Harness" (Radio).....	6,800	"Bed of Roses" (Radio).....	6,200	.....
Tower	900	25c-40c	"I Cover the Waterfront" (U.A.) (2nd week)	3,900	"I Cover the Waterfront" (U. A.) (1st week)	4,200	.....
W. B. Downtown	3,400	25c-40c	"Life of Jimmy Dolan" (W. B.)..	9,750	"Baby Face" (W. B.).....	10,000	High 2-7 "Little Caesar"..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Best of Enemies" (Fox).....	4,000	"I Loved You Wednesday" (Fox)	4,000	.....
Lyric	1,238	25c-40c	"The Nuisance" (MGM)..... (25c-35c)	2,000	"Gambling Ship" (Para.).....	1,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum	2,900	25c-40c	"Ann Carver's Profession" (Col) (25c-55c)	6,500	"Bed of Roses" (Radio).....	5,500	.....
State	2,300	25c-55c	"When Ladies Meet" (MGM).... (25c-40c)	6,500	"Gold Diggers of 1933" (W.B.).... (2nd week)	6,000	High 1-2-32 "Sooky"..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
Montreal							
Capitol	2,547	25c-60c	"Looking Forward" (MGM) and.. "Midnight Mary" (MGM)	8,000	"College Humor" (Para.) and..... "The Girl in 419" (Para.)	8,500	High 1-10 "Just Imagine"..... 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" 7,500
Imperial	1,914	25c-60c	"Pas Besion d'Argent" (French)..	1,800	"La Fusee" (French)	2,000	High 1-17 "Office Wife"..... 10,000 Low 7-7-33 "Les Bleus de l'Amour".... 1,500
Loew's	3,115	25c-65c	"Kiss Before the Mirror" (U.) and "King of Jazz" (U.)	10,000	"Letting in the Sunshine" (British) and "Silk Express" (W. B.)	10,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-14-33 "Hold Me Tight" and "I Love That Man" 8,500
Palace	2,600	25c-75c	"Jennie Gerhardt" (Para.).....	9,500	"Gold Diggers of 1933" (W. B.).. (2nd week)	10,500	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins"..... 8,500
Princess	2,272	25c-60c	"Cocktail Hour" (Col.) and..... "The Woman I Stole" (Col.)	6,000	"20,000 Years in Sing Sing" (F.N.) and "Central Park" (F.N.)	6,000	High 4-1 "City Lights"..... 22,500 Low 7-28-33 "Cocktail Hour" and "The Woman I Stole" 6,000
New York							
Cameo	549	25c-40c	"A Shriek in the Night" (Allied) and "Strange Case of Tom Mooney" (First Div.)	1,514	"Isle of Doom" (Amkino).....	2,800	.....
Capitol	4,700	35c-$1.65	"Storm at Daybreak" (MGM)...	31,824	"Midnight Mary" (MGM).....	36,113	High 1-9-32 "Mata Hari"..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Criterion	850	55c-$1.65	"Songs of Songs" (Para.)..... (11 days)	16,000	.....		High 1-3 "Reaching for the Moon".... 22,675 Low 5-24-30 "Silent Enemy"..... 10,800
Gaiety	850	55c-$1.65	"Pilgrimage" (Fox) ..... (2nd week)	8,500	"Pilgrimage" (Fox) ..... (1st week)	10,000	.....
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.).. (5th week)	12,221	"Gold Diggers of 1933" (W. B.)... (4th week)	13,462	.....
Mayfair	2,300	35c-85c	"Savage Gold" (Auten)	11,700	"Hell's Holiday" (Superb)..... (11 days)	11,700	High 12-12 "Frankenstein" ..... 53,800 Low 5-31-33 "When Strangers Marry".. 4,900
Palace	2,500	25c-75c	"Private Detective 62" (W. B.)..	10,378	"Bed of Roses" (Radio).....	10,500	.....
Paramount	3,700	35c-99c	"Mama Loves Papa" (Para.).....	24,300	"Disgraced" (Para.)	26,280	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Sleepless Nights" (Remington)..	6,800	"Laughing at Life" (Mascot)....	11,500	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	35c-85c	"This Is America" (Ullman).....	8,500	"Gambling Ship" (Para.)..... (6 days)	10,350	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Double Harness" (Radio).....	73,719	"Professional Sweetheart" (Radio)	76,638	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
RKO Roxy	3,700	25c-55c	"Bed of Roses" (Radio)..... (4 days) "The Woman I Stole" (Col.) (3 days)	8,765	"College Humor" (Para.)..... (4 days) "Be Mine Tonight" (U.) (3 days)	11.156	.....
Roxy	6,200	25c-55c	"Arizona to Broadway" (Fox)....	18,730	"Best of Enemies" (Fox).....	18,000	High 1-1-32 "Delicious" ..... 133,000 Low 1-26-33 "Air Hostess"..... 9,100
Strand	3,000	25c-85c	"Heroes for Sale" (F. N.).....	11,889	"The Narrow Corner" (W. B.)....	12,753	High 1-17 "Little Caesar"..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"I Love That Man" (Para.).....	2,000	"Bed of Roses" (Radio).....	3,200	High 2-7 "Illicit" ..... 11,000 Low 3-11-33 "From Hell to Heaven".... 1,350
Criterion	1,700	10c-55c	"College Humor" (Para.).....	4,600	"Melody Cruise" (Radio).....	4.000	High 2-21 "Cimarron"..... 15,500 Low 3-11-33 "Clear All Wires"..... 1,800
Liberty	1,500	10c-35c	"Life in the Raw" (Fox)..... (3 days) "She Had to Say Yes" (F. N.) (4 days)	1,300 1,500	"Arizona to Broadway" (Fox)..... (4 days) "Cocktail Hour" (Col.)..... (3 days)	1,100 1,200	High 1-24 "Under Suspicion"..... 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Victoria	800	10c-35c	"The Devil's Brother" (MGM).. (3 days) "Sweepings" (Radio) ..... (4 days)	800 1,000	.....		.....
Omaha							
Orpheum	3,000	25c-40c	"Mary Stevens, M.D." (W. B.) and "Cocktail Hour" (Col.)	7,250	"The Working Man" (W. B.) and "Arizona to Broadway" (Fox)	8,000	High 2-14 "Cimarron" ..... 25,550 Low 4-29-33 "Sweepings"..... 5,000
Paramount	2,900	25c-50c	"Baby Face" (W. B.).....	6,750	"Gold Diggers of 1933" (W. B.)..	13,250	High 4-23-32 "Tarzan, the Ape Man".. 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"Gold Diggers of 1933" (W. B.).... (25c-50c)	6,000	"The Devil's Brother" (MGM) and "Gambling Ship" (Para.)	5,500	High 4-11 "Men Call It Love"..... 16,000 Low 11-28 "The Cisco Kid"..... 4,500
Philadelphia							
Arcadia	600	25c-50c	"The Girl in 419" (Para.)..... (6 days)	2,000	"Peg O' My Heart" (MGM)..... (6 days)	2,300	High 12-17 "The Guardsman"..... 6,500 Low 10-1-32 "Make Me a Star"..... 1,500
Boyd	2,400	40c-65c	"Story of Temple Drake" (Para.) (6 days)	9,000	"Sweepings" (Radio) ..... (6 days)	9,500	.....
Earle	2,000	40c-65c	"So This Is Africa" (Col.)..... (6 days)	13,500	"The Narrow Corner" (W. B.).... (6 days)	11.000	High 1-5-33 "Breach of Promise"..... 29,000 Low 7-13-33 "The Nuisance"..... 10,500
Fox	3,000	35c-75c	"The Devil's in Love" (Fox).... (6 days)	14,500	"The Man Who Dared" (Fox)... (6 days)	14,500	High 2-7 "Man Who Came Back"..... 40,000 Low 7-13-33 "Laughing at Life"..... 14,000
Karlton	1,000	30c-50c	"When Ladies Meet" (MGM)..... (6 days)	3,800	"Jennie Gerhardt" (Para.) ..... (6 days)	3.800	High 5-2 "City Lights" ..... 8,000 Low 6-22-33 "The Woman I Stole".... 2,500
Stanley	3,700	40c-65c	"Hold Your Man" (MGM)..... (6 days)	11,500	"International House" (Para.).... (6 days)	11.500	High 12-19 "Frankenstein"..... 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Gambling Ship" (Para.)..... (6 days)	6,500	"Baby Face" (W. B.)..... (6 days)	6.700	High 3-21 "Last Parade"..... 16,500 Low 7-13-33 "I Love That Man"..... 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Be Mine Tonight" (U.)..... (4th week)	1,600	"Be Mine Tonight" (U.)..... (3rd week)	1,600	.....
Broadway	1,912	25c-40c	"Gambling Ship" (Para.)..... (3 days) "When Ladies Meet" (MGM) (4 days)	6,000	"When Ladies Meet" (MGM)....	6,300	High 1-10 "Min and Bill"..... 21,000 Low 10-1-32 "The Crash"..... 2,800
Liberty	1,800	15c-25c	"Elmer the Great" F. N)..... (25c-35c)	3.000	"Song of the Eagle" (Para.).....	3,400	.....
Music Box	3,000	25c-50c	"Gold Diggers of 1933" (W. B.) (4th week)	3,000	"Gold Diggers of 1933" (W. B.).. (3rd week)	5,000	.....
Oriental	2,040	25c-35c	"Ann Carver's Profession" (Col.)	2,000	"Picture Snatcher" (W. B.).....	2.300	.....
United Artists...	945	25c-40c	"I Loved You Wednesday" (Fox)	4,800	"Jennie Gerhardt" (Para.).....	5.000	High 1-10 "Hell's Angels"..... 12,500 Low 3-10-33 "Madame Butterfly"..... 1,600
San Francisco							
El Capitan	2,900	10c-35c	"The Little Giant" (F. N.).....	9,500	"Hell Below" (MGM)	10.000	High 8-15 "Daddy Long Legs"..... 16,750 Low 7-28-33 "The Little Giant"..... 9,500
Fox	4,600	10c-35c	"I Have Lived" (Chesterfield).... and "Yes, Mr. Brown" (U.A.)	7,500	"Dangerous Crossroads" (Col.)....	8.500	High 1-3 "Lightning" ..... 70,000 Low 7-28-33 "I Have Lived" and "Yes, Mr. Brown" 7,500
Golden Gate	2,800	25c-65c	"What Price Innocence?" (Col.)..	11,500	"Tomorrow at Seven" (Radio)....	14.500	High 2-9-33 "The Mummy"..... 25,500 Low 6-11-32 "Lena Rivers"..... 7,000
Paramount	2,670	25c-75c	"Gold Diggers of 1933" (W. B.).. (2nd week)	18,000	"Gold Diggers of 1933" (W. B.).. (1st week)	28.000	High 1-9-32 "The Champ"..... 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"It's Great to Be Alive" (Fox).. and "Gambling Ship" (Para.)	7,000	"Hold Me Tight" (Fox) and..... "Man of the Forest" (Para.)	9.000	.....
Strand	950	25c-40c	"Back to Nature" (S.R.)..... (2nd week)	4,000	"Back to Nature" ..... (1st week)	6.000	.....
United Artists...	1,200	25c-50c	"Samarang" (U. A.).....	6,000	"Whoopee (U. A.).....	5.000	.....
Warfield	2,700	35c-90c	"The Mayor of Hell" (W. B.....	19,000	"When Ladies Meet" (MGM).....	18.500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"Private Detective 62" (W. B.)....	3.750	"Professional Sweetheart" (Radio)	3.750	.....
Fifth Avenue....	2.750	25c-55c	"College Humor" (Para.).....	7,500	"When Ladies Meet" (MGM)....	8.000	High 7-30-32 "Million Dollar Legs"..... 18,500 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"What Price Innocence?" (Col.).. (15c-35c)	5.500	"West of Singapore" (Monogram) and "From Broadway to Cheyenne" (Monogram)	4.000	High 1-10 "The Lash"..... 11,500 Low 6-24-33 "Uptown New York"..... 3,000
Music Box	950	25c-50c	"Gold Diggers of 1933" (W. B.).. (4th week)	4,250	"Gold Diggers of 1933" (W.B.).. (3rd week)	4.750	High 2-28 "City Lights"..... 14,000 Low 11-25-32 "The Crooked Circle".... 3,000
Paramount	3,050	25c-55c	"Gambling Ship" (Para.) and..... "Storm at Daybreak" (MGM) (6 days)	4,500	"I Loved You Wednesday" (Fox) and "The Girl in 419" (Para.) (9 days)	6.500	High 1-10 "Paid" ..... 18,000 Low 6-24-33 "Made on Broadway".... 4,500
Roxy	2,275	25c-50c	"Ann Carver's Profession" (Col.).. (6 days)	5,000	"Blondie Johnson" (F. N.)	6.000	.....

JENKINS' COLYUM

Neligh, Neb.

Dear Herald:

Every once in a while we get all hot and bothered. We have our sad moments. Take now that story that's been in the papers that in an unguarded moment Al handed Walter a haymaker, to the jaw right in public while some of the upper crust were looking on.

We never believed in a one-sided scrap. Had Walter been raised in Nebraska instead of New York the account of that scrap would have required double the space, and now you can see just how much publicity they missed. Walter must be of a meek and retiring disposition, and we presume he "turned the other cheek" as his Sunday school teacher had long since instructed him to do, and that tallies one for Walter's memory. There's nothing like having a good memory.

It seems that Al was laboring under a delusion. He concluded from a scenario that Walter wrote that he was making a too strenuous effort to "bring the chickens home to roost," which reminds us of that old saying that people who live in glass houses should move into a sod shanty for protection. Well, anyhow, let 'em fight. When the silk-hat boys get to fighting it will be fun for us boys with the corduroy breeches. Carlysle Jones says that what Hollywood needs is fewer happy marriages, fewer babies and more whoopee parties. And then somebody shot out the lights and the fight was on.

▽

And now they are starting an agitation for higher admission prices. They forget that this business was built on 5-10-15 and 20-cent admission prices. If we might be allowed to suggest a remedy it would be to raise the quality of the product and the admission prices will take care of themselves. Soak 'em "for all the traffic will bear" has bankrupted many a business.

▽

In the HERALD of July 22nd is an article by B. P. McCormick of Canyon City, Colo., that is well worth reading several times.

B. P. has been an exhibitor for several years and owns several theatres and he knows whereof he speaks, and his knowledge of present as well as past conditions entitles him to occupy a front seat among those who know. His idea is that the best means for weeding out weak and inferior product is to do away with the block booking system and sell pictures upon their merit the same as any other commercial product is sold.

In closing his article B. P. had this to say: "Offer a prize to some writer or director to coin a sweeter phrase for motherhood in pictures. Let's get above the level of the cow having a calf—and a mother having a baby. Motherhood is worthy of a sweeter expression."

Thanks, Brother McCormick, you expressed it just right, and we'd like to shake hands with you. If other exhibitors would express themselves in like manner this business might be headed for early improvement.

▽

Our old-time friend, John Egli of the Hickory theatre at St. Joseph, Mo., wants a few subtitles in pictures so that those who are deaf or hard of hearing can get a better understanding of what the picture is all about. This doesn't sound like an unreasonable request. We can see how that would help people afflicted in that manner to get more enjoyment out of a picture.

John calls upon the Editor and ourself to assist in the matter. The Editor might do something about it, but good gosh, John, nobody would pay any attention to what we might say. We'll betcha we have offered more than ten million dollars' worth of advice in this colyum and nobody has ever paid a nickel for it yet. But say, old-timer, give our regards to Ma. Egli.

▽

Whenever the three Barrymores appear in a picture you are assured of a most excellent performance. "Rasputin and the Empress" is beyond criticism as to star performance and direction, but it is not a small-town picture—if we can judge as to what the small town wants.

Pictures built upon a Russian background do not have any special appeal to the average theatregoer. Simple, homelike stories with an American setting are the kind of pictures that appeal to the average patron of the theatre. "The Old Nest," "Over the Hill," and "The Rainbow Man" are examples that prove this statement. But above all they want *clean* entertainment.

The Radio Corporation will not permit any profanity or suggestive remarks over their stations. One prominent entertainer tried it some time ago, but he was cut off; he couldn't get away with it as he does on the screen. Why shouldn't the screen be as clean as the radio? Some day it will be, if not voluntarily, then it will be cleaned by law, and none of us want that extreme measure resorted to.

▽

You ought to see our Legion high school baseball team play ball. Oh, Baby! Two years ago they won the state championship and last year they were runner-up. They are in Omaha now competing again for the state championship.

▽

And then there's another thing, as Andy Gump says. In our travels over the country we have run on to a condition many and many a time that should be remedied. An exchange will sell a picture to a lodge, a women's society, the high school or some other organization to be run in the town in opposition to the local theatre operator who, in many cases, is playing their product, and they will sell the picture at less than half the price they would sell the local theatre.

We have met up with this condition more times than we can remember and there is nothing fair or just about it. This condition we find to be very common in towns of from ten thousand down.

The producers will insist, and often it is embodied in the contract, that the picture will not be played at less than a stated price, but they will sell their product to a non-theatrical organization to be played free in many cases.

Every small town exhibitor has this kind of opposition to contend with. They will sell some of their wornout junk pictures to irresponsibles who will frame up a make-shift show to be presented on the street, and these irresponsibles will get the merchants to contribute a certain amount each week for them to put on a free show. This is done, of course, for the purpose of drawing people to town.

This kind of thing has been going on here in our own town for about 10 weeks each Thursday night of, of course, on those nights the local exhibitor starves to death. In all other lines of business it is the duty of the distributor to protect his customer, but not so in the show business. It seems that the only time the exhibitor counts for anything in this business is when they want his name on a contract. Not all producers are guilty of being a party to this kind of practice, but there are too many who are, and there should be some way to remedy it. Outside of that, and several other things connected with the business with which we are quite familiar, we don't pretend to know very much about it, so let's let it go at that.

COL. J. C. JENKINS,
The Herald's Vagabond Colyumnist

TRAVELERS . . .

CARL LAEMMLE, president of Universal, left New York for Chicago and Universal City, to check up on 1933-34 product. JACK ROSS, Mr. Laemmle's assistant, accompanied him.

JAMES BELL, stage player, arrived in Hollywood from New York to work for Paramount.

LONA ANDRE, Paramount player, arrived in New York from Coast to work in Rowland and Brice film.

GEORGE BARBIER, Paramount player, arrived in New York from Hollywood.

MAJOR ALBERT WARNER returned to New York from Lake Placid. Accompanied by Andy Smith, sales executive, Major Warner flew to Chicago for second sales meeting.

JUNE KNIGHT arrived in New York from Coast.

VERA ALLEN, Fox player, reached New York from Movietone City.

MILTON "GUMMO" MARX arrived on Coast from New York to join four Marx Brothers at Paramount.

JOHN BLYSTONE, Fox director, in New York from Coast, en route to Europe.

AL JOLSON arrived in New York from Hollywood, returning to Warner lot shortly to resume work.

NAT WOLF, Warner Cleveland theatre executive, returned from New York.

MILTON FELD back in New York from midwest.

LEO MORRISON, agent, arrived in Hollywood from New York.

SOLLY NEWMAN, RKO's English representative, sailed for London.

PEGGY HOPKINS JOYCE left New York for personal appearances at Chicago, proceeding to the Coast to work for United Artists.

B. S. Moss sailed for Europe.

DAVID SARNOFF, president of RCA, sailed for Europe.

CLIFFORD FISHER, Paris representative for William Morris Agency, arrived in New York.

EDDIE CRONJAGER returned to New York from London, leaving for coast to resume with RKO.

LILLIAN GISH, GLORIA SWANSON, JOAN RIDLEY and RAMON NOVARRO, returned from Europe.

WINFIELD SHEEHAN, Fox production executive, was due in New York from Movietone City.

MARSHALL NEILAN, director, and BUSTER KEATON, LEW LIPTON and JACK SCHULZ arrived in New York from Florida to shoot sequences for "The Fisherman."

JOE N. GERSEN arrived in New York from Paris to buy product.

COURTLAND SMITH, of Pathe News, sailed for Europe.

NICHOLAS M. SCHENCK, president of Metro, and Irving Thalberg, production executive, are due to leave New York for Culver City over the weekend.

JEANETTE MACDONALD left New York for Chicago and Culver City, where she will work for MGM.

MAURICE D. KANN, editor of Motion Picture Daily, is vacationing at Fire Island.

Brothers Fight Arbuckle Will

Clyde Arbuckle and Harry Arbuckle, of San Jose and Fresno, Cal., respectively, brothers of the late Roscoe Arbuckle, have begun action in San Jose to break their brother's will, which left a small estate to the widow, Addie McPhail Arbuckle. They claim the stage comedian left a large fortune.

Supreme Appoints Two

E. D. Harris, operating out of Milwaukee, and R. Netemeier, covering the St. Louis territory, have been named as Middlewestern salesmen by Supreme Screen Service.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—A dandy picture that pleased 100%, if such a thing is possible. Good story, swell acting, everything a big picture. Should have drawn more than average business.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Pleased O.K. and cannot kick on the drawing power. Columbia is very reliable with their pictures. Running time, 68 minutes. Pleased July 6-7-8.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

CHILD OF MANHATTAN: John Boles, Nancy Carroll—A flop at the box office, this type of picture. Just don't give satisfaction. Nancy Carroll don't mean anything at the box office any more. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

COCKTAIL HOUR: Bebe Daniels—A clever picture that will please. Running time, 74 minutes. Played July 3-4-5.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

DANGEROUS CROSSROADS: Chic Sale—Good action picture that was well received. Running time, 65 minutes. Played June 29-30-July 1.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HIGH SPEED: Buck Jones—Used this as an added feature on Saturday matinee. Plenty of action if that's what you need. The kids went for it, and that's all we're concerned about on Saturday matinee. Running time, 62 minutes. Played July 22.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

PAROLE GIRL: Ralph Bellamy, Mae Clarke—As delightful and interesting a picture as we have run in months and months. Clean, entertaining story, well acted and produced. Business has been very bad for us all this month so I can't say much for its drawing power, but I can recommend the picture very highly. Thank you, Columbia. Played June 14-15.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—This without a doubt is one of the nuttiest pictures ever made. But don't be afraid to play it. It won't hurt you. I have played lots of specials more suggestive. This is funny. I don't think any other two guys could have put it over and got out alive but these two are in a class by themselves. It made them all laugh and were satisfied when they went out. Played July 18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Playing a hot picture in a cool theatre did some business. Star & Garter Show in Chicago years ago not as rough as this one. But it seems to be what people want.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Fair play with comedy as the main attraction. All the patrons like it very much. Big hit in small town. Wish we had more pictures like this one. Mark one up for Columbia. Running time, 70 minutes. Played June 17-18.—Grand Theatre, Dunkirk, Ohio. General patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—No one here knows Toomey, and Evalyn Knapp has no drawing power, so we tried a 1-cent sale on this and put it over to average business. The picture is a good action melodrama. Played June 22.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Jack Holt starts out spanking Lillian Bond, she marries him to get even and he ends up spanking her. But all in between is a delightful love story with plenty of action, comedy and drama. Drew a good week-end business for us. Played June 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

WHITE EAGLE: Buck Jones—Another very good western picture from Columbia. You just can't beat Columbia when it comes to westerns. They are all good. Buck Jones at his best, with a good story full of thrills and action from beginning to finish. Come on, Columbia, give us more like this one and everybody will be satisfied. Running time, 68 minutes. Played July 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

WOMAN I STOLE, THE: Jack Holt—Pretty fair. Running time, 66 minutes. Played May 25-27.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

First National

ELMER THE GREAT: Joe E. Brown—Quite a few said they thought this his best picture. It gave universal satisfaction. Last two reels has a ball game that will make 'em sit on the edge of the seat.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—A modern version of the depression that is so real that it leaves you with a funny feeling inside. Barthelmess does some swell acting as the hard luck veteran who takes it on the chin from the war to present times. A very, very fine show. Played July 23-24.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—His best one since "Little Caesar." Will please practically anyone. The big "punch" scene, according to producers, is where he quits the booze racket and pays off his gang and the big scene is where he pays his "woman" $25,000.00 and shows her the door. The next is where he is talking about proposing marriage and he says that he never had to mention marriage before.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

Fox

ADORABLE: Janet Gaynor—A very sweet picture, but did not please as other Gaynors. Only fair drawing. Running time, 87 minutes. Played July 10-12.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

ADORABLE: Janet Gaynor, Henry Garat—Help, I have been Cavalcaded again. This is just another of those mythical kingdom things about the princess and the little boy king and the handsome lover. The new foreigner is just another foreigner who should have been left at home. At least it is clean. It has music but it mostly consists of soldiers standing around clicking their heels together.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—Good interesting picture that pleased our patrons. The two elderly men in the cast steal the picture, it's theirs and they put it over in grand shape.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon—Good comedy from Joe Cawthorn and Frank Morgan. Rogers and Nixon supply the romance. Running time, 73 minutes. Played July 12-13.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

CAVALCADE: Diana Wynyard, Clive Brook—Without question a masterpiece. But show me an "epic" in the last few years that has meant a dime to the small town box office. Business considerably below average. Truly a fine picture, which pleased about half. Story, direction, talent are superb. We may be wrong, but we thought the recording was poor. This type of picture is supposed to give a house prestige but we can't use prestige to pay film rentals and our landlord. Running time, 110 minutes. Played July 16-18.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Any of you boys who do not believe in the Darwinian theory will have to change your minds after seeing this one. Most of the cast are human beings talking the monkey language. Some (mighty few) of your patrons will say it's the best they ever saw, the remainder will wonder what it was all about. Average business for us.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—A very lovely production of the higher class, but lost plenty of money because there are not enough people who want this type in a small town to make it pay. Running time, 110 minutes. Played June 26-28.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—This must be a marvelous picture. The critics said it was and they should know. A few of my patrons said it was good, a large number walked out on it and the majority went out and knocked it. My personal opinion is that as box office entertainment it is poor. It is supposed to be English history. All of the folks in it speak English. And the recording is poor. The characters in French stories do not speak French. Just why can't some producer try to be original for once and let the cast speak American in an English story so we could understand it. Business average first day, then off to nothing. Running time, 106 minutes.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Boresome and distinteresting because it's hard and sometimes impossible to follow. Cast all British except one man and he is lost in the shuffle half of the time. Some talk tongue-tied, some through their noses, some were never on the stage before and some were picked off the street at random. No laughs, no tears, no thrills, no title, no appeal, no expensive sets, no elaborate clothes, no good-looking men or women. Dangerous for Sunday use unless you are in the New England States or England.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—This production is one of the best we have had for months. It has everything for a country town, action, comedy, melodrama, and is suitable for any small theatre anywhere. Played June 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—The best Spencer Tracy has made for some time. Everyone liked this picture. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—Held the attention of my patrons. Good production for any average theatre. Acting of the children is fine. Good anywhere. Played June 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory, El Brendel—Pleasing programer but failed to draw. Played July 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOLD ME TIGHT: Sally Eilers, James Dunn—Seems almost impossible to run a picture without "I am going to have a baby" as part of the dialogue. We are losing our trade among the young people, as they will not come to be embarrassed by this kind of talk. Just an ordinary Eilers-Dunn picture. Running time, 71 minutes. Played July 17-18.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

HOLD ME TIGHT: Sally Eilers, James Dunn—A right entertaining little picture.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez—Good rowdy program picture. As a special it's a foul ball.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HUMANITY: Boots Mallory—Good but no draw. Running time, 70 minutes. Played June 29-July 1.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Program picture played on Sunday. Should be used on a Friday-Saturday. Not big enough for best days at advanced admissions. Played July 16-17.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SMOKE LIGHTNING: George O'Brien—Very good Zane Grey western. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRICK FOR TRICK: Ralph Morgan—Rival magicians battle, with a murder mystery thrown in for good measure. Clean and interesting. Played July 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi,

David Manners, Ernest Truex, Marjorie Rambeau—About half of the folks thought it good entertainment. The other half sat through it, so I would say that it is better than average.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Too many animals. Not enough box office entertainment. It is getting to where I can pick a bad picture that will disappoint my patrons and fail to get expenses every time. It is simple. Watch the ones that the critics rave about.—M. W. Larmour, National Theatre, Grahma, Texas. General patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—One of most satisfactory pictures we ever played. Business fair. Played July 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—A wonderful animal picture. Some very fine pictures of animals. Drew extra good comments. Fair crowd. Running time, 84 minutes. Played July 6-8.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—My patrons who came to see this picture expected to see a picture something like "Tarzan," but what a disappointment. Our posters in our lobby showed lots of wild animals and on the strength of this they came the first night, but the second night they stayed. It was luck we played a two-reel comedy from Metro, "Forgotten Babies," that got them all laughing so they left in good humor. Running time, 75 minutes.—Walter Odom Sr., Dixie Theatre, Durant, Miss. General patronage.

Invincible

EXPOSED: William Collier, Jr., Barbara Kent—Stars in this feature were all good and the story entertaining and it saved the show. Our patrons let us live. Played on double bill with "Crashing Broadway."—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

M-G-M

CLEAR ALL WIRES: Lee Tracy—Eight reels of nothing. This has the appearance of a jigsaw puzzle with the principal parts missing. Not one favorable comment. Will the producers ever get wise to the fact that we want American films with good, plain American language? Very few are interested in old Chinese, Russian or any other foreign custom. Better pay for this and not run it. Even Leo looked bored. Running time, too long. Played July 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King—The best box office from Metro in a long while. Had the audience rocking with laughter during the entire show. Dennis King's singing was splendid and we could have stood lots more of it, but then we wouldn't have had as much of Laurel and Hardy. This is certainly Laurel and Hardy's masterpiece. Much fine comment helped the show every night. Running time, 90 minutes. Played July 9-10-11.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King, Thelma Todd—A new idea opera with a couple of comedians. Whether they will make stars of this pair without adequate support is questionable. The young folks like them and to some of the older they are a pain in the neck. Dennis King with his wonderful voice as the bandit helped a lot to put the picture over and it is my firm opinion that had not his name been on the cast it would not have got to first base. For me I stressed him for his role in the "Vagabond King" and that is what pulled.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FAST LIFE: William Haines, Cliff Edwards, Madge Evans—The best William Haines has made for a long time. Cliff Edwards just about steals the show. Of course it had to have a few dirty wisecracks. I guess the director must have thought it could not be a good picture without them. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Metro should be congratulated; this is a knockout. Nothing else need be said, book it, play it, you won't be sorry. Running time, 87 minutes. Played July 14-15.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Very good but very poor draw.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HELL BELOW: Robert Montgomery, Madge Evans—This is a very good show, should click in most any spot. Running time, 105 minutes. Played July 21-22.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LOOKING FORWARD: Lionel Barrymore—Good picture of its kind, but not for small towns. Running time, 82 minutes. Played June 25-27.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Just about what you would expect to see in the general run of all-talking program pictures. Good picture of its kind. But we have had so many of this kind that it doesn't seem to create much interest, especially for the second night showing. What we want is a picture that will make you feel it in some way, either to laugh or cry out loud for joy. I am telling you. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Good program picture. Pleased 75 per cent. Average business. Running time, 70 minutes. Played July 17-18.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MASK OF FU MANCHU, THE: Boris Karloff—Poor, too gruesome. No business. Played July 9-11. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NUISANCE, THE: Lee Tracy—Another all-talking picture with Lee Tracy at the bat, with his tongue loose at both ends, and boy, how he rolls the dialogue from start to finish. Now, if you are looking for a talking picture, book this one. I want to ask every exhibitor to write me and tell me how much they love an all-talking picture. For me they kill my joy. Running time, 85 minutes.—Walter Odam, Sr., Dixie Theatre, Durant, Miss. General patronage.

NUISANCE, THE: Lee Tracy—Too much a one-man show. Whether it was the title that did not mean much, the picture did not do business. There has been too much Tracy since he hogged the whole show in "Private Jones" with Universal. They can get too much of one actor and this one is it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PEG O' MY HEART: Marion Davies—This picture has lots of good entertainment in it. Some Irish songs and music that moves along smoothly. Good recording. Little Irish brogue but plain. I feel after reading the Herald that the producers are going to make us pictures that will draw second and third nights, not by posters and not by hand bills but by word of mouth advertising, which is the best advertising that possibly can be had when the picture is good. But if the picture is bad, please get them not to talk. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

RASPUTIN AND THE EMPRESS: The Barrymores—I booked this with fear and trembling but was agreeably surprised at the favorable comments. It was a total loss with the children and a part of the younger set but went over better than I expected. The Barrymores are superb while John Morgan, Diana Wynyard and Tad Alexander are excellent. The music is wonderful. I would advise small town exhibitors to show this picture for the benefit of the patrons who appreciate the better class productions. While this was not a financial success, I am very glad I exhibited it. Running time, 127 minutes. Played July 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Much too long and drawn out. Fine acting from principals helped the sordid story. Fair business. Running time, 112 minutes. Played July 16-18. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—In this picture there are two well known stars and they have always drawn fair crowds for me. But in this one they do not make the grade. In fact, there is nothing much to be seen in this picture except airplanes by the hundreds. Cannot see why it is called "Today We Live." It sure is hard to sit through a picture and wait for something better to come. Running time, 115 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—I just can't understand why the producers don't realize that the day is past for war. I believe that we all want to forget the horrors of war, let alone sit and watch one for nearly two hours. Just one big long flop. Running time, 110 minutes. Played July 10-11.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—This is a very good program picture. Gave satisfaction to the people we got in to see it but no drawing power. Played July 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHITE SISTER, THE: Clark Gable, Helen Hayes—As usual, Helen Hayes gives a bang-up good performance. The picture was well liked and well produced. A little too much like "A Farewell to Arms" with the exception of the religious angle where she becomes a nun.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—The most beautiful love story in years, but this theatre being in a Jewish locality, this didn't click as it should. Running time, 109 minutes. Played July 17-18.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—Good picture if you have the class of people who want to see a picture of its kind. I guess those who know the Catholic religion would appreciate it most, and we are not blessed with many of them here. The young set didn't seem to care for it much, so our business was small on this one. It seems to me that producers would know this kind of picture would not suit a small town theatre. Running time, 101 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

Monogram

CRASHING BROADWAY: Rex Bell—A very poor burlesque on the old time show business. Old-timers will admit the old times were a little crude, but not rotten. Played on a double bill with "Exposed."—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BEDTIME STORY, A.: Maurice Chevalier, Baby LeRoy—Fair play but drew awful poor business. Maurice Chevalier is not an attraction in our town. Paramount made a fair play but drew the wrong actor. Here's hoping we have better players next time. Running time, 86 minutes. Played June 24-25. —Grand Theatre, Dunkirk, Ohio. General patronage.

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—Baby LeRoy was star of this one and it was really liked. Chevalier is slipping in popularity. No raves from the feminine part of population. Running time, 87 minutes. Played July 14-15.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Carole Lombard—Very good picture of war days and its air force. Pleased and drew some extra business. Played July 16-17-18.—P. G. Estee, S. [illegible] Theatre, Parker, S. D. Small town patronage.

FROM HELL TO HEAVEN: Carole Lombard, Jack Oakie. **KING OF THE JUNGLE:** Buster Crabbe, Frances Dee. **LUXURY LINER:** George Brent, Zita Johann. **A LADY'S PROFESSION:** Alison Skipworth, Roland Young. **STRICTLY PERSONAL:** Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. **UNDER COVER MAN:** George Raft, Nancy Carroll. **UNDER THE TONTO RIM:** Stuart Erwin—All are good program pictures. The company must have a Gabriel watching over the production unit. If they can keep this up all hell can't stop them from lifting the mortgage.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

IF I HAD A MILLION: Gary Cooper, Wynne Gibson, George Raft, Richard Bennett—Excellent satisfaction to a little larger business than we have been drawing. Played July 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I LOVE THAT MAN: Nancy Carroll, Edmund Lowe—Good play. Active throughout the play. Kept the patrons interested. The wrong title was chosen. Many people wouldn't come for fear they wouldn't like it. Running time, 88 minutes. Played July 8-9. —Grand Theatre, Dunkirk, Ohio. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, Burns and Allen, Rudy Vallee, Stuart Erwin—An unusually good comedy which was enjoyed by those who saw it. With two banks closed, we can do no business on anything. Running time, 60 minutes. Played July 19-20.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

LUXURY LINER: George Brent, Zita Johann, Frank Morgan—Quite a nice little picture that people liked. Alice White stole the picture. Sure a cute little bunch.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—Fair western that drew the best business we have experienced in several weeks, although that was not up to normal. Our two banks are still closed. Played July 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SIGN OF THE CROSS: Fredric March, Claudette Colbert—I would say this is by far the biggest production, bar none, since talkies. It is a tremendous box office picture. You need not advertise it, they just come. For those who like me are late in playing it they have a great big treat coming.—W.H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SONG OF THE EAGLE: Charles Bickford, Mary Brian, Richard Arlen—Remarkable play. It fits the occasion. We had a very good patronage. We ran it on our merchants' night. We received much praise. Mark one more up for Paramount. Running time, 74 minutes. Played June 27-28.—Grand Theatre, Dunkirk, Ohio. General patronage.

STORY OF TEMPLE DRAKE, THE: Miriam Hopkins, Jack LaRue—Fairly good murder and mystery play but have been having too many of this sort of thing lately. People are getting tired of these. Give us something different, Paramount. Running time, 70 minutes. Played July 1-2.—Grand Theatre, Dunkirk, Ohio. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Good smashing Zane Grey western. It held the attention of our patrons from beginning to the finish. We showed it on our merchants' night. Paramount should have more plays like this one. Running time, 60 minutes. Played June 20-21.—Grand Theatre, Dunkirk, Ohio. General patronage.

TERROR ABOARD: Neil Hamilton, Chas. Ruggles Just a very mixed up bunch of nothing, that leaves the people wondering how they were fooled to sit through it. Very poor picture. Terrible job of

recording and amateur photography. Lay off of it. No sense in turning out a picture like this.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

RKO

AGE OF CONSENT, THE: Dorothy Wilson, Richard Cromwell, Arline Judge, Eric Linden—Good programer. Not so hopped up over Dorothy Wilson. Arline Judge took the show home with her. Eric Linden and Richard Cromwell play their flaming youth parts well. John Halliday outstanding. Contrary to reports, "Age of Consent" is not particularly sexy, it is just human. Should please. Played July 12-13.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

EMERGENCY CALL: Bill Boyd, Betty Furness—Action and thrills in this tale of the hospital emergency force. Good week-end drama. Played July 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GREAT JASPER, THE: Richard Dix—Did not go over well. Dix isn't given the pictures to play in lately. Running time, 85 minutes. Played June 22-24. —Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

KING KONG: Fay Wray, Robert Armstrong, Bruce Cabot—We exhibitors do love to give a good picture a big boost and now in "King Kong" is our chance. This picture is one of the most thrilling and sensational of fighting monsters ever shown on the screen and all so natural and well done that you cannot help but think you have seen it in reality. Recording plain English and well understood. Running time, 11 reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—This is so different from general run of pictures it will do extra business. Some thrilling fight scenes between the animals. Running time, 100 minutes. Played 2-4.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MELODY CRUISE: Helen Mack, Phil Harris, Charles Ruggles—Pretty good comedy drama with music and some singing. One ice skating ballet especially pleasing. Played July 19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

OUR BETTERS: Constance Bennett—Constance Bennett used to be one of our biggest drawing cards, but this proves why she has fallen off. Running time, 70 minutes. Played July 12-13.—Walter H. E. Potamkin, Cedar Theatres, Philadelphia, Pa. Neighborhood patronage.

OUR BETTERS: Constance Bennett—Terrible. Bennett talks too much. More action and less words please. Constance Bennett means nothing to our class. Too ritzy. Running time, 72 minutes. Played July 9-11.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PAST OF MARY HOLMES, THE: Helen MacKellar, Eric Linden—Fair. Hot weather killed business. Played July 19-20- Alyce Cornell, Galewood The. atre, Grand Rapids, Mich. Neighborhood patronage.

PENGUIN POOL MURDER: Edna May Oliver—I was disappointed in this one. The only redeeming feature was Edna May Oliver, and, outside of her, there was little to attract any favorable comment. Played July 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Clever comedy drama of girl radio star. Clean entertainment. Played July 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers —Not as much music as I hoped for, but fine little picture. Running time, 76 minutes. Played July 2-3-4. —Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SAILOR, BE GOOD: Jack Oakie—Fair; our patrons like Oakie. Not up to his standard, but pleased. Running time, 68 minutes. Played July 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—The greatest daughter-in-law and mother-in-law racket you ever knew or heard of. You never have seen and you never will see such a picture as this one. All the cast in this picture except the mother who plays mother-in-law are fine, but this woman who plays the mother of her two sons may God see fit to forgive her for hatred for daughters-in-law. Boys, it won't draw second night. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

TOPAZE: John Barrymore—I like this one myself, but I received a lot of kicks from it. Too many don't see the humor in it. Running time, 78 minutes. Played June 11-13.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—A fair picture, but nothing to really rave about. Not enough comedy for a comedy picture and not enough music for a musical. Also not enough entertainment and box office for the price they ask. Running time, 97 minutes.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

SEND PROGRAMS TO POTAMKIN

Would appreciate it if other theatre managers would send me their programs."—WALTER H. E. POTAMKIN, Cedar Theatre, 60th and Cedar Avenue (Lessy Amusement Co.), Philadelphia, Pa.

Surely that's a reasonable request. Contributors to this Department, and other exhibitor readers, are requested to cooperate.

Universal

AIR MAIL: Pat O'Brien, Gloria Stuart, Ralph Bellamy—A good picture from all angles. Played July 4. —P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BE MINE TONIGHT and **ROME EXPRESS:** Foreign Casts—Regardless of what the critics say, these pictures are no good in a small town. The cast means nothing to them and for that reason they stay away. The recording is wrong and I doubt if any outfit can get more than 80 per cent of the talk due to the accent. Certainly there will have to be a big improvement if any foreign-made pictures are used in the small towns. The reaction due to the not understanding what was being said was bad. Neither of them did business and I for one am off them for good; the small town public will not support them, outside of a very few. The Polish tenor in "Be Mine Tonight" has a good voice, but as an actor he is decidedly ham. Both of them I laid to in the advertising, but they were the worst flops at the box office this year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Best week-end business we've had since the bank holiday. It has enough story to hold suspense and is very thrilling, also.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DESTINATION UNKNOWN: Pat O'Brien, Ralph Bellamy—I can't call this a good picture. It pleased no one. A lot of good talent wasted trying to make entertainment out of nothing.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IGLOO and **LUCKY DOG:** Charles "Chic" Sale—Don't say I did not warn you; these two features are not material for picture show entertainment, and if you like me persist in putting them on, you may wish for the best and expect the worst. I had a thought that "Igloo" being an Iceberg picture it would make pleasing entertainment, but find it is a repetition of this type we have had several times before, "Viking," etc. The "Lucky Dog" is the exhibitor that does not play it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KING OF JAZZ: Paul Whiteman—Don't be afraid of this because it's a reissue. It's good enough for anyone's show shop. It grossed more in two days than "Cavalcade" did in three, and I didn't have to mortgage the north eighty to pay for it. Played July 15-16.—F. S. Crane, Plaza Theatre, Clyde, Kan. General patronage.

KING OF JAZZ: Paul Whiteman—We had splendid business the first night, and very poor the second night. Lack of story seemed to kill the picture. But it is truly a magnificent production. Some of our patrons praised it to the skies; others thought it was tiresome. Personally, I think it is well worth playing and unless you know it to be a reissue, you would never know it by looking at it now. Played July 17-18.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LUCKY DOG: Charles "Chic" Sale—See Brenner's report on "Igloo."

MUMMY, THE: Boris Karloff—Not a "horror" picture, but very weird and fantastic. Very interesting to people who like this kind of entertainment, but did not draw at all for us.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—I notice that Universal has announced four Slim Summerville and Zasu Pitts pictures for the coming year. If Universal wants to maintain the popularity of this team, the stories will have to be constructed with better care than "Out All Night." This has its good moments and also others that have been thrown together without rhyme or reason. Drawing power a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—Give us more pictures like this; appeals to young and old. Did good business. Running time, 72 minutes. Played July 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PRIVATE JONES: Lee Tracy—One of the best that we have played for months. Tracy was the whole show, but he was excellent. Everybody seemed greatly pleased with this picture, and often applauded it. Played July 8.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

PRIVATE JONES: Lee Tracy—Right out in the front line of entertaining pictures. Nobody else but Lee Tracy could have taken such a part and put it over so well. Lee doesn't want to go to war; he is not a coward, but he just doesn't see any sense in fighting some one who never did anything to him. So he tries to dodge the draft. Then after he is drafted he does everything he can to create trouble. But you love him, anyhow.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PRIVATE JONES: Lee Tracy—A knockout. Very good, indeed. My print was poor, but we got it through and, as usual, had the exchange say it was in first-class shape.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

ROME EXPRESS: Conrad Veidt, Esther Ralston—Awful. Eighty-seven minutes of chatter that you couldn't understand. Running time, 87 minutes. Played July 1920.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ROME EXPRESS and **BE MINE TONIGHT:** See Hancock's report on "Be Mine Tonight."

Warner

EX-LADY: Bette Davis—Good, as are most from Warner Bros.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

42ND STREET: Bebe Daniels, Warner Baxter, Ruby Keeler, Dick Powell—A wonderful draw and pleases. Running time, 89 minutes. Played July 17-19.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ned Sparks, Ginger Rogers—Warner has done the impossible. One of the biggest pictures of the past five years. Words cannot begin to describe it. Story excellent, acting marvelous, music and dancing wonderful, settings beautiful and perfect direction. We enjoyed the best business in the past five years (since Gold Diggers of Broadway) and second to our house record. We were the first in this territory to play this and we are very proud of the fact. We had people from a radius of 100 miles in our state and that is going some for any picture. If you have not played this one, get it by all means and we guarantee that you will never regret it. We had considerable trouble getting an early date on this, but it was worth all of it and then more. Let us have more like this and the poor exhibitors will be able to get on their feet again. Just let the people know you are playing Gold Diggers and you can rest assured that you will do a capacity business. Step out and advertise this one and you will do the greatest business of any time. We played it three days and could have done a good business for at least two more days. Come on, Warner, let us have more like this. Running time, 90 minutes. Played July 17-18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HARD TO HANDLE: James Cagney, Mary Brian—Another knockout. Believe it or not, Jimmy doesn't sock any females; he talks them out of whatever he may be interested in. Our fans are crazy about Ruth Donnelly. She is a panic. With a picture as satisfactory as this every week we could forget all about the recent depression. Running time, 76 minutes. Played June 14-15.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

KING'S VACATION, THE: George Arliss — A mighty good picture. Story fine, acting great. But it did not draw. Pleased all we got. Played July 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—This will easily pass as above average entertainment. While a prison type picture, it deals with the women angle of prison life and more of its pleasant side than its dark tragic side. While an escape is planned, it is all handled in a very interesting manner. The romance angle is also nicely handled. You are quite safe in stepping on this. Business on this was off on account of a carnival which opened up a couple of blocks from the theatre.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LAWYER MAN: William Powell, Joan Blondell—Good. Nice music and good photography. We always look forward to a First National or Warner picture; they have grand music. Played July 16-18.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MAYOR OF HELL, THE: James Cagney, Madge Evans—Here is a knockout picture and pleased 100 per cent. Ran on a Friday-Saturday and did one of the best Saturdays to date. Here is a picture that every man, woman and child should see. A picture of the reform schools and their workings. Cagney and Evans have little to do, only carry the love interest, as Frankie Darro completely takes the show, and how. This kid will be a great star some day. Boost this one plenty. Played 21-22.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—An unusually good mystery thriller of the scarey type. It is in natural color, the recording is unusually good, photography better, and

it has a wisecracking newspaper angle that takes it out of the Frankenstein class. Business above average.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

NARROW CORNER, THE: Douglas Fairbanks, Jr.—This one is just another picture and not up to Doug, Jr., standard. When the show is out and you leave the theatre you haven't seen a thing. Played July 16-17.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

PRIVATE DETECTIVE 62: William Powell—Here is a swell little picture with Powell once more in the type of role he is made for, this time a divorce detective, and he gets tied up with Margaret Lindsay, a newcomer to the screen and O. K. This will please all Powell fans and all others who see it. Played July 12-13.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

World Wide

CONSTANT WOMAN, THE: Conrad Nagel, Liela Hyams—Good program picture. Will please 100 per cent.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Bennie F. Zeidman

HELL'S HOUSE: Junior Durkin, Pat O'Brien—Excellent play with a good cast. The acting was superb, but the recording and photographing was terrible. Our patrons were dissatisfied on these two points. Otherwise they enjoyed it very much. Running time, 70 minutes. Played July 4-5.—Grand Theatre, Dunkirk, Ohio. General patronage.

Short Features

Columbia

BEER PARADE, THE: Scrappy Cartoon—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DELIVERY BOY: Mickey Mouse—An ideal cartoon for a patriotic day or program. Mickey does his stunts to the tune of "Stars and Stripes Forever." It's fine.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PROSPERITY BLUES: Krazy Kat Cartoon—Extra good. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHOWING OFF: Scrappy Cartoon—Good little cartoon. But all of Columbia's cartoons are good. Wish their cartoon producers and their makers of the rest of their shorts would get together. Running time, 7 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

WINTER: Silly Symphony—If there are any "doubting Thomases" in your town about the ground hog returning to cover when he sees his shadow, just show this cartoon. It's clever and good. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

BURNED AT THE STEAK: Great Hokum Mystery—This comedy is just awful.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

COLLEGE SPIRIT: Terry-Toon—A football game between the cats and the mice furnishes the clever idea for the fun in this cartoon. We thought it was good. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TORCHY ROLLS HIS OWN: Ray Cooke—Not even the kids got many laughs out of this. It's decidedly poor. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWO BLACK CROWS IN AFRICA: Moran and Mack—Makes a splendid Saturday night comedy. Don't miss using it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

M-G-M

FORGOTTEN BABIES: Our Gang—A wonderful kid comedy. The best I ever seen.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GIRL GRIEF: Charley Chase—A Charley Chase comedy that is really funny. Anything that will make the exhibitor laugh these days must be good. The best Chase comedy for a long time.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KICK OFF, THE: Boy Friend Comedy—This one is quite old, but it is certainly good. Not a dull moment. Running time, 21 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MR. BRIDE: Charley Chase—The first good Charley Chase since I forget when. Silly in parts, but it's the old Charlie back again. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

ONE-TRACK MINDS: Zasu Pitts, Thelma Todd—Fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Pa. Small town patronage.

POOCH: Our Gang—Fine. Pleased adults as well as children.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—The girls again in more trouble and mixups. Personally I don't care for them; too silly; but what's my judgment to hundreds of others. Running time, 18 minutes.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

SNOW BIRDS: Sport Champions—This single reel was well received by all. An ideal reel for hot weather, showing the thrills, spills, chills, of winter. Excellent narrative by Pete Smith helped a lot. Running time, 9 minutes.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

SOILERS, THE: Zasu Pitts, Thelma Todd—Personally I thought this terrible; old-time stuff. But continual laughs from the audience proved that it was O. K. Running time, 18 minutes.—Walter H. E. Potamkin, Cedar Theatre, Philadelphia, Pa. Neighborhood patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Excellent. The best in a long time. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THUNDERING TAXIS: Taxi Boys—Fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

YOUNG IRONSIDES: Charley Chase—Good. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Paramount

BETTY BOOP FOR PRESIDENT: Talkartoon—good short. Betty Boop cartoon is a big hit here. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

BLUE OF THE NIGHT: Bing Crosby—Very good comedy. Paramount sure did the public a favor when they made this short. Our patrons enjoyed it very much. Running time, 20 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

DENTIST, THE: Mack Sennett Star—Poor comedy. Few laughs. No attainment to speak of. Paramount ought to be ashamed to call this a comedy. Running time, 20 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

DINAH: Mills Bros.—Screen Song—Very good. Mills Bros. well liked here. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

FIGHTING FINS: Sports Eye View—Irvin Cobb bringing in some big fish. Very interesting. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HUMAN FISH: Helene Madison—What the famous Olympic swimming champ lacks as an actress she makes up as a swimmer. Not a sport reel but a Sennett comedy with a plot and everything. Good clean fun—Ouch! Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

IS MY PALM READ?: Talkartoon—A very good cartoon comedy featuring Betty Boop and Bimbo. These talkartoons are pleasing and as a rule very good. Music and stories clever. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PHARMACIST, THE: W. C. Fields—A corking good comedy with a bushel of laughs.—Ned Pedigo, DeLuxe, Garber, Okla. General patronage.

ROOKIE, THE: Tom Howard—Good one-reeler. Tom Howard is a great comedian. His silly actions and talking keep the crowd amused. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

RUMBA RHYTHM: Cuban Band—Here is a fair short (and what I mean, short) on the Cuban band and the well known rumba with scenes of Cuba, its home, and a final rumba dance that makes all previous dances take a back seat. Running time, 7 minutes.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

SONG SHOPPING: Screen Song—The cartoon part is very good, but who ever told Ethel Merman she could sing? Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TOO MANY HIGHBALLS: Lloyd Hamilton—Quite a favorite here, but recording on the bum. Noisy and cheap.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

RKO

BRIDE'S BEREAVEMENT, THE: Masquer Comedy—Good; a barrell of laughs. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOCUS FOCUS: Clark and McCullough—Another Clark and McCullough that is OK. These boys are about as good as any in the two-reel class. Running time, 18 minutes.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MICKEY'S BIG BROADCAST: Mickey McGuire and Gang—One of the best McGuire comedies I ever ran and in fact one of the best comedies to date. This one has any MGM Our Gang comedies beat a mile. Don't fail to let the kids know about this one. Running time, 18 minutes.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MICKEY'S CHARITY: Mickey McGuire—It's good if you haven't run a lot of them, but my audience is getting tired of seeing this same bunch. Running time, 18 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MICKEY'S GOLDEN RULE: Mickey McGuire—Good Mickey comedy. Kids loved it and adults seemed to get plenty of chuckles as well. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

PROMOTER, THE: Benny Rubin—If this is a comedy I am a monkey's uncle. Just two reels of wasted film. Not a laugh in it. In fact, it is disgusting. Who wants to see a Jew boy pestering around in a ring opposite a wrestler. They did occasionally change to a dummy so the wrestler could throw him out while the crowd booed. But there was nothing funny or entertaining to that, either, for each time he came back and the thing went on as before. Running time, two reels.—M. W. Larmour, National Theatre, Graham, Texas. General patronage.

SO THIS IS HARRIS: Phil Harris—Quite a few favorable comments on this one which is remarkable as usually patrons never mention the short subjects.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

THROUGH THIN AND THICKET: Masquer Comedy—A different kind of comedy that will cause favorable comment.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

United Artists

KLONDIKE KID, THE: Mickey Mouse—Mickey and Minnie up in the snow country. Pleases the children. Good music.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

ALIAS THE PROFESSOR: James Gleason—Didn't have a laugh in it. We term it a pathetic comedy.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

QUIET NIGHT: Bert Roach—Provided some good laughs for Saturday audience. Of course, the night was anything but quiet. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ROOM MATES: Frank Albertson—Two newly married couples who try to keep other people from guessing they have just been married. Fairly good. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Warner Vitaphone

AUDITION, THE: Melody Master Series—A very good band number with some good singing by the Three X Sisters and some good dancing by a couple of boys. Running time, 8 minutes.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

BEAUTY SPOTS OF THE WORLD: E. M. New-Man World Adventure Series—Very good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BOBBY JONES: No. 2—OK for golf bugs. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LOONEY TUNE: Bosko—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEAL TICKET, THE: Jack Pearl—How they call this a comedy is beyond me. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MODERN CINDERELLA, A: Ruth Etting—Nothing to this. Ruth Etting is slipping. If her famous short songs she sings in the two reels were put in one reel it might go over better, but the way it is it gets too tiresome and draggy. No more of her shorts for me. Runnning time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOTHING EVER HAPPENS: Musical—A great two-reeler. Wonderful burlesque on "Grand Hotel." Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE STEP AHEAD OF MY SHADOW: Merry Melody—Very good cartoon. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PIE A LA MODE: Broadway Brevity—Not much to this one.—H. G. Stettmand, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

SPORT THRILL: No. 6, with Ted Husing—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

HURRICANE EXPRESS: John Wayne, Shirley Grey—Going over big. A good serial.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

YOUR FUTURE

Every now and then we receive the good news that another manager has managed to work himself into the exhibitor class by taking over a theatre on his own and to the list we now add that of William Kastar, who for seven years was with the Manhattan Playhouses in New York, and reports he is about to take the big plunge.

Now, it is perfectly fine and proper for every manager to hope that some day he will be able to rise above the salaried class as a theatre operator, but at the same time it is not a matter of such tremendous import to cause any manager to lose sleep right now, or to make him feel unhappy.

It does not necessarily mean that a good manager for some one else can click as his own boss. Financing, buying, and the thousand and one money details that should concern only the exhibitor are depths that many managers have no means of charting and would be quite at sea if cast upon these unfamiliar waters.

And if every manager were capable of succeeding on his own, still the economic situation is a worrisome obstacle to overcome. Falling receipts, poor pictures, lack of payrolls are matters that of course concern the manager as well as his boss, but there is still a sizable gap between putting "over" the theatre and putting "up" for the theatre.

So to those who are chafing at the bit, we say—don't "cook" yourself. Managers have become exhibitors, and managers will continue to blossom out. If it is in you, your turn may come.

▽ ▽ ▽

"THIS IS NO BULL"

Gosh, how the world do move! General Balbo and a hundred Italian aviators fly casually from Rome to Chicago in a few leisurely days, Wiley Post scampers around the world in less than eight days, science and invention make giant daily strides, prohibition is on its way out, the new deal is going places fast and furiously—but the old time exploitation gags still sock like the proverbial load of bricks.

What brings this thought into print is the number of campaigns received recently that stress the good old "this is no bull" street cow gag. Managers who have used this one for the first time, or are reviving it, report grand returns and have received "much favorable comment" reflecting favorably at the box office.

And from time to time, other of the venerable gags appear, attired in new costumes or with their "old clothes" brushed up and dry cleaned. But effectively put over, withal, as they should be. For although show business changes, the new generation of live wires arises to do battle in defense of the sorely pressed box office, using as ammunition many of the old tried and true stunts around which motion picture theatre advertising revolves, and upon which to an extent, exploitation depends.

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MANAGERS' BUSINESS

During a recent "rag chewing" party, the subject of assistant managers came into the conversation. One of the managers present resented that he had little to do with the selection of his assistant, as the filling of this important post was arranged by his home office. Others in the party also indicated that this situation called for a new deal, so in that direction, therefore, we throw the "spot."

Although we find that the trend of decentralization is giving managers more latitude in the operation of their theatres, including the selection of all personnel, nevertheless there are still too many spots where capable managers have little voice.

Whether or not he is on hand when something "breaks" the manager is as responsible at all times for the welfare of his theatre. To help in carrying this load as lightly and securely as possible, the second-in-command should enjoy every confidence and trust. And while his choice by some one else in authority does not necessarily disqualify him in the opinion of his direct superior, the manager's preferences should not be discounted in the best interests of theatre harmony and operation.

▽ ▽ ▽

FOR WOMEN ONLY

The charming spouse of a hard working manager friend erupts with the complaint, only too familiar, that hubby spends most of his waking time and some of his sleeping hours at the theatre; that this situation is unfair to the wife and children; that something should be done in the interests of family harmony.

Yes, maam, we agree that many otherwise admirable husbands and fathers stand charged with being guilty of occupying themselves with the welfare of their theatres seemingly to the exclusion of all else. At the same time they may be so motivated by the brutal necessity of making a living for their loved ones.

On the other hand, there are managers who emphasize their family devotion to the neglect of the theatre. And of the two, conditions being what they are, we string along with the bird who indicates his regard and affection by working his ears off to provide for the rent and the hot meat.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Boys, we'll let you write your own caption for this one!

H. H. HEDSTROM HAS AN ATTRACTIVE FRONT FOR "GOLD DIGGERS"

For a good-looking home-made electric sign H. H. Hedstrom, manager of the Orpheum Theatre in Twin Falls, Idaho, takes the cake.

"H. H." had his sign running clear across the marquee front, using cutout letters studded with fifty-watt lamps and using twelve of the exchange mat girl figure cutouts as atmosphere. As we show in this

The Running Sign

night-time exposure of the Orpheum front, it turned out very well, and he tells us it blazed the story for blocks around.

He also used two pretty girls, dressed a la "Gold Diggers" fashion, posed on the side of his car as he traveled slowly up and down the streets. Personal appearances at two leading dances in connection with announcement to the dancing crowds and also the air from one dance hall and local radio station helped sell the picture.

O. K. there, Hedstrom, thanks for your contribution, and don't make yourself scarce on these pages now that you've taken the start you have.

BILL BOSTON. GIVES WORLD'S FAIR TRIPS AS SUMMER PRIZES

Bill Boston, skipper of the Egyptian Theatre, Scottsbluff, Neb., writes that he is ashamed of himself for sitting back and absorbing the ideas of other Round Tablers, without doing anything in return.

So Bill tells us of his World's Fair stunt. a ticket sale voting contest, which has been running since early in April and has closed late in June, the winners to receive a week's all expense trip to Chicago, plus $50 in cash.

Boston states that the U. P. is donating the train rides. The idea sound "aces" as we cannot imagine any prize more tempting at this time. It's quite a trick to persuade the railroads to give away transportation these days, and if any members are interested in how Boston put it over, you might drop him a line and ask.

Economy Plus

Boys, here's a great one for you! Bob Soffer, manager of the New Delancey Street Theatre in New York City, saves his old stills until he gets about a thousand of them and then has his programs printed on them. If it weren't that we know it to be otherwise, we'd think Bob had a little Scotch in him! This is sure a great gag and we know some of you other boys might want to take advantage of it.

PRESS BOOK COVERS MAKE CLEVER JIGS FOR LOBBY STOPPER

John W. Creamer, manager Fox Waldo Theatre, Kansas City, Mo., uses the press books, by cutting up the covers of the better books and making jigs out of them.

He reports that he did this on "Sign of the Cross," by mounting it on beaver board and cutting it up in straight pieces with a mat knife. The pieces were then placed on a table in the foyer with a card reading: "Put the puzzle together and see what big picture is coming."

The puzzle was made easy to assemble so that a large number of patrons could work on it in a short time, and Creamer reports that as many as fifty people worked the jig in one evening. A variation of the idea is to mount a one sheet on an easel. marking it in with lines similar to an assembled jig and running copy alongside to the effect that there is no puzzle to the coming attraction.

SHAFFER SELLS HIS HOUSE WITH A COOL FOYER OF FLOWERS

Gerald Shaffer, manager of the Luna Theatre in Lafayette, Ind., knows what it means to try to get his customers into the house, and after he gets them there he wants to be sure they come again.

The photo below shows an attractive display, Jerry rigged up. His has a trellis in back of his fountain on which flowers are draped. The water is falling over the fountain all the time and behind it are eleven small light bulbs. He tells us it was made at very small cost, the flowers he obtained from a local florist in return for a place

Shaffer's Attractive Display

card. He keeps a soft green flood light on the display.

Outside the house Jerry has large panels painted blue and white with the slogan "Conditioned Air. Come and Cool Off Healthfully Cool." He tells us he watches this to be sure the place is just right all the time and he's smart to do that, judging from some of the houses we've been in near here.

O. K., Jerry, let's hear some more from you and remember us to Ewing.

JUST WHAT THE DOCTOR ORDERED!

• • • • Movie audiences have been violently sick of long trailers for years. They have been forced to sit in theatres and listen to a full 8 or 10 minutes of nonsense....or to read a lot of silly titles .... or to have the best scenes of a coming picture revealed to them—(then why come back to see the picture?)

Now the doctor has ordered a straight diet of SHORT, SNAPPY TRAILERS. Start to use them as soon as possible. Don't let your patient die.

NEW DEAL TRAILERS

THEY TELL AS MUCH...AND
SELL AS MUCH...IN 35 FEET...
AS OTHER TRAILERS DO IN 135!

LOWEST PRICES IN HISTORY

A complete service . . . OPENINGS, CLOSINGS, DATES

IDEAL trailers for every class of theatre

FIRST-RUN Theatres find them ideal for ADVANCE USE.

Produced by the Makers of the Famous ALL TALKING-ANIMATED TRAILERS

SUPREME SCREEN SERVICE

INCORPORATED • 630 NINTH AVENUE
NEW YORK CITY CHICKERING 4-1844

DON'T NEGLECT FARMERS!

Missouri Exhibitor Stresses Importance of Keeping After Surrounding Rural Patronage

by TOM EDWARDS
Ozark Theatre, Eldon, Mo.

Today as always, the rural business is what keeps the small town theatre going. Have been in my present location, Eldon, Missouri, for three years, and have worked all that time to build up the rural trade. I take tickets myself and will venture to say that nine out of ten people from the surrounding territory who come to the show call me "Tom," even if I don't know their names in a great many cases.

This is a very good idea, as I know that the boys who live out in the country and bring their girls in to see the show get a big kick out of calling me by my first name, and I treat them like we were old buddies, which makes them feel that they are big shots. Some of you boys may think I am kidding, but if you took a friend into the city to the largest theatre there and called the manager by his first name when you were making the introductions, your friend would think you were somebody, and so might you.

Eldon is 3,200 population with several good towns within a radius of thirty miles that do not have theatres. I have a red panel body Ford truck with two one sheet boards on each side which we use in covering the rural district. I get out 4,000 monthly calendars that go to every home in this thirty mile radius. I also have boards in several of the smaller towns and also use midget window cards to announce my week's program.

Mailing List

In some of the towns where the roads have been improved to my town I have distributed special passes with copy to the effect that the improved roads now make it possible to get to Eldon easily, and in order for them to see my theatre and the type of show I am running, to use the pass on a certain night. This brings new patronage, gets additional names for the mailing list and creates good will.

In this district all the schools hold a big picnic or Hobo Day just before closing, so I wrote the presidents of the various school student bodies suggesting that they end the day at my theatre, giving them special rates. As a result, I have had a number of groups from the country schools, each running from 20 to 60 admissions. I also run a double feature on Saturday nights showing a western in addition to my regular feature, and though I figured that the farmers might not stay up that late, they do, and like it.

I select one boy in each of the smaller towns to distribute any extra advertising, for which he receives an annual pass, and as he always brings someone with him, a paid admission, he more than pays for his pass, even if he did not put out any advertising. On Saturdays I always try to have some kind of a bally on the streets when the farmers are in, and even if they don't come, at least it keeps them thinking of my show, and if they think about it long enough, they will finally start coming.

What type of pictures my Saturday crowd likes is very important, and I am very careful in booking, as to star and character of show, and I never sluff off a picture on this night. In fact, I play some of my best pictures on Friday and Saturday, because those days draw better than during the week, and by playing big features on these two days, plus Sunday and Monday, my week's gross is larger than it would be if I played the big ones in the middle of the week.

In Conclusion!

Summing it all up, I would say—don't let the people in the rural communities forget for a minute that you have a picture show, and the best show that they can get to see. Watch your Saturday and Sunday bookings, go out in the country and mix with the farmers, and when they come to your theatre, treat them the way they like to be treated, tickle the baby under the chin, and it doesn't hurt to give the little boy or girl a sack of popcorn once in a while, as they remember it for a long time. When I read that someone in the country has been married, I write them a letter of congratulations and invite them to the theatre as my guest.

In closing, I wish that other exhibitors would write an article on how they handle their rural business, as I know that there is still business to be had and would appreciate some angle that others are using.

MOVIE STARS HELP DICK MOSS PROMOTE "KING KONG" IN L. A.

A "King Kong" Ball with Arline Judge, film star, as featured guest, and a radio interview with Fay Wray on her experiences in making the picture were some of the "next to closing" stunts put on by Dick Moss and Ken McGaffey in their promotion at the Los Angeles RKO Hillstreet.

The ball was put on at one of L. A.'s leading dance spots, announced eight days in advance to an attendance of over forty thousand. Radio and special heralds were also used, and a huge "King Kong" was on display in the ballroom for over a week.

Fay Wray's radio talk landed a story and a two-column cut, another station put on a slogan contest, and restaurants featured "Kong" dishes in their menus.

O. K., boys, let's hear some more about your interesting campaigns that you're putting on.

NO STUTTER IN JOE HEWITT'S CAMPAIGN TO PUT OVER ATES

When Roscoe Ates, the stuttering comic made a personal appearance at the Lincoln Theatre, Robinson (Ill.), Joe Hewitt put over a barrage of sock exploitation that did not stutter once in packing them in to see the popular funnny man.

Every store window in the business section carried a three-color welcome sign, and Joe says that by actual count 147 merchants participated in the big hello. Roscoe himself was evidently very pleased with his reception, judging from the photo below posed with Joe in front of the theatre. Incidently, that's the brother Round Tabler to the left. Handsome guy, ain't he?

Hewitt also put on a smart teaser campaign on "Gabriel Over the White House." One week in advance, he ran one inch ads, each addressing some civic official as follows: "Mayor Heath Will Know It," also

Roscoe Ates and Joe Hewitt

using his congressman, district attorney, representatives in the same manner. Then the day before the opening he broke his big ad across the top of which was a head—"everybody will know it is the sensation of a Nation." In addition, Joe used names of eighty other well known locals in one line personals with the same copy.

Swell stuff, old timer, and your box office certainly must have reflected the "shot in the arm" you gave these two campaigns. We'll be waiting to hear more from you soon.

FLASH—

BILL BROWN, popular manager of the Marboro Theatre, Brooklyn, who was hurt in an auto accident last week during a theatre inspection tour, is at the Kings County Hospital, where happily he is reported out of danger. His friends will be glad to hear the news, and those of you who want to say hello can write or 'phone him at the hospital. Although Bill is expected to be on his back for a while, we hope he fools us and comes prancing out in a few weeks. Good luck, kid.

ROUND TABLE REGIONAL PARTY PLANS BRING HEARTY RESPONSE

Air Cooled Grill Set Aside for Local Managers' Get-together Turnout Indicated as Members Make Many Early Reservations

Well, say friends, are we going to have a shindig—are we all set for one of those old fashioned "bee-yer und bretzel" conventions?

The answer is "YES"—in caps, and in double spades. For some weeks it seems that the boys were looking around for an occasion to properly salute the return of the golden brew, and your Round Table was nominated to get things in order.

And as you have read the announcement in last week's issue, you know what it's all about; so if you are in reaching distance of Broadway and 49th Street, and if you haven't as yet done so, fill in the blank at the bottom of this page, pin a dollar to it, slip it into an envelope and mail—right now.

For if you don't, you're going to miss a mighty swell time. It isn't going to be one of those stiff, formal parties where everyone sits around waiting for something to happen. Not by a long shot! This is to be a managers' get-together where you can take off your coat, let down your hair and unlax in an atmosphere of good fellowship, with sandwiches, beer and pretzels to make you feel happy and comfortable.

Air-Cooled Grill

And you will be comfortable, for the party is to be held in the air-cooled grill of the Brass Rail, which has been set aside for our private use. The entire room will be ours from midnight on. And that hour gives you plenty of time to get in, if you happen to be located out of town. You can come from nearby points on Long Island, in Westchester County, or from nearby New Jersey and Connecticut and know that the party will still be going strong.

We are working on plans by some entertainment just to help the party get along. And to make sure of that, we are glad to announce that the nationally known Hal Horne, United Artists ad chief, past-president of the AMPA, wit and raconteur, has consented to grace the dais and to do the toastmastering. If you have heard Hal, you know what to expect, and, if you haven't, there's a flock of laughs coming to you.

Celebrities Invited

Picture stars and other interesting celebrities who will be in town on that night are being invited to come over and say hello, and all in all it should be a large evening. So be sure to be there. Make up a party, bring a friend, or come alone. You'll have a good time either way.

Remember, the date has been changed to Thursday, Aug. 17. This has been done for the benefit of the many managers now on vacation who will be back by then and who do not want to miss the gathering.—A-MIKE VOGEL.

NOT TOO LOCAL

We have two purposes in mind in stressing the managers regional midnite get-together. The first, of course, is to encourage the socializing of members who have little opportunity in the course of their duties to get acquainted with their brother managers.

The second purpose is to try and put this over so that members in other sections of the country will also be encouraged to do likewise, and thus develop strong bonds of friendship that will make our lives a bit brighter and our jobs more significant.

We ask that interested members throughout the country give some thought to this so that similar regional gatherings can be arranged, and we hope that whenever time allows, we shall be among those present.

LEO ROSEN STAGED KEEP COOL EXHIBIT IN LOBBY OF HOUSE

In cooperative tie-up with twelve business organizations, Leo Rosen, manager of the Troy, in Troy, N. Y., staged a keep cool exhibit which ran a week in the lobby of his theatre. Virtually every known method of the art of keeping cool was demonstrated at this interesting merchandising event, which was displayed on the mezzanine floor.

The highlights of the exhibit included a coca cola display with free distribution of soft drinks, refrigerator, camping outfits, summer furniture, the vogue in ladies' summer wear, automobile service, etc., etc. The unique thing of the week was a tie-up with a local ice-dealer who banked the street in front of the theatre with 200-pound cakes.

"New Sound" Campaign

Smart managers are realizing the benefits of a publicity that exploits new theatre installation. W. R. Catlow, of the Catlow, Barrington (Ill.), went for a newspaper broadside and lobby flash when he redecorated and installed "high fidelity" sound. This was included in all ads, and a permanent board attached to his sign upright carried the same copy.

STORES CONTRIBUTE MONEY PRIZES FOR CAMEO ADVERTISING

E. J. Harvey, who manages the Warner Cameo, Bristol, Conn., successfully put over a cash prize campaign, the costs of which were contributed by cooperating local merchants. It seems that the Chamber of Commerce was sponsoring a two-day sales event and the members wanted something snappy to give it life.

"E. J." was called in for advice and suggested a new car giveaway, but the costs were prohibitive, so the cash idea was adopted. Every participating merchant gave a numbered coupon with each 50-cent sale and the cash prizes were awarded from the stage of the theatre by the lucky number system. The five-and-ten stores distributed cards with punch marks up to 50 cents, and each purchase was punched until the half dollar total was reached entitling the holder to a coupon.

The only cost to the theatre was an announcement trailer, and the 50 merchants cooperating gave $200 in prize money as well as paying other costs and advertising the idea in their ads and windows. It was a sound good-will builder and brought the theatre a lot of extra business.

INEXPENSIVE!

G. A. Shaffer, manager Luna Theatre, Lafayette, Ind., turns out inexpensive effective fronts. The above on "Elmer the Great" was done by Robert Ewing, house artist, at a cost of less than $2.00.

Here's My Buck!

Please mail me my ticket for the Round Table Midnite Lunch to be held on Thursday, August 17th, at the Brass Rail, Seventh Avenue and 49th Street.

NAME.....

THEATRE.....

CITY & STATE.....

JERSEY GO-GETTERS

by AL ZIMBALIST

It's not how big are you . . . it's how good are you!

You must sell everything big—you must concentrate, personally, on your own advertising, programs, exploitation, publicity, lobbies, etc. Don't let the vendor make up your material for you without explaining exactly what you want sold . . . and how you want it sold. That's going to be an important factor in this heat wave!

When you have decided on your angle, use it throughout every bit of copy and every form of advertising.

The marquee is a theatre property which few of you value aright. It is virtually an illuminated 24-sheet (or bigger) in the heart of the territory, close to competitors, and seen by thousands daily. Make your marquee messages pithy, striking and unconventional, with plenty of changes of style and content.

A good lobby won't sell tickets of itself; but it will certainly act as a clincher, if your ads, exploitation and word-of-mouth have paved the way. Use plenty of originality and make that lobby conform to the centralized idea of your newspaper advertising campaign. That's very important!

Your window displays. Try to get the windows where crowds are sure to pass or gather. As your advertising is so important, give it a real chance. Don't put off until 30 minutes before press time and then grab any old mat and story and shoot it in. As soon as you've decided on your central exploitation idea and how you're going to sell this particular picture, differentiated from all others, go into a huddle with your associates and try to lay out your exact campaign for the whole run of the picture.

▽

A Reporter Continues

A talk with Charlie (vas you dere, too, Sharlie?) Bechtoldt of the beautiful Sanford Theatre in Irvington revealed that in most cases, give-aways like turkeys, geese and foodstuffs prove more of an incentive than jewelry and such tie-ups. As an example, Charlie claims, and we believe he's right, that his business jumped way up when he had the turkey give-away—and fell way down and created ill feeling when the jewelry was given away . . . this is being put on record so that you can guide yourselves accordingly. . . .

George Behr had a unique display in the window of a store adjoining his theatre . . . on the toy give-away. . . . Nat Mutnik is another who exercised effort in selling give-aways . . . and Sam Mutterpearl, of the checkered (he'll tell you its class—who knows these days) took a lot of time and effort . . . not forgetting the Weshner Brothers . . . and this time we believe that Ben cops the honors for his displays . . . everything neatly arranged on a specially erected platform . . . surrounded by beautiful spotlights . . . neat trimmings and an attractive lobby card. . . .

Here's a hand for Jack Stein who really sold Jimmy Shearer's show. . . . and a fistful to Tony Williams for grabbing all the newspaper space on the show. . . . Joe Lefkowitz of the Regent-Paterson is selling his show via a de luxe manner. . . . He's another of those "Gimme newspaper space—" fellows . . . but Joe does more than ask for it—he receives!!!!!. In other words, he can take it!!!! How many of you other fellows can give it—and get it????

Bobby Clark, of the Montclair Clark's, is a very fast little worker . . . nothing secretive about his shows. . . . Everybody knows where his theatre is at, what's playing . . . and . . . buy tickets. . . . Al Barber raided the meadows recently to give more of a sad effect to his theatre front!!!! Hail Milt Brenner for his speedy activities . . . just got to the Hawthorne-Newark and do the people up there know about his theatre, now!!!

AVOIDING SOUND BREAK-DOWNS!

"As we live we learn," is an expression older than ourselves, yet, it is the truest statement ever uttered. In connection with the talkies it is of major importance that we be guided by the troubles that occur from time to time and to profit by what such trouble has taught us in avoiding repetition. By which we do not mean to imply that you should sit back and wait for breakdowns. You must always be after your operators to see that they and the service men (if you use them), do everything humanly possible to avoid sound trouble.

But, getting back to that system of sidetracking trouble by avoiding the same mistake twice: A theatre out on Long Island, New York, was running up against failure of sound time and again. Appeals to the service men did not seem to overcome the difficulty until a complaint was registered with the sound equipment company who sent two engineers out to the theatre and while checking through the apparatus from start to finish found that the operator was shooting oil into the fader every few days and this oil had corroded all the rubber insulation on the wires in that fader.

They found the same trouble in other portions of the equipment and it was necessary to replace wiring almost entirely throughout before that equipment was again in good condition. Although the sound company was not entirely at fault they did more than their share in standing the cost of the repairing and reconditioning, but on the other hand the projectionist of the theatre was obviously all wet when he undertook to inaugurate an oiling system without talking it over with the service man on his weekly rounds.

These items can become troublesome and costly since the patrons of a theatre are not concerned with the mechanics of your house. They pay their admission to see a show and are entitled to that show without breakdowns or excuses. Even the refund of their admission will hardly placate them if they must go home without seeing the show they came to see.

Those houses using sound equipment serviced by the company which installed it should hold that service man accountable for the equipment, but you cannot ask him to take the blame for thoughtlessness or ignorance of your projectionists. Do not tolerate any monkeying with sound apparatus. There are certain things your own operators can watch and look after, everything else should be left to the service men.

HARRY SHAW WAGED DUAL CAMPAIGN ON FILM AND THEATRE

When planning his campaign on "Hallelujah I'm a Bum," Harry Shaw, manager of Loew's State Theatre, Syracuse, N. Y., was reminded that Al Jolson, star of the picture, was the man who was mainly responsible for creating the talking picture furore five years ago and forthwith tied-up Jolson's current vehicle with the Fifth Anniversary

The Drum Corps

of Talking Pictures. Incidentally, the same time also happened to be the Fifth Anniversary of Loew's Syracuse, so it was a perfect scheme all around.

The photo shows the big parade arranged by Shaw as the result of a tie-up made with a local dealer in "Chevvies." You will not be able to see the long line of new cars that followed the fife and drum corps but they were there nevertheless. The first car in line had a fellow dressed up as Jolson standing on the bumper, accompanied by another chap with an accordion who sang the title song all the way down the main stem. Shaw also put over a full page co-op with a leading newspaper on the strength of the Anniversary.

Shaw is another of the live managers on the Loew Circuit, as we've had occasion to relate before. The Club is indebted to the U. A. home office for the above information. We'd like to hear from Harry himself if he can find time to drop headquarters a line now and then.

NILES LAUNCHED BIG ADVERTISING EFFORT; RE-OPENING SUCCESS

Part of the campaign launched by Ray Niles of the Chateau Theatre, Minneapolis, Minn., when the theatre reopened recently was a powerful full page newspaper spread in which the theatre's ad completely dominated the other houses.

A local dramatic society impersonated many of the Hollywood stars for the West Coast premiere that was staged. He planted stories in all the newspapers in his town.

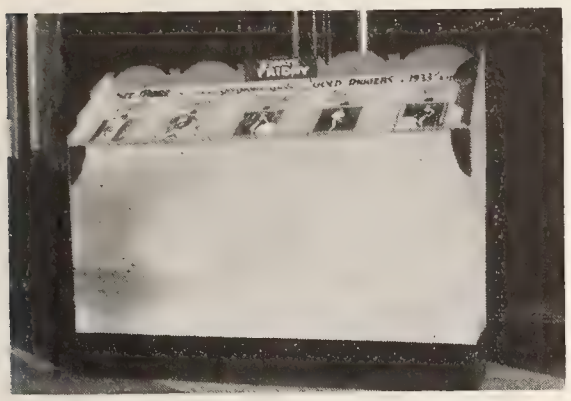
That wasn't all, though. The local Time Signal Company gave a talk on the film for three days; cabs carried tire covers; girls called up persons on the rural lines; and after a big snow storm 150 cards were stuck on top of the drifts; also, every hotel and cafe had some sort of copy on "The White Sister" and the re-opening. A special preview was given for press and clergy.

The splendid campaign more than repaid the work put into it, when the theatre jammed opening night and continued for the run of the picture. And we hope it keeps up, Ray. Minneapolis is full of live-wire showmen and we know it keeps you hopping to meet competition, but you seem to be doing a good job.

"GOLD DIGGERS" ACE CAMPAIGN GETTING HANDSOME RETURNS

SAM MILLER, Mgr.
Lyric, Asbury Park, N. J.

Peep show, illustrated in this column, was six feet long, with five partitions, each section having shots of chlorines outside for the "come on." Peep portion, lighted, contained production and star stills. Line across display said "see more of these girls,



The Peep Show!

etc." Thousands of heralds, tabloids, door knob hangers and chocolate coins were put out, music stores gave big windows and played special records, and radio stations announced picture and plugged song numbers.

Beauty parlor tieup on Joan Blondell wave with windows and newspaper ads. Bannered truck paraded, and gold balloons were released, special inflating machine used, this display running parallel to boardwalk, where no advertising is permitted. Smash newspaper campaign and extra billing aided in bringing results that filled house to capacity, including standing room, twenty-five minutes after opening.

CHARLES TAYLOR, Adv. Mgr.
LEE BLUMBERG, Publicity
Hippodrome, Buffalo, N. Y.

Promoted parade of ladies' auxiliary and fife and drum corps of American Legion through the main streets with banners and smash float with girls and balloons, to theatre, which was illuminated with giant arcs.

Up They Go!

Roller skating sequence got tieup with local rink, having girls skating in business section handing out coins and heralds. Did likewise with girls on bicycles.

Girls in costume released imprinted balloons in front of theatre. Newspaper classified tieup got theatre daily free 25-inch ad plugging picture, all other papers going for art layouts and publicity, starting three weeks in advance. Music stores ran displays and plugged the songs, and marquee featured title of picture, the letters made up of girls' figures.

PHIL SMITH, Mgr.
TOM SPRY, Warner Branch Mgr.
Majestic, Boston, Mass.

Opened with reserved seat premiere, with front and lobby decorated with cutouts, blowups, banners and flags. Animated figure of girl playing violin spotted under marquee. Thousands of posters sniped within 20-mile radius. Mayor of Boston released balloons, many of which contained passes. Powerful arc lights played on lobby and balcony across street where girls threw down chocolate coins.

Usherettes in pirate costumes distributed coins, as did skating girls in velvet scanties carrying gilded baskets. Tom Spry put on an impromptu stunt by leading a parade of complete nearby hotel floor show of chorus girls and 24-piece band. Planted a stooge who kept calling for the "Gold Diggers" song when specially engaged musician playing in lobby, asked for requests.

F. P. HARPSTER, Mgr.
Ohio, Mansfield, Ohio

Underlined all ads four weeks in advance; two-week advance marquee flash; six-week advance 58-foot valance in foyer; stills and cutouts, enlargements of newspaper reviews in advance lobby showings; heralds and special tabloids distributed in laundry and bread packages, cards on all newsstands; on street cars and in surrounding towns.

Name band in town played hit tunes at Coliseum; sound truck covered city and nearby territory; newspaper ran silhouette contest; entire county heavily billed, window displays, auto stickers were some of the important features of this campaign.

Nose Dive!

Myers' Monoplane!

Manager George B. Myers, Capitol Theatre, Frankfort (Ky.), promoted an old monoplane from his local airport for "Eagle and the Hawk." Theatre credits were painted on the wings and the whole planted on a prominent Main Street corner.

Flash—

The Managers' Round Table-Producers July Exploitation Contest is over. Over so far as the time limit is concerned and distinctly "over" in regard to the number of entries received. The last is obviously discernible as we view the stacks of entries that mutely but forcefully cry for examination and judging. We do not envy the judges the job of selecting the winners, and included though we may be among the "pickers," we nevertheless shall endeavor to retire to the background and hide out while the boys are cogitating over the respective merits of the various campaigns.

We shall endeavor to select the fortunate winners in time for announcement in the issue of August 12. As soon as the judges reach their decisions, these managers will be so informed and asked to set a date for their trips so that the necessary arrangements in Chicago can be made. The key to the city is ready and the town band set for the welcome, but reservations and sichlike will have to wait until we hear from the winners. Then for the big time. So here's plenty of luck, and we're sorry you all can't win!

NEW BILLING ANGLE SIMPLIFIES POSTING PROBLEMS FOR LEE

An excellent idea that makes it necessary to post the surrounding country only once in three weeks is offered by M. E. Lee, general manager, Lee Amusement Co., for his three Lee theatres in Cuthbert (Ga.), Walter W. Harrison, manager; Eufaula (Ala.), J. R. McCarthy, manager, and Dawson (Ga.), D. S. Mayo, manager.

Lee has one hundred and fifty boards up, 16 inches by 36, in four sections. He prints up 8x14 cards with his bookings for three weeks in advance, dates on top and art below, and places these in the first three sections, leaving the last for general circuit advertising. Each of the first three sections contain a pile of cards, one for each picture, with the current attraction up. These are connected to a metal sign reading, "Lee Theatres."

The boards are placed in filling stations within a radius of 20 miles, which stands Lee gets in exchange for passes. For this privilege the owner of the location is asked to keep the board alive by removing the current card as soon as the picture has played. The cards are assorted before being placed to make these changes simple.

Similar single boards are planted in prominent spots in drug stores, the changes being handled the same way, and to keep the cards clean, glass panels are provided.

Lee states that the boards cost 50 cents each, the glass panel five cents, enameled theatre sign 70 cents. Poster deliveries made only once in three weeks, and it is found that the pass holders usually bring some paid admissions with them. Members who wish to know more about this idea can write direct to Lee, at Cuthbert, as it sounds good enough to bear repeating. Come again "M. E."

JOHN TREWHELA DID SPLENDID WORK ON "STATE FAIR" STUNT

You can't keep a good man down—and who wants to? John Trewhela, manager of the Judith Theatre, Lewistown, Mont., and Oscar Wilson, Lobby Displayist put out a great front when they played "State Fair." He dressed his usherettes and cashier up as farmerettes (smoking cigarettes?) and carried out the "Fair" effect to perfection. The handsome guy at the end of the photo shown here is John himself.

"State Fair" Front

Incidentally, Trewhela informs us that his theatre was awarded first prize in the Intermountain District for the best exploitation of "State Fair." Congrats, John and keep 'em coming.

THE HARRY MOORE "FAIR" CAMPAIGN SURE WINS DELTA

When Harry R. Moore, manager of the Fox Egyptian Theatre out in Delta, Colo., put on his campaign for "State Fair," there's no doubt that the whole town knew what was playing his house.

He secured the endorsement of the Chamber of Commerce and got every cooperation from the newspapers. For his street bally he hired a professional clown who led the parade of kiddie clowns which followed the band. Prizes were furnished and the band was promoted gratis through the Delta High School.

Merchants tied in by giving candy and the newspapers got together and gave a prize to the merchant having the most unusual Side Show or window display for the occasion. Each merchant that was a member of the Chamber of Commerce put up a banner and paid for it, reading Side Show "State Fair" exhibit.

Judging by the letter of congratulations Harry received from the Chamber of Commerce all the stores in town profited, to say nothing of the theatre itself.

HOWARD MAYLOR IN SMALL TOWN HAS TO STEP ON IT AND PLUG

Howard L. Maylor runs the movie at Oak Harbor, Washington, a town of 306, situated on an island, with a further draw from two small places some distance away. He writes enclosing ads which are well done, especially his layout on "Grand Hotel."

Maylor is a hustler and asks for a few inexpensive ideas to plug his attractions. Well, how about appointing a representative in each of your other towns, Howard, to tell the local folks all about your coming attractions.

And you could try placing an advance one sheet poster card in your ferry to the mainland, and one in your post office. If local mail is delivered, you might also arrange with your R. F. D. mail carrier to spread the word.

We certainly appreciate the spirit of this small town exhibitor who sure acts as though he is going places.

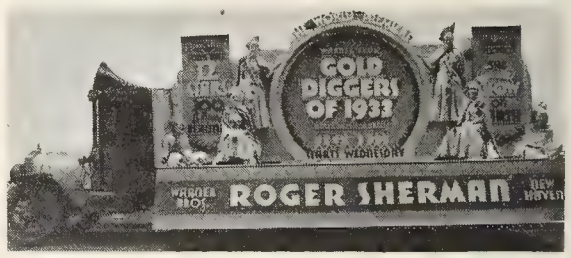
THAT LOTTERY LAW!

The Federal lottery law again recently became a controversial matter as regards the theatre when a Middle West exhibitor was arrested on the charge of conducting a lottery at his theatre. Club members contemplating similar promotional stunts are advised to ascertain from local postal or other authorities the full extent of the law governing such practices.

In the case mentioned above an award of an automobile, handled in the same fashion popular in practically every section of the country these days, brought about the court action. Rival showmen, it is alleged, were instigators of the charges. In defense, the exhibitor claims he did not violate any lottery law, as he merely offered to present the auto to someone attending the theatre within a specified time and, although the award was made through a drawing, the deal was purely for advertising purposes and no extra charge on admission to the theatre was made.

Not long ago a prominent exhibitor in the Southwest found himself in a mint of trouble over lottery laws, and only recently a number of leading fraternal organizations in the East became involved with Federal forces for conducting giveaways at lodge rooms. With so much action in this direction, it is to be hoped that the final airing of all these cases will fix the difference, if any, between so-called out and out gambling and the donation of some article of merchandise for which no charge is made for "chance." The lodge case is being followed up by your daily papers. Watch developments.

GOLD GIRLIES!



One of the standout shots in Jack Sanson's "Gold Diggers" campaign at the Roger Sherman, New Haven, Conn. Jack distributed thousands of heralds house to house via five girls dressed as above in red and gold costumes, and put out sock displays for his lobby, inside and out.

A FEW POINTERS ON HOW TO KEEP ADVERTISING INTERESTING!

SLIGHTLY REVAMPED FROM "FAME" TO SUIT SHOW BUSINESS

It is a comparatively easy matter to win attention—to get one's message before the public's eye. That can be done with large space, color and dramatic treatment. On the other hand, it is not so simple to arouse ***interest***—to capture, and sustain in the reader, that "excitement of feeling accompanying special attention to some object."

In order to arouse interest—and that must be done in order to get the message ***read***—it is necessary that advertising ***be interesting.***

The following are a few methods by which advertising can be kept fresh and vigorous—always attractive and ***interesting*** to the public:

1. Change your layout style often. Spar with the reader—surprise him with new effects. Give the impression that you have a different story each time. Remember, very few people sit through the same movie twice.
2. Change your pace, or "copy tone," occasionally. Wrigley, for example, will use humorous copy, then suddenly shift to a more serious vein!
3. Give your text a new typographical dress now and then. Your package and your logotype are all the ***permanent*** identification marks you need to worry about repeating.
4. Use a new illustration technique from time to time. Too much of one technique breeds monotony the same as too much of one style of layout. Avoid the crowd; dare to be different!
5. Keep on the lookout for ways to improve your theatre—new ideas in fronts, displays, posters. Often the chief difference between two similar pictures is the method of advertising.
6. Last, but not least, don't be afraid to try out new selling appeals or dominant themes!

• personalities

ELMER BRIENT
that up-and-comin' showman from Loew's State down in Richmond, Va., paid CLUB headquarters a visit the other day and boy, he sure was a sight for sore eyes. Come again, Elmer, the welcome mat is always out for you.

▽

DAVE DAVIDSON
demon exploiteer, may now be found at the Orpheum Theatre in Minneapolis, Minn. How's Ruthie, Dave?

▽

LOUIS CHARNINSKY
is back managing the Capitol Theatre in Dallas, Texas. House was formerly owned by Simon Charninsky, Louis' father.

▽

CHARLIE VAUGHAN
is at the helm of the Art Theatre, Kansas City, Kas. Charlie is doing splendid business. In his advertising he runs this line: "Not a chain operated theatre."

▽

JEWELL GERSHON
formerly connected with RKO in Minneapolis territory as exploitation and publicity manager, has leased the Charwood Theatre, for colored people, at St. Joseph, Mo.

▽

JOHN GRAHAM
well known Kansas City theatreman, has leased the Mainstreet Theatre at Warrensburg, Mo. House was formerly owned by D. Christopher. Equipped with RCA High Fidelity Sound.

▽

W. B. McDONALD
has taken over the management of the Avalon, formerly operated by FWC, at Olympia, Wash.

▽

LOUIS HELLBORN
manager of the Denham Theatre, Denver, has installed WE Wide Range Sound and a large air-washing system. Louis believes in giving his patrons the best in sound and comfortness when they patronize the Denham.

▽

R. E. GRIFFITH
has acquired the Princess Theatre from Ms. Calhoun at Roswell, N. M.

▽

J. J. GOODSTEIN
of Pueblo, Colo., has taken a long-time lease on the Rialto Theatre, at Loveland, Colo., from Fox Theatres.

▽

F. G. HOHM
is out of the Avon in Buffalo and his former partner, J. Propis, is now managing the house alone.

▽

C. E. PRINSON
has been named manager of the Palace, in Akron, Ohio. Prinson was formerly general manager for Publix in Ohio.

▽

G. E. HOLMES
is the new manager of the Hoover, in Detroit, Mich. He was formerly at the Dawn.

▽

EUGENE FISCHER
managing the Rialto in Cawker City, Kan., is back at his desk after an appendicitis operation.

▽

MAURICE GRASSGREEN
is the newly appointed manager for Fox in Boston, Mass.

POSTER ART WORK FOR THE THEATRE!

This poster of Katherine Hepburn was done by Don Andorfer, poster artist at the Strand Theatre in Whitewater, Wis. The head was done in orange and yellow; the name in black; title—red with white highlight line; panel in two-tone tan and the background in black. Sounds mighty attractive to us. How does it strike you, boys? Don promises to keep us supplied with more samples of his art work and here's hoping he does.

CLUB EMBLEM PIN!!

Use This Blank:

Manager' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid,..... Club jins, for which I enclose payment at $1.00 *per pin.*

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

THOMAS MEEHAN
has been transferred from City Manager for RKO in Providence to the Keith's Memorial Theatre in Boston.

▽

BILL RAYNOR
leaves Boston to handle the Brooklyn Paramount Theatre. Lots 'o luck, Bill.

▽

RAYMOND B. JONES
formerly of the Paramount, in Syracuse, N. Y., is now managing the Missouri Theatre, in St. Louis, Mo.

▽

J. E. POYNTER
who used to be the assistant manager at the Rivoli Theatre in Hempstead, L. I., has gone to the Missouri in St. Louis.

▽

JAMES WALKER
formerly at the State Theatre, in Oswego, N. Y., may now be found at the Regent Theatre, in St. Louis, Mo.

▽

F. E. (ERNIE) PETCH
of the Metropolitan, in Regina, Canada, has switched over to the Capitol Theatre, in Regina.

▽

WALLY FEEHAN
long associated with the motion picture industry at Oakland, Calif., as theatre manager and independent theatre owner, has returned from a trip to Chicago to see the Exposition.

▽

L. J. METZ and ED. FELLEY
have taken over the New Thurlock Theatre, Thurlock, Calif., and are giving the management of the house their personal attention.

▽

HENRY ("BUD") SOMMERS
formerly manager of the RKO Albee, Cincinnati, but more recently in charge of the Paramount, Hamilton, Ohio, and city manager for Publix, at Lexington, Ky., has been transferred to the Gateway, a Chicago house, located on the north side.

▽

BERT HENSEN
former RKO publicity man in Cleveland, who has been managing the RKO house in Troy, N. Y., for the past six months, is back at his old post in Cleveland.

▽

V. A. WERNBERGER
formerly in charge of the New Orleans branch of U. A., has been named manager of the St. Louis office.

▽

E. R. COLVIN
of Loew's Theatre in Canton, Ohio, has been promoted to assistant to Adolph Buehrig, Jr.

▽

HAROLD FRIARY
formerly of the Warren Theatre in Roxbury, Mass., may now be found at the Victory in Holyoke, Mass.

▽

WILLIAM KASTAR
formerly at the New Delancey Street Theatre in New York City, is building his own house at 103rd Street and Columbus Avenue, same city. The theatre will be called the Arden. Lots of luck, Bill.

▽

RAY PUCKETT
formerly of Perth Amboy, N. J., paid Club headquarters a visit last week telling stories of the good old days.

WABASH AVENUE

CHICAGO

Dick Beck at the Castle theatre, who more than once has spotted a picture in his diminutive playhouse and cleaned up after the bigger houses had found some reason for passing it up, seems to have clicked again with "This Nude World." At least the word emanates from F. A. Mindlin that the picture is breaking records at the Castle. And Beck, who controls the picture for Wisconsin, Illinois and Indiana, says he is keeping it running indefinitely. It is now in its fifth week.

▽

Signs that local box offices are getting a break from World Fair visitors are seen in Aaron Jones' move in opening the State-Lake theatre. A week later Balaban & Katz opened the large Granada on the North Side.

▽

Henry Herbel, Universal branch manager, is back from a trip to New York where, with other universalites, he was called to meet Jimmy Grainger, the new U sales manager.

▽

Ludwig Sussman again demonstrated the interest he takes in the folks of his community. Sussman staged a special benefit for the young widow of John Sevick, policeman killed in a courtroom last week.

▽

Among the folk who enjoyed themselves immensely at the United Artists banquet at the Drake were Jack Miller and Aaron Saperstein. Saperstein received two of the Mickey Mouse wrist watches donated by Walt Disney and Aaron says they made a big hit at home.

▽

A. Montague, general salesmanager, and Rube Jackter and Nat Spingold of Columbia stopped in at the local branch to visit Phil Dunas.

▽

Manufacturers and supply dealers from all parts of the country took over the Drake hotel this week for the third convention and exhibit of the Independent Theatre Supply Dealers' Association. J. E. Robin is president of the organization and Henry Dusman secretary and treasurer.

HOLQUIST

MGM Plans Increase in Its Exploitation Staff

MGM plans the addition of a number of men to its exploitation staff for all road-show attractions, the first two being "Dinner at Eight" and "Eskimo." Ten men are already engaged in exploitation over the country.

Permanently listed as exploitation personnel are: Fred Barstow, Chicago; Morris Abrams, Indianapolis; Claude Morris, Kansas City; Hal Elias, San Francisco; E. B. Coleman, Dallas; W. G. Bishop, Detroit; C. C. Deardourf, Cleveland; Bernie Darrow, Buffalo; Bert MacKenzie, Boston; N. W. Pyle, Washington.

ON BROADWAY

Week of July 29

MAYFAIR
- Hook and Ladder Hokum..RKO Radio
- Lost in Limehouse.....RKO Radio
- Oriental Fantasy.....Master Arts

PARAMOUNT
- Morning, Noon and Night..Paramount
- Marriage Humor.....Paramount

RIVOLI
- Paris on Parade.....Fox
- Be Like Me.....Paramount

RKO MUSIC HALL
- In the Park.....RKO Radio
- Strange As It Seems—No. 30.Universal
- The Big Squeal.....Fox

ROXY
- Feeling Rosey.....Fox-Educational
- Touchdown Mickey.....United Artists

STRAND
- Nothing But the Tooth.....Vitaphone
- Crashing the Gate.....Vitaphone
- Rambling Around Radio Row —No. 6.....Vitaphone

MAP INC.

E. SCHWARTZ
president
announces the association of
PAT GARYN
as vice-president &
general manager

MASTER ART PRODUCTS, Inc.
630 NINTH AVENUE, NEW YORK CITY
CHICAGO - ATLANTA - LOS ANGELES - ST. LOUIS
NEW ORLEANS - DALLAS - CLEVELAND - KANSAS CITY

NEWS PICTURES

FOX MOVIETONE NEWS—No. 89—Roosevelt urges nation to unite for recovery—Post flies around world in seven days—Equipose wins Arlington handicap in Chicago—Pictures of Dempsey and bride—Mollisons crash at Bridgeport, Conn., after crossing Atlantic—Balbo fleet leaves for Italy.

FOX MOVIETONE NEWS—No. 90—Wiley Post hailed on arrival in New York—Roosevelt greets citizen soldiers at White House—Business leaders assist President's recovery plans—Mermaids supply study in grace at Jones Beach, N. Y.—Aimee McPherson lands in United States—Italian air armada starts home—Hold dog races at Agua Caliente.

HEARST METROTONE NEWS—No. 288—Balbo armada bids America farewell; New York hails Wiley Post—Aimee McPherson arrives in America—Snapshots from foreign lands—Hill-climb fever hits Dixie—Show newest fur modes at Atlantic City—Roosevelt's job plan wins support of nation—Riders show form in rodeo at Salinas, Cal.

HEARST MOVIETONE NEWS—No. 289—Vanderbilt sails sloop to victory—Kidnapers get death sentence in Kansas City—Al Smith greets old time stars in Washington—Britain wins tennis crown—Employers join NRA—Hold rodeo at Cheyenne, Wyo. —Experts pick modern venus in Los Angeles— —Roosevelts go to Hyde Park, N. Y.; Record crowds visit Coney Island; Winery, at Egg Harbor, prepares for repeal.

PARAMOUNT NEWS—No. 103—Swim records fall at Jones Beach, N. Y.—Will Rogers speaks at governors' convention in San Francisco—Italian air fleet leaves for home; pictures of Lithuanians' crash in Germany; Mollisons crash after crossing Atlantic —Aimee McPherson home from abroad—New York acclaims Wiley Post.

PARAMOUNT NEWS—No. 104—New York welcomes Jimmy Mattern—Wineries prepare for repeal—Government moves to halt kidnaping wave—President and Mrs. Roosevelt arrive at Hyde Park, N. Y.—Beauty contest held in Los Angeles—British Jews in boycott move—Mrs. Roosevelt backs Recovery Act.

PATHE NEWS—No. 104—Wiley Post lands in New York after circling globe—Roosevelt asks public's cooperation—New York hails Balbo on eve of return hop—Records fall in women's swim meet at Jones Beach, N. Y.—NRA committee urges unity to back Roosevelt—Mollisons safe in New York after crash at Bridgeport, Conn.

PATHE NEWS—No. 1—America acclaims Wiley Post—Balbo squadron homeward bound—"Pussyfoot" Johnson leaves prohibition convention at McDonough, N. Y.—Reforestation group tries mining in California—Grasshoppers real problem to farmer in Nebraska—Stork visits St. Louis zoo—Nation unites to support Roosevelt—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 166 —New York hails Wiley Post—Jews demand Nazi boycott in England—King of Sweden plays tennis at 75—Natives fight locust plague in Algeria—Foresters learn gold digging at Sonora, Cal.—Nations sign four-power pact in Italy—Balbo's fleet start home—Boys dive in rapids at Hull, Que., Can.—Baby golfer amazes experts at Garden City, N. Y. —Rodeo thrills crowds at Salinas, Cal.

UNIVERSAL NEWSPAPER NEWSREEL—No. 167 —President speeds NRA drive—Yachtsmen fight winds in France—Mattern home after rescue—Daring riding marks race at Agua Caliente, Mex.—Discard branding irons at Pitchfolk, Wyo.—Tiny girls scale 2,000-foot cliff at Long's Peak, Colo.—Odd bits in today's news.

Monogram Not Joining Hays, Election Hints

Indication that Monogram will not become a part of the Motion Picture Producers and Distributors of America is indicated in the election of W. Ray Johnston as a vice-president of the Federation of the Motion Picture Industry. Mr. Johnston is president of Monogram Pictures.

Regent Arranges Release

Regent Pictures has closed with H. A. Lande of Supreme Screen Classics, Chicago, for the distribution of "Wives Beware" in northern Illinois and Indiana. The company has also closed for release of the film in several southern states.

Wurlitzer Cites Improvement

Rudolph Wurlitzer Company, this week reported a loss of $926,834 for the year ending March 31, as compared with $1,937,006 in the previous fiscal year.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22	70	June 3
Intruder, The	Monte Blue-Lila Lee	Dec.	26,'32	69	Jan. 14
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1,'32	69	Dec. 10,'32
Officer 13	Monte Blue-Lila Lee	Nov.	26,'32	67	Dec. 3,'32
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15	70	Mar. 25

Coming Feature Attractions

Cheaters			
Davy Jones' Locker			
Midnight Alarm			
One Year Later	Mary Brian-Russell Hopton		
Open for Inspection			
Pullman Car			
Red Kisses	Dorothy Mackaill-Regis Toomey		
Scarlet Virgin, The			
Silk Trimmed			
Slightly Used			
Without Children			

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July	7		
Forgotten	June Clyde-Lee Kohlmar	Feb.	15	65	
I Have Lived	Alan Dinehart-Anita Page	June	15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar.	15	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15,'32	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15	65	July 1

Coming Feature Attractions

Man of Sentiment, A			
Notorious But Nice	Marian Marsh-Betty Compson	Aug.	5

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15	67	Jan. 28
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26	68	June 17
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24,'32		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25	79	June 10
Bitter Tea of General Yen, The	B. Stanwyck-Nils Asther	Jan.	6	89	Nov. 26,'32
California Trail, The	Buck Jones-Helen Mack	Mar.	24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15	62	July 1
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19,'32	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28,'32	60½	
Hell's Cargo (See "Below the Sea")					
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20	57	
Mussolini Speaks		Mar.	10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24	65	
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20	69	Mar. 18
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26		
Silent Man	Tim McCoy-Florence Britton	Mar.	3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10	68	Apr. 1
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30,'32	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5		
Treason	Buck Jones-Shirley Grey	Feb.	10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June	29	64	July 1
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July	10		

Coming Feature Attractions

Biddy	Richard Cromwell		
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook		
Fighting Code, The	Buck Jones-Diane Sinclair		
Fighting Ranger, The	Buck Jones-Dorothy Revier		
Fury of the Jungle	Alan Dinehart-Victor Jory-Helen Twelvetrees		
Goin' to Town	Nancy Carroll-Donald Cook		
King of the Wild Horses	Wm. Janney-Dorothy Appleby		
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell		July 15
Lady Is Willing, The	Leslie Howard		
Man of Steel	Jack Holt		
Man Trailer, The	Buck Jones-Cecilia Parker		
Man's Castle	Loretta Young-Spencer Tracy		
Ninth Guest			
Once to Every Woman			
Police Car 17	Tim McCoy-Evalyn Knapp		
World's Fair	Jack Holt		

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Ralf Harolde	Apr.	1	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar.	1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20	89	Jan. 28

Coming Feature Attractions

Dassan				51 and 38	
Throne of God (Tent.)		Aug.		65	

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr.	15	70	Apr. 1
Elmer the Great	Joe E. Brown	Apr.	22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan.	14	76	Dec. 17,'32
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May	20	74	Apr. 15
Mind Reader, The	Warren William	Apr.	1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July	15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis-Lewis Stone-Glenda Farrell		
Female	Ruth Chatterton		
Goodbye Again	W. William-Joan Blondell	Sept.	9
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin		
Shanghai Orchid	Richard Barthelmess		
Son of the Gobs	Joe E. Brown		
Wild Boys of the Road	All Star		

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June	30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31	65	Apr. 15
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15	110	Jan. 14
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3	73	Feb. 4
Devil's In Love, The	Victor Jory-Loretta Young	July	21	71	
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July	28	90	May 20
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15	77	Feb. 4
Handle With Care	James Dunn-Boots Mallory	Dec.	25,'32	75	Dec. 24,'32
Hello, Sister	James Dunn-Boots Mallory	Apr.	14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May	26	71	May 27
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22	76	Jan. 28
Humanity	Boots Mallory-A. Kirkland	Mar.	3	70	Apr. 29
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2	68	July 1
Life in the Raw	George O'Brien-Claire Trevor	July	7		
Man Who Dared, The	Preston Foster-Zita Johann	July	14	75	July 15
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24	72	Apr. 1
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1	64	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10	78	Mar. 25
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8	64	Jan. 21
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21	69	June 17
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12	68	May 6
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28	85	Apr. 22

Coming Feature Attractions

Berkeley Square	Leslie Howard-Heather Angel	Nov.	3
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept.	15
Doctor Bull	Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan	Sept.	22
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept.	8
He Knew His Women	Warner Baxter - Mimi Jordan-Heather Angel	Oct.	27
Last Trail, The	George O'Brien-Claire Trevor	Aug.	25
Mad Game, The	Spencer Tracy-Claire Trevor-Ralph Morgan	Nov.	17
My Lips Betray	Lillian Harvey-John Boles	Nov.	10
My Weakness	Lillian Harvey-Lew Ayres	Sept.	29
Paddy, the Next-Best-Thing	Janet Gaynor-Warner Baxter	Aug.	18
Pilgrimage	Marian Nixon-Norman Foster	Sept.	1
Power and the Glory, The	Colleen Moore-Spencer Tracy	Oct.	6
Shanghai Madness	Spencer Tracy-Fay Wray	Aug.	11
Three Against Death	Marion Burns-Kane Richmond		
Walls of Gold	Sally Eilers-Norman Foster	Oct.	13
Worst Woman In Paris?	Benita Hume-John Boles-Adolphe Menjou	Oct.	20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June	30		
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23,'32		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5,'32		
When a Man Rides Alone	Tom Tyler	Jan.	15		

Coming Feature Attractions

Black Cat, The			
Bulldog Edition			
East of Sudan			
Green Paradise			
My Wandering Boy			
Red Man's Country			
Silent Army, The			
Sister of the Follies			

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15	63	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh		
Sin of Nora Moran, The	Zita Johann-John Miljan		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1	65	May 13
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1,'32	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.			
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.			
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24		Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28	90	May 2
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3	78	Jan. 21
Sin Daughter	Helen Hayes-Ramon Novarro	Dec.	23,'32	79	Jan. 7
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30,'32	112	Sept. 3,'32
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21	78	Feb. 4
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Beauty for Sale	Otto Kruger-Madge Evans			
Bombshell	Jean Harlow-Lee Tracy			
Bride of the Bayou	Lionel Barrymore-Madge Evans			
Dancing Lady	Joan Crawford-Franchot Tone			
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt		110	June 10
Eskimo	Native Cast			
Fire Chief, The (Tent.)	Ed Wynn			
Hollywood Party, The	(All Star Musical)			
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore			
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Aug.	25	
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes			
Queen Christina	Greta Garbo-Laurence Olivier			
Show World	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Jimmy Durante	Aug.	11	
Stage Mother	A. Brady - F. Morgan - M. O'Sullivan-F. Tone			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	18	
What a Liar	Charles Butterworth			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Breed of the Border	Bob Steele	Mar.	1	58	July 22
Crashing Broadway	Rex Bell	June	1	55	July 15
Diamond Trail, The	Rex Bell	Dec.	30,'32		
Fighting Champ	Bob Steele	Dec.	15,'32		
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecelia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15	63	Feb. 25
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1,'32		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Self-Defense	Pauline Frederick	Dec.	15,'32	68	Dec. 10,'32
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
West of Singapore	Betty Compson	Jan.	31	68	Apr. 15

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames			
Devil's Mate	Preston Foster-Peggy Shannon		68	
Rangers' Code	Bob Steele	Aug.	15	
Sensation Hunters	Arline Judge-Preston Foster			
Skyways	K. Crawford-Ray Walker			

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6	78	Dec. 31,'32
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6	78	Dec. 10,'32
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Hello, Everybody	Kate Smith	Feb.	17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3	70	Jan. 28
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20	59	
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan.	27	66	Feb. 18
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr. 29
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5	64½	Apr. 28
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14	65½	May 6
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4		
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13	76	Jan. 7
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17	73	Feb. 4

Coming Feature Attractions

Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	25	72
Cradle Song	Dorothea Wieck-Evelyn Venable			
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper			
Duck Soup	Four Marx Bros.			
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin			
I'm No Angel	Mae West-Cary Grant			
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth			
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82
To the Last Man	Randolph Scott-Esther Ralston	Aug.	25	
Too Much Harmony	Bing Crosby-Jack Oakie-Judith Allen	Sept.	15	
Torch Singer	Claudette Colbert - Ricardo Cortez	Sept.	8	
Way to Love, The	Maurice Chevalier-Sylvia Sidney			

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Cheyenne Kid	Tom Keene	Jan.	20	54½	July 29
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27	68	June 10
Great Jasper, The	Richard Dix	Mar.	3	76	Feb. 11
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3	60	Dec. 31,'32
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13	52	Oct. 1,'32
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6	58	Jan. 21
Our Betters	Constance Bennett	Mar.	17	72	Mar. 4
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20	62	May 6
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Hayden	May	5	55	
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb.	24	78	Feb. 11

Coming Feature Attractions

Ace of Aces	Richard Dix-Elizabeth Allen-Eric Linden			
Ann Vickers	Irene Dunne-Walter Huston-Conrad Nagel	Sept.	29	
Blind Adventure	Robt. Armstrong-Helen Mack	Sept.	1	60
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore	Aug.	18	
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug.	25	
Glory Command, The	Bruce Cabot-Betty Furness			
Jamboree	Robt. Armstrong-Helen Mack			
Little Women	K. Hepburn - Joan Bennett-Frances Dee-Paul Lukas-Eric Linden			
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	18	70 July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	15	
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	22	70

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5	71	Jan. 21
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19	63	July 1
Devil's Playground, The		Principal	Jan.	1	54	
Eskimo Perils		Amer-Anglo				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Horizen (The Wandering Jew)	Nikolai Batalov	Amkino			
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutali			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.	'32	
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70	June 3
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1,'32 67	Nov. 19,'32
Men and Jobs		Amkino	Jan.	1 70	Jan. 14
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The		Joan of Arc Picts.			
Patriots, The	Hans Kliering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics.			
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkine	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Sol Lesser			May 20
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Virgins of Bali		Principal	Dec.	8,'32 46	Dec. 17,'32
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24,'32	80	Nov. 5,'32
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 8		
Bowery, The	Wallace Beery - George Raft-Jackie Cooper-Fay Wray	Sept. 29		
Broadway Thru a Keyhole	Russ Columbo - Peggy Hopkins Joyce	Oct. 13		
Emperor Jones, The	Paul Robeson	Aug. 25		
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Nana	Anna Sten - Warren William - Phillips Holmes			
Private Life of Henry VIII, The	Charles Laughton	Sept. 15		
Roman Scandals	Eddie Cantor-Gloria Stuart			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20		
Fighting President, The		Apr. 14	50	Apr. 15
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22,'32	57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	Apr.	5,'30
King of the Arena	Ken Maynard	June 1		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12	68	Jan. 7
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3		
Nagana	Tala Birell-Melvyn Douglas	Jan. 26	74	Jan. 7
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16		
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20		
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
They Just Had to Get Married	Summerville-Pitts	Jan. 5	75	Feb. 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan			
Ladies Must Love	June Knight-Nell Hamilton-Mary Carlisle-George E. Stone			
Love, Honor and Oh Baby	Summerville- Pitts			
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume-Billie Burke			
S. O. S. Iceberg	Rod La Rogue-Gibson Gowland			
Saturday's Millions	Robert Young-Leila Hyams			
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Ex-Lady	Bette Davis	Apr. 8	62	Feb. 18
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27	90	May 27
Keyhole, The	Kay Francis-George Brent	Mar. 25	69	Apr. 8
Ladies They Talk About	Barbara Stanwyck	Feb. 4	64	Jan. 7
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15		
Mary Stevens, M.D.	Kay Francis	July 22	72	
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Somewhere in Sonora	John Wayne	May 20		
Untamed Africa		Apr. 8		
Working Man, The	George Arliss-Bette Davis	May 6	67	Apr. 8

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Ever in My Heart	Barbara Stanwyck			
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Dick Powell-Guy Kibbee			
Kennel Murder Case	William Powell			
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24
World Changes, The	Paul Muni-Mary Astor			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3

(Reviewed under the title "Auction in Souls")

Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8	75	Dec.	24,'32
Drum Taps	Ken Maynard	Jan. 29	61		
Hypnotized	Moran and Mack	Dec. 25	70	Dec.	24,'32
Lone Avenger, The	Ken Maynard	May 14	61		
Phantom Thunderbolt	Ken Maynard	Mar. 5	62		
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar.	11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June	10
Tombstone Canyon	Ken Maynard	Dec. 25,'32	62		
Trailing the Killer	(Special)	Dec. 4,'32	68	Oct.	15,'32

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7,'32	83	Jan. 28
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29,'32	76	Dec. 31,'32
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Yorck	Werner Krauss	Protex	Nov. 23,'32	99	Dec. 10,'32

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists	July 8		
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15,'32
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31,'32
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Here's George	George Clarke	P.D.C.-British		64	Nov. 5,'32
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17,'32
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15,'32
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15,'32
Love In Morocco	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32

(Reviewed under the title "Baroud")

Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder-Ida Lupino-Cyril Maglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10,'32
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz	Gaumont-British		90	
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
Crystal Gazabo	Nov. 7,'32	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7	1 rl..
Minstrel Show, The	Nov. 21,'32	1 rl..
Out of the Ether		
Prosperity Blues	Oct. 8,'32	1 rl..
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl..
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	21½..
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl..
Laughing with Medbury in Philippines	Nov. 11,'32	1 rl..
Laughing with Medbury Among the Wide Open Faces	Oct. 11,'32	1 rl..
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl..
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl..
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9,'32	1 rl..
Great Bird Mystery	Oct. 20,'32	1 rl..
Match Kid, The	May 9	1 rl..
Movie Struck		
Sassy Cats	Jan. 25	1 rl..
Scrappy's Party	Feb. 13	1 rl..
Technoracket	May 20	1 rl..
Wolf at the Door, The	Dec. 29,'32	1 rl..
World's Affair, The	June 5	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21....
College Gigolos	Jan. 3	18½..
Entertainer, The Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19½..
Partners Two	Jan. 19	22....
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19....
The Curse of a Broken Heart	Feb. 4	18....
The Strange Case of Poison Ivy	Mar. 23	...
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Horse Sense	Dec. 29,'32	1 rl..
In the Good Old Winter Time	June 17	1 rl..
Rough Sport	Dec. 29,'32	1 rl..
Throwing the Bull	Jan. 14	11....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22....
Artist's Muddles	Jan. 29	20....
Big Squeal, The	July 9	18....
Boy, Oh Boy!	Dec. 25,'32	21....
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21....
Loose Relations	June 11	20....
Sunkissed Sweeties	Oct. 30,'32	22....
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11....
Kid's Africa		
Kid' In' Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Pie-Covered Wagon	Oct. 30,'32	10....
Polly Tix in Washington	June 4	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2,'32	9....
Beneath Our Feet	June 25	
Desert Demons	Nov. 27,'32	9....
Killers	Oct. 30,'32	10....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Our Bird Citizens	Oct. 9,'32	8....
Our Noble Ancestors	Dec. 4,'32	9....
Pirates of the Deep	May 7	9....
Stable Manners	Nov. 6,'32	7....
Wild Company	Jan. 1	10....
Wild Life at Home	June 18	1 rl..
Woodland Pals	Jan. 29	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	9....
No. 3	Feb. 5	11....
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Taming the Wildcat	Jan. 15	8....
The Iceless Arctic	Nov. 6,'32	11....
Two Hundred Fathoms Deep	Mar. 19	8....
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27,'32	8....
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7....
When Dad Was a Boy	Jan. 22	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19....
Always Kickin'	Oct. 9,'32	20....
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16,'32	18....
Evil Eye Conquers, The	Jan. 8	14....
In the Clutches of Death	Nov. 13,'32	14....
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	11....
Animal Fair, The	Jan. 15	10....
Any Way to Get There	July 16	
Down on the Farm	Dec. 18,'32	10....
Little Thrills	Oct. 23,'32	9....
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Skipping About the Universe	Feb. 12	21....
Traffic	Nov. 6,'32	10....
Women of Many Lands	Mar. 12	9....
Wonder City, The	Nov. 20,'32	9....
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6,'32	22...
Hitch Hiker, The Harry Langdon	Feb. 12	21....
Knight Duty Harry Langdon	May 7	22....
Hooks and Jabs Harry Langdon	Aug. 25	
Tired Feet Harry Langdon	Jan. 1	22....
Tied for Life	July 2	
Vest with a Tale, The Tom Howard	Dec. 4,'32	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
As the Crows Fly	Feb. 5	18....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22....
Walpurgis Night	Oct. 30,'32	20....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Cornell	Dec. 18,'32	9....
Georgia Tech	May 7	9....
McGill	May 28	9....
Michigan	Dec. 4,'32	8....
Yale	Oct. 9,'32	10....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Cinderella	May 28	6....
College Spirit	Oct. 16,'32	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Farmer Al Falfa's Birthday Party	Oct. 2,'32	6....
Forty Thieves, The	Nov. 13,'32	6....
Grand Uproar	Aug. 25	
Hansel Und Gretel	Feb. 5	6....
Hollywood Diet	Dec. 11,'32	6....
Hook and Ladder No. 1	Oct. 30,'32	7....
Ireland or Bust	Dec. 25,'32	6....
Jealous Lover	Jan. 8	6....
King Zilch	June 11	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	
Pirate Ship	Apr. 30	6....
Robin Hood	Jan. 22	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Toyland	Nov. 27,'32	6....
Tropical Fish	May 14	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	
Drug on the Market, A	Jan. 22	11....
Honesty Pays, But Not Much	June 4	
The Acid Test	Nov. 27,'32	11....
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2,'32	20....
Torchy's Kitty Coup	Jan. 22	21....
Torchy's Loud Spooker	June 25	20....
Torchy Rolls His Own	Nov. 20,'32	21....
Torchy Turn Turtle	Apr. 23	21....
Trying Out Torchy	July 23	
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20....
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23,'32	21....
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20....
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2,'32	9....
9 Zanzibar	Oct. 9,'32	9....
10 Belles of Bali	Oct. 16,'32	8....
11 Sailing a Square-Rigger	Oct. 23,'32	10....
12 Venetian Holiday	Oct. 30,'32	10....
13 Havana Ho!	Nov. 6,'32	9....
14 Paths in Palestine	Nov. 13,'32	8....
15 Ricksha Rhythm	Nov. 20,'32	
16 Pirate Isles	Nov. 27,'32	9....
17 From Kashmir to the Khyber	Dec. 4,'32	9....
18 Silver Springs	Dec. 11,'32	
19 Desert Tripoli	Dec. 18,'32	
20 In the Guianas	Dec. 25,'32	9....
21 Mediterranean Memories	Jan. 1	
22 The Lure of the Orient	Jan. 8	9....
23 Here Comes the Circus	Jan. 15	
24 Sicilian Sunshine	Jan. 22	10....
25 Gorges of the Giants	Jan. 29	9....
26 When in Rome	Feb. 5	
27 Berlin Medley	Feb. 12	9....
28 Rhapsody of the Rails	Feb. 19	
29 Taking the Cure	Feb. 26	
30 Down from Vesuvius	Apr. 15	
31 Paris on Parade	Mar. 5	
32 Isles of the East Indies	Mar. 12	
33 The Iceberg Patrol	Mar. 19	
34 A Gondola Journey	Mar. 26	
35 Broadway by Day	Apr. 2	
36 Sampans and Shadows	Apr. 9	
37 Mississippi Showboats		
38 Boardwalks of New York		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20....
Fallen Arches	Feb. 4	19....
Mr. Bride	Dec. 24,'32	19....
Now We'll Tell One	Nov. 19,'32	19....
Tarzan in the Wrong		20....
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7	18....
Menu		
Over the Counter		18....
Wild People	Feb. 4	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9....
Cuba, Land of the Rhumba	Feb. 25	
Daughters of the Sea		9....
Fiji and Samoa		8....
Iceland	Jan. 14	10....
Leningrad	Dec. 17,'32	9....
New Zealand		9....
Norway	Feb. 4	9....
Over the Seas to Borneo		9....
Rio the Magnificent		9....
World Dances, The		9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Cuckoo the Magician	Jan. 21	8....
Funny Face	Dec. 24,'32	8....
Lunchroom, The		
Nursemaid, The	Nov. 26,'32	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal		21..
Midnight Patrol		20....
Their First Mistake		21....
Towed In a Hole	Dec. 31,'32	21...
Twice Two	Feb. 25	21....
ODDITIES		
Duck Hunter's Paradise	Dec. 31,'32	10....
Toy Parade, The	Dec. 3,'32	7....
Whispering Bill	Dec. 31,'32	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17....
Birthday Blues	Nov. 12,'32	20....
Fish Hooky	Jan. 28	19....
Forgotten Babies	Mar. 11	17....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	
PITTS-TODD		
Asleep in the Feet	Jan. 21	19....
Bargain of the Century		20....
Maids a la Mode		18....
One Track Minds		
Sneak Easily	Dec. 10,'32	17....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour		18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11	
Auto Racing	Apr. 1	
Block and Tackle	Nov. 5,'32	12....
Bone Crushers	Feb. 8	8....
Chalk Up	Dec. 10,'32	10....
Football Footwork		12....
Motorcycle Mania	Jan. 28	9....
Swing High	Dec. 10,'32	10....
Throttle Pushers		9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20....
Call Her Sausage		
Farewell to Legs		
Rummy, The		18....
Taxi Barons		
Taxi for Two	Dec. 3,'32	18....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 13	19....
TED HEALY SHORTS		
Nertsery Rhymes		
Stop, Sadie, Stop		12....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18,'32	11....
No. 5	Dec. 16,'32	11....
No. 6	Jan. 13	10....
No. 7	Feb. 10	11....
No. 8	Mar. 10	11....
No. 9	Apr. 7	10....
No. 10	May 5	1 rl..
No. 11	June 2	1 rl..
No. 12	June 30	10....
No. 13	July 28	10....
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10....
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	1 rl..
Hawaiian Fantasy Vincent Lopez	Jan. 20	8....
Jazz a La Cuba Don Asplazu	July 7	1 rl..
Let's Dance Burns and Allen	Mar. 17	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	1 rl..
Rookie, The Tom Howard	Feb. 24	10....
Walking the Baby Burns and Allen	May 12	1 rl..
Your Hat Burns and Allen	Nov. 25,'32	11....
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4,'32	10....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4,'32	10....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30,'32	10....
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroi Vanities	Feb. 24	10....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl..
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14	10....
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7....
Aloha Oe Royal Samoans	Mar. 17	7....
"Bollesk" Watson Sisters	June 9	7....
Dinah Mills Bros.	Jan. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
Peaunt Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Reaching for the Moon	Feb. 24	7....
Sing a Song James Melton	Dec. 2,'32	7....
Sing, Sisters, Sing Three X Sisters	June 3	1 rl..
Song Shopping Ethel Merman		1 rl..
Time on My Hands Ethel Merman	Dec. 23,'32	7....
When It's Sleepy Time Down South Boswell Sisters	Nov. 11,'32	1 rl..
SCREEN SOUVENIRS		
No. 5	Nov. 25,'32	10....
No. 6	Dec. 23,'32	10....
No. 7	Jan. 20	10....
No. 8	Feb. 17	10....
No. 9	Mar. 17	10....
No. 10	Apr. 14	1 rl..
No. 11	May 12	1 rl..
No. 12	June 9	1 rl..
No. 13	July 7	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl..
Balance	June 23	1 rl..
Call Your Shot	July 21	1 rl..
Canine Thrills	Feb. 3	10....
Catch 'Em Young	Dec. 9,'32	11....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	1 rl..
Over the Jumps	Jan. 6	11....
Straight Shooters	July 21	16....
Stuff on the Ball	Nov. 11,'32	11....
Wonder Girl, The Babe Didrickson	Mar. 3	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Crazy Inventions	Jan. 27	1 rl..
Betty Boop for President	Nov. 4,'32	7....
Betty Boop's Ker-Choo	Jan. 6	7....
Betty Boop's May Party	May 12	1 rl..
Betty Boop's Museum	Dec. 16,'32	1 rl..
Betty Boop's Penthouse	Mar. 10	7....
Is My Palm Read	Feb. 17	1 rl..
Mother Goose Land	June 23	1 rl..
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Blue of the Night Bing Crosby	Jan. 6	20....
Bring 'Em Back Sober	Nov. 18,'32	10....
Caliente Love Sennett Star	Mar. 10	20....
Daddy Knows Best Walter Catlett	June 16	2 rls.
Dentist, The Sennett Star	Dec. 9,'32	20....
Don't Play Bridge With Your Wife Sennett Star	Jan. 13	18....
Doubling in the Quickies Sennett Star	Dec. 16,'32	19....
Dream Stuff Sennett Star	May 12	2 rls.
Easy On the Eyes Sennett Star	Feb. 17	22....
False Impressions Sennett Star	Nov. 4,'32	21....
Fatal Glass of Beer W. C. Fields	Mar. 3	19....
His Perfect Day Sennett Star		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Hollywood Double, A ..... Sennett Star	Nov. 25,'32	2 rls.
Honeymoon Bridge ..... Sennett Star		
Husband's Reunion ..... Sennett Star	July 7	19....
Human Fish ..... Sennett Star	Dec. 30,'32	22....
In the Bag ..... Sennett Star		
Knockout Kisses ..... Sennett Star	June 23	2 rls.
Lion and the House, The.. Sennett Star	Dec. 23,'32	18....
Morning After, The..... Sennett Star		
Pharmacist, The ..... Sennett Star	Apr. 21	2 rls.
Plumber and the Lady, The. Sennett Star	Mar. 31	2 rls.
Prosperity Pays ..... Tom Howard	Nov. 4,'32	
Roadhouse Queen ..... Sennett Star	May 26	2 rls.
See You Tonight..... Sennett Star	June 2	2 rls.
Shot for Love ..... Sennett Star		
Sing, Bing, Sing ..... Bing Crosby	Mar. 24	19....
Singing Boxer, The	Jan. 27	20....
Sweet Cookie ..... Sennett Star	Apr. 14	20....
Temporary Butler ..... Sennett Star	..	.....
Too Many Highballs ..... Sennett Star	Feb. 10	20....
Uncle Jake ..... Sennett Star	May 5	2 rls.
Wrestlers, The ..... Sennett Star	Jan. 20	22....

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19	20....
The Floorwalker	Dec. 23,'32	20½..
The Pawnshop	Mar. 17	.....
The Rink	Nov. 11,'32	20....
The Vagabond	Feb. 3	21....
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The .	May 5	17....
Gay Nighties, The	June 23	.....
Hocus Focus	Mar. 3	20....
Iceman's Ball, The	Aug. 13	20....
Jitters, The Butler	Dec. 30,'32	20½..
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28,'32	18....
Heave Two	Mar. 10	20½..
Loops, My Dear	Jan. 6	17....
Shakespeare With Tin Ears	June 30	18½..
Thrown Out of Joint.....	May 12	21....
HEADLINER SERIES		
No. 1—Shampoo, the Magician ..... Roscoe Ates-Hugh Herbert	Nov. 25,'32	17....
No. 2—Private Wives ..... Skeets Gallagher W. Catlett	Jan. 27	21....
No. 3—Hip, Zip, Hooray... Nat Carr	Mar. 31	18½..
No. 4—She Outdone Him..	July 21	.....
MASQUERS COMEDIES		
Abroad in Old Kentucky...	Sept. 9	20....
Bride's Bereavement, The..	Nov. 18,'32	19....
Lost in the Limehouse	Apr. 7	20½..
Moonshiner's Daughter, The.	May 19	20....
Stolen By Gypsies, or Beer and Bicycles.....	July 14	.....
Through Thin and Thicket .	Jan. 20	17½..
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18....
Mickey's Big Broadcast...		.....
Mickey's Charity	Dec. 2,'32	19....
Mickey's Disguise	July 28	.....
Mickey's Race	Apr. 14	18....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw.....	Feb. 24	19....
Fish Feathers	Dec. 16,'32	18....
Good Housewrecking	June 16	.....
Merchant of Menace, The	Apr. 21	19½..
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This is Harris		28....
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	.....
Hook and Ladder Hokum .	Apr. 28	7....
In the Park	May 26	.....
Magic Mummy	Feb. 7	7....
Panicky Pup	Feb. 24	7....
Pencil Mania	Dec. 9,'32	7....
Plane Tooners	Nov. 11,'32	7½..
Puzzled Pals		7....
Tight Rope Tricks	Jan. 6	7....

STATE RIGHTS

Title	Rel. Date	Mins.
AMKINO		
A Day in Moscow.....		26....
Killing to Live.....		17....
ATLANTIC FILM		
Playgrounds in the Sky.....		10....
Sportsmen's Paradise		10....
BEVERLY HILLS PICTURES		
Cocoee Capers		
Flame of the Pacific		23....
Terrors of the Amazon		29....
CAESAR FILMS		
Venezlana		1 rl..
CENTRAL FILM		
A Pilgrimage Through Palestine.....		10....
Boston Common—and Proper.....		10....
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7....
FIRST DIVISION		
Strange Case of Tom Mooney, The.....	July 21	23....
IDEAL		
Canal Gypsies		9....
Evolution		28....
Goofy Games		8....
Next War, The.....		26....
We're On Our Way.....		9....
INDUSTRIAL		
The Silent Enemy		30....
MARY WARNER		
Berlin: Its Sports and Recreation.....		8....
Berlin: Rhythm of a Metropolis.....		8....
Glimpses of Germany		8....
Green Heart of Germany, The.....		20....
Springtime on the Rhine.....		7....
The Mosel		8....
Trier, Oldest City in Germany.....		6....
Vintagers' Festival in the Palatinate..		10....
Winter in the Bavarian Alps		1 rl..
Young Germany Goes Ski-ing		1 rl..
MASCOT		
Technocracy		10....
MASTER ART PRODUCTS Melody Makers Series:		
Sammy Fain		10....
Benny Davis		9....
Gus Edwards		.....
Cliff Friend		9....
Jimmy McHugh and Dorothy Fields.....		9....
Melodies on Parade		.....
Night of Romance		7....
Oriental Phantasy		.....
Stephen Foster		.....
Tongue Twisters		9....
PRINCIPAL		
Beer Is Here		.....
Get That Lion		29....
Isle of Desire		3 rls.
Isle of Peril		32....
Isles of Love		1 rl..
Killing the Killer.....		11....
Matto Grosso		24....
New Western Front		25....
Primitive		1 rl..
Tiger Hunt, The		20....
Voodoo		36....
Waipi		.....
WARD PRODUCTIONS		
Your Technocracy and Mine		9½..

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32	6½..
5. The Wayward Canary...	Oct. 28,'32	7¼..
6. The Klondike Kid	Nov. 18,'32	.....
7. Mickey's Good Deed ...	Dec. 9,'32	8....
8. Building a Building....	Dec. 20,'32	7....
9. The Mad Doctor	Jan. 20	6....
10. Mickey's Pal Pluto	Feb. 10	7....
11. The Mellerdrammer	Mar. 3	6....
12. Ye Olden Days.....	Mar. 24	7....
13. The Mail Pilot	June 5	7....
14. Mickey's Mechanical Man	June 9	6....
15. Mickey's Gala Premiere	June 30	7....
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32	7....
6. Babes in the Wood....	Dec. 2,'32	8....
7. Santa's Workshop	Dec. 30,'32	7....
8. Birds in the Spring....	Dec. 30,'32	7....
9. Father Noah's Ark	Jan. 27	8....
10. Three Little Pigs	May 26	8....
11. Old King Cole.....	July 27	8....

UNIVERSAL

Title	Rel. Date	Mins.
OSWALD CARTOONS		
Beau Best	May 22	1 rl..
Carnival Capers	Oct. 10,'32	1 rl..
Confidence	July 31	1 rl..
Going to Blazes.....	Apr. 10	1 rl..
Ham and Eggs.....	June 19	6....
New Deal, A.....	July 17	1 rl..
Ocean Hop (Reissue).....	Apr. 24	1 rl..
Plumber, The	Jan. 30	7....
Shriek, The	Feb. 27	7....
Teacher's Pest	Dec. 19,'32	7....
Wild and Wooly.....	Nov. 21,'32	1 rl..
POOCH CARTOONS		
Cat and Dogs.....	Dec. 5,'32	1 rl..
Crowd Snores, The.....	Oct. 24,'32	1 rl..
Hot and Cold.....	Aug. 14	1 rl..
King Klunk	July 31	1 rl..
Lumber Champ, The.....	Mar. 13	7....
Merry Dog, The.....	Jan. 2	1 rl..
Nature's Workshop	June 5	8....
Pin Feathers	July 3	1 rl..
Terrible Troubador, The....	Feb. 13	1 rl..
Underdog, The	Nov. 7,'32	1 rl..
RADIO STAR REELS		
Morton Downey—No. 1..... With Vincent Lopez	Oct. 31,'32	2 rls.
The Street Singer..... Nick Kenny—No. 1	Nov. 14,'32	2 rls.
Morton Downey—No. 2..... With Brown and Henderson	Nov. 28,'32	2 rls.
Art Jarrett ..... Nick Kenny—No. 2	Dec. 12,'32	2 rls.
Down Memory Lane..... Louis Sobol—No. 1 With Texas Guinan	Dec. 26,'32	1 rl..
Married or Single..... Nick Kenny—No. 3 With Little Jack Little	Jan. 16	21....
I Know Everybody and Everybody's Racket ..... Walter Winchell—No. 1 With Paul Whiteman	Jan. 30	21....
Morton Downey—No. 3..... The Holdup With Joe Young	Feb. 14	21....
Radio Murder Mystery..... Louis Sobol—No. 2	Mar. 6	20....
Morton Downey—No. 4..... My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway..... Walter Winchell—No. 2	May 15	2 rls.
SPECIALS		
Voice of the Vatican.....	Mar. 13	10....
Your Technocracy and Mine.	Apr. 15	1 rl..
World's Greatest Thrills .	Aug. 18	19....
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty.....	Oct. 17,'32	1 rl..
No. 24—Novelty.....	Nov. 14,'32	1 rl..
No. 25—Novelty.....	Dec. 12,'32	1 rl..
No. 26—Novelty.....	Jan. 23	8½..
No. 27—Novelty.....	Mar. 20	8....
No. 28—Novelty.....	Apr. 17	8½..
No. 29—Novelty.....	May 29	1 rl..
No. 30—Novelty.....	July 10	1 rl..
No. 31—Novelty.....	Aug. 7	1 rl..
No. 32—Novelty.....	Sept. 4	1 rl..
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl..
Good Old Days, The.....	Nov. 21,'32	1 rl..
Greeks Had No Word for Them, The	Oct. 24,'32	1 rl..
Lizzie Stratta	Jan. 23	10....
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night..... Bert Roach	May 31	21....
Alias the Professer..... James Gleason	Mar. 8	21....
Boys Will Be Boys..... Frank Albertson	Nov. 30,'32	2 rls.
Family Troubles ..... Henry Armetta	Jan. 11	21....
Finishing Touch ..... Skeets Gallagher June Clyde	Oct. 19,'32	2 rls.
Gleason's New Deal..... James Gleason	July 12	20....
Hesitating Love ..... L. Fazenda-M. Prevost	Nov. 16,'32	2 rls.
His First Case..... Vince Barnett	June 14	20....
Hunting Trouble ..... Louise Fazenda	Feb. 8	20....
Lights Out ..... James Gleason	Dec. 24,'32	2 rls.
Mister Mugg ..... James Gleason	May 10	21....
My Operation ..... Vince Barnett-June Clyde	Dec. 28,'32	2 rls.
Nature in the Rough..... Louise Fazenda		.....
Officer, Save My Child..... Slim Summerville	Nov. 2,'32	2 rls.
Open Sesame ..... Henry Armetta		2 rls.
Pick Me Up..... Marie Prevost	Apr. 5	19....
Rockabye Cowboy ..... James Gleason	Jan. 25	21....
Room Mates ..... Frank Albertson	Apr. 19	20....
Should Crooners Marry?.... Frank Albertson	Feb. 22	2 rls.
Trial of Vince Barnett..... Vince Barnett	Mar 22	20½..
Warren Doane Brevity.....	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince ..... Joe Penner	Oct. 1,'32	19....
No. 3—You Call It Madness..... Richy Craig, Jr.		18 ..
No. 4—Hey, Pop ..... Roscoe (Fatty) Arbuckle	Nov. 12,'32	18....
No. 5—Then Came the Yawn..... Jack Haley		20....
No. 6—The Run Around.. William Demarest	Dec. 10,'32	17....
No. 7—Trouble Indemnity . Codee and Orth	Jan. 7	17....
No. 8—The Build-Up .. Jack Haley	Jan. 21	17....
No. 9—Buzzin' Around ... Roscoe (Fatty) Arbuckle	Feb. 4	.....
No. 10—Wrongorilla ..... Jack Haley	Mar. 4	20....
No. 11—How've You Been? . "Fatty" Arbuckle	June 24	.....
No. 12—An Idle Roomer..... Jack Haley		
No. 13—Nothing But the Tooth ..... Jack Haley	Aug. 19	19....
BROADWAY BREVITIES		
No. 3—Tee for Two..... Technicolor Musical	Oct. 8,'32	17....
No. 4—Tip-Tap-Toe ..... Hal Leroy-Mitzi Mayfair	Oct. 22,'32	19....
No. 5—A Modern Cinderella ..... Ruth Etting	Nov. 5,'32	18....
No. 6—Picking a Winner.. Technicolor Musical	Nov. 19,'32	16....
No. 7—The Red Shadow... Al Gray-Bernice Claire	Dec. 3,'32	18....
No. 8—Sky Symphony ..... Stoopnagle & Budd	June 3	.....
No. 9—Poor Little Rich Boy ..... Phil Baker	Dec. 24,'32	18....
No. 10—Hey, Hey, Westerner ..... Technicolor Musical	Dec. 31,'32	17....
No. 11—That Goes Double . Russ Columbo	July 29	.....
No. 12—Bygones ..... Ruth Etting	Jan. 14	18....
No. 13—Pleasure Island ... Technicolor Musical	Feb. 25	18....
No. 14—Yours Sincerely ... Lanny Ross	Mar. 11	19....
No. 15—Speaking of Operations ..... Pick & Pat	Jan. 28	18....
No. 16—Northern Exposure . Technicolor Musical	Apr. 8	18....
No. 17—Nothing Ever Happens ..... Musical	Mar. 25	18....
No. 18—World's Champ.... Jack Dempsey	July 11	.....
No. 19—The Way of All Freshmen ..... Hal Leroy-Mitzi Mayfair	Apr. 22	.....
No. 20—Along Came Ruth.. Ruth Etting	May 6	.....
No. 21—Fifi ..... V. Segal-Chas. Judels	May 20	21....
No. 22—The Double-Crossing of Columbus..... Charles Judels	July 15	19....
No. 23—Pie a la Mode..	June 19	.....
No. 24—Crashing the Gate.. Ruth Etting-Roy Atwell	July 1	.....
No. 25—20,000 Cheers for the Chain Gang ..... Jerry Bergen-The Rollickers-Pickens Sisters	Aug. 12	19....
No. 26—The "No" Man.. Hugh O'Connell-Anne Greenway	Aug. 26,'33	19....
No. 27—Rufus Jones for President ..... Ethel Waters		.....
No. 28—Use Your Imagination ..... Hal LeRoy-Mitizl Mayfair		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9....
No. 2—Position and Back Swing	June 10	.....
No. 3—Hip Action	June 24	.....
No. 4—Down Swing	July 8	.....
No. 5—Impact	July 15	.....
No. 6—Fine Points	Aug. 5	10....
LOONEY TUNES		
No. 1—Ride Him, Bosko.....		7....
No. 2—Bosko the Drawback.....		7....
No. 3—Bosko's Dizzy Date.....		7....
No. 4—Bosko's Woodland Daze.....		7....
No. 5—Bosko in Dutch		7....
No. 6—Bosko in Person.....		7....
No. 7—Bosko the Speed King.....		
No. 8—Bosko's Knight Mare.....		
No. 9—Bosko the Sheep-Herder.....		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man.....		
No. 12—Bosko the Musketeer.....		
No. 13—Bosko's Picture Show.....		
MELODY MASTERS		
No. 1—Music to My Ears..... Jack Denny and Band		10....
No. 2—Municipal Band Wagon.....		10....
No. 3—Smash Your Baggage..... Small's Paradise Band		9....
No. 4—The Lease Breakers..... Aunt Jemima		9....
No. 5—The Yacht Party..... Roger Wolfe Kahn's Band		9....
No. 6—Hot Competition ..... The Continentals-Barris-Whiteman-Ted Husing		10....
No. 7—Abe Lyman and Band.....		10....
No. 8—"How's Tricks?" ..... Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit..... Noble Sissle and Band		10....
No. 10—The Alma Martyr..... Fred Waring and His Pennsylvanians		9....
No. 11—The Name Is Familiar..... Leon Belasco and Band		
No. 12—The Audition ..... Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden..... Señor Del Pozo's Marimba Orchestra		9....
No. 14—Vincent Lopez and Orchestra.....		
No. 15—Dave Apollon and Orchestra.....		
No. 16—Claude Hopkins and Band.....		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8....
No. 2—I Wish I Had Wings.....		7....
No. 3—A Great Big Bunch of You....		7....
No. 4—Three's a Crowd.....		7....
No. 5—Shanty Where Santa Claus Lives		7....
No. 6—One Step Ahead of My Shadow..		7....
No. 7—Young and Healthy.....		7....
No. 8—The Organ Grinder.....		7....
No. 9—Wake Up the Gypsy in Me....		7....
No. 10—I Like Mountain Music.....		7....
No. 11—Shuffle Off to Buffalo.....		7....
No. 12—The Dish Ran Away with the Spoon		7....
No. 13—We're in the Money.....		7....
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1.....		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected.....		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2.....		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past.....		
No. 10—Love Thy Neighbor.....		
No. 11—R'bling Round Radio Row No. 3.....		
No. 12—A Whale of a Yarn.....		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4.....		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies.....		
No. 19—R'bling Round Radio Row No. 5.....		
No. 20—You're Killing Me.....		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6.....		
No. 23—Around the World in 8 Minutes.....		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco.....		
No. 26—Seeing Samoa		
No. 27—Walter Donaldson.....		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills.....		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World.....		1 rl..
No. 2—Transportations of the World....		1 rl..
No. 3—An Original Cocktail.....		10....
No. 4—Curious Customs of the World...		1 rl..
No. 5—From Bethlehem to Jerusalem..		10....
No. 6—High Spots of the Far East....		10....
No. 7—Main Streets		10....
No. 8—Beauty Spots of the World.....		1 rl..
No. 9—Workers of the World.....		1 rl..
No. 10—Wonder Spots of the World.....		1 rl..
No. 11—Costumes of the World.....		1 rl..
No. 12—Strange Ceremonies		1 rl..
No. 13—Top of the World.....		1 rl..

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson.....		20.... (each)
Three Musketeers, The.....		
UNIVERSAL		
Clancy of the Mounted..... Tom Tyler-Jacqueline Wells	Feb. 27	20.... (each)
Gordon of Ghost City..... Buck Jones-Madge Bellamy	Aug. 14	.....
Lost Special ..... Frank Albertson	Dec. 5,'32	.....
Phantom of the Air..... Tom Tyler-Gloria Shea	May 22	.....

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PARAMOUNT'S

First Quarter Release Schedule

JULY 18, 1933—SPECIAL
PRINTED IN U. S. A.

1ST Q
1933-34

PARAMOUNT PICTURES DISTRIBUTING CORP.

TENTATIVE RELEASE SCHEDULE

AUGUST—SEPTEMBER—OCTOBER 1933

RELEASE DATE	PRODUCTION	DIRECTOR	CAST
Aug. 4	THREE CORNERED MOON	Nugent	CLAUDETTE COLBERT—Richard Arlen—Mary Boland—Lyda Roberti
Aug. 11	SONG OF SONGS	MAMOULIAN	MARLENE DIETRICH—Brian Aherne—Lionel Atwill—Alison Skipworth
Aug. 18	BIG EXECUTIVE	Kenton	Ricardo Cortez—Elizabeth Young—Richard Bennett
Aug. 25	THIS DAY AND AGE	DE MILLE	Chas. Bickford—Richard Cromwell—Judith Allen—Harry Green
Aug. 25	TO THE LAST MAN	Hathaway	Randolph Scott—Esther Ralston—Jack La Rue—Buster Crabbe
Sept. 1	ONE SUNDAY AFTERNOON	Roberts	GARY COOPER—Fay Wray—Francis Fuller—Roscoe Karns—Neil Hamilton
Sept. 8	TORCH SINGER	Gering	CLAUDETTE COLBERT—Ricardo Cortez—Lyda Roberti—David Manners
Sept. 15	TOO MUCH HARMONY	SUTHERLAND	BING CROSBY—JACK OAKIE—LILYAN TASHMAN—SKEETS GALLAGHER
Sept. 22	I'M NO ANGEL	RUGGLES	MAE WEST-CARY GRANT—Gregory Ratoff
Sept. 22	GOLDEN HARVEST	Murphy	Richard Arlen—Genevieve Tobin—Chester Morris
Sept. 29	WHITE WOMAN	Walker-Leisen	CHARLES LAUGHTON and Star Cast
Oct. 6	THE WAY TO LOVE	TAUROG	MAURICE CHEVALIER—SYLVIA SIDNEY—Edward Everett Horton
Oct. 13	TILLIE AND GUS	MC LEOD.	W. C. FIELDS—ALISON SKIPWORTH—BABY Le ROY
Oct. 13	LONE COWBOY	Sloane	Cast to Be Announced
Oct. 20	DESIGN FOR LIVING	LUBITSCH	FREDRIC MARCH—MIRIAM HOPKINS—GARY COOPER—Edward Everett Horton
Oct. 27	CAPTAIN JERICHO*	Jones-McNutt	Richard Arlen—Elizabeth Young—Baby LeRoy
Oct. 27	DUCK SOUP	MC CAREY	THE FOUR MARX BROTHERS

*Tentative title

... *this is why*
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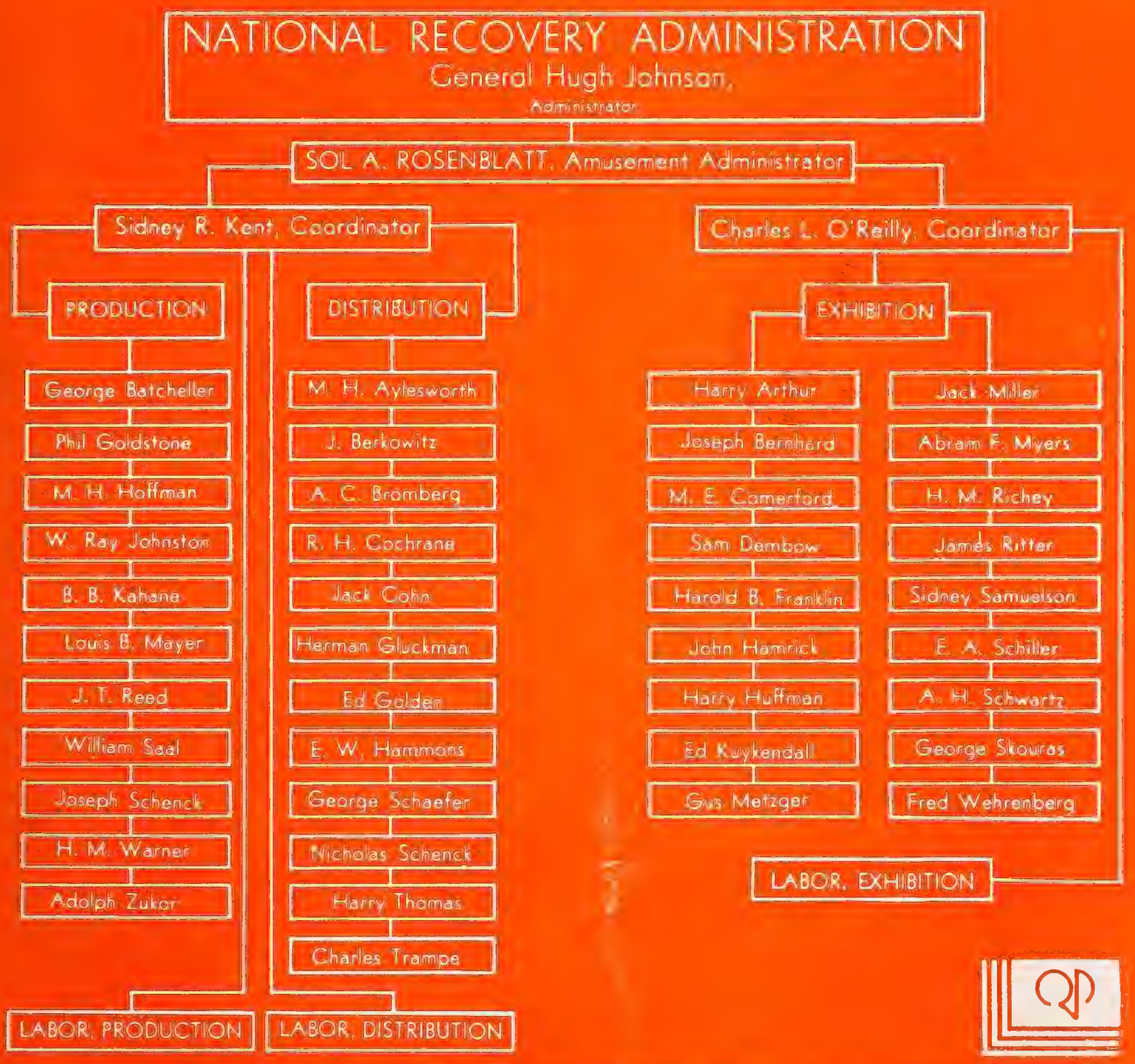
MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE CODE MAKERS FOR THE SCREEN



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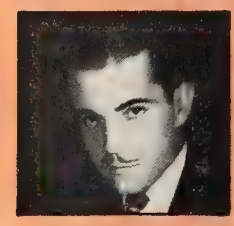

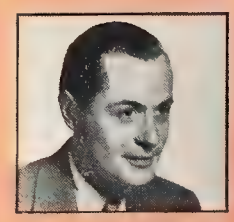

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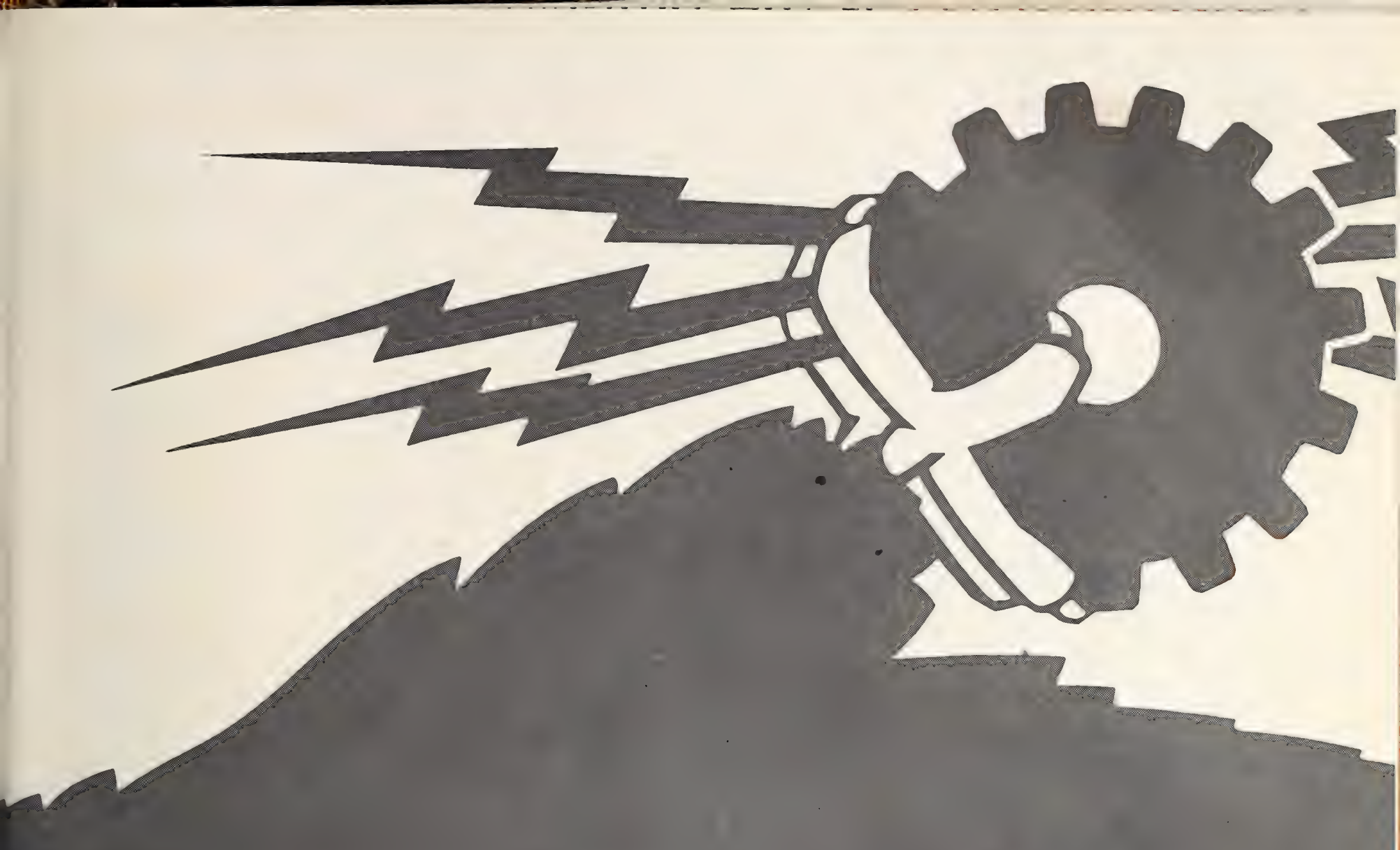

WE'RE ON OUR WAY TO THE NEW ERA...

on page 19

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MOTION PICTURE HERALD

Vol. 111, No. 7 August 12, 1933

THE INDUSTRY CODE

by MARTIN QUIGLEY

THE guiding hand of the National Recovery Act descended upon the motion picture industry on Tuesday, August 8. This date marks a memorable occasion for the business of motion pictures—just how memorable and, in fact, just how revolutionary remains to be seen.

The first long step toward conformance with the plans and purposes of the federal government's recovery program on the part of the motion picture business was launched at a meeting held in New York City and presided over by Mr. Sol A. Rosenblatt, Deputy Administrator. In what Mr. Rosenblatt had to say and in how he said it there was created a definite and widespread impression of both approval and acclaim. The principal action taken at the meeting was the appointment by Mr. Rosenblatt of a list of persons of the industry who were instructed immediately to proceed to the difficult task of conciliating and coordinating the various divergent viewpoints on trade practices and policies which obtain in the industry. The appointments were all representative and were received with general satisfaction.

Therefore, there has been definitely launched the work of providing for the business of motion pictures a code of trade practices and policies. That this work must be hastened to a conclusion and that a definite code for the industry must be arrived at was made exceedingly plain by the federal administrator. Added to this there was likewise made plain the fact that once the code has been arrived at arrangements under the Recovery Act will be provided to insure compliance, and this without evasion or compromise.

The fact that there has been internal disorganization in the industry need be neither ignored nor disguised. Further it is virtually a matter of common knowledge that there has been allowed to persist in the trade a conglomeration of unfair, unwise and destructive practices and policies. It is not true that nothing has been done about all of this but unfortunately it is quite true that nothing really effective has been done or at least it has not been done in a way to insure permanent results. There persist in virtually every quarter of the trade abuses which are destructive to the prosperity of the business and in many instances destructive to the public welfare because of the unique impress of the motion picture upon the thought and conduct of the public.

Many of these abuses are rooted in situations of great complexity. Their elimination has never been an easy task and it is not now, even under the all-powerful guiding hand of the federal government. There are many others, however, which have always stood susceptible to quick and easy erasure, but the attitude of rule or ruin, greed, selfishness and deceit have thrown a protecting wall about them and have kept them secure against all previous attacks.

For many years the atmosphere of the trade has been clouded with protests, complaints and recriminations. This has created an unsound and unhealthy condition which has kept the balance on the side of suspicion and distrust rather than on the side of confidence and understanding. The field has been regarded by some as a closed, charmed circle into which no one was expected to attempt to intrude without their approval and consent. The attitude of live and let live was seldom exposed. The industry, weighted down with much internal wrong-doing, was moving hardly at all in the right direction.

We certainly do not hold in any low regard the brain power of the industry, the prevailing sense of righteousness and fair play or its sense of public and private responsibility, but the record reaching back over a period of many years leaves hardly anything at all upon which to hang a confident expectation that with the ways and methods previously employed any real or permanent relief was in sight. Agreements which lack the means of enforcement have been idle gestures and nothing else has been obtainable.

Now, however, comes the New Deal. It has not been asked for and it has not been sent for—but it is here. There will, of course, be selfish and shortsighted efforts to defeat and defer the obvious and tremendous benefits which it is capable of bringing to the motion picture business. It is conceivable, for instance, that some persons will assert that the production code of morals, for some legalistic reason, is something that does not comprise proper subject matter for inclusion in the general industry code. Such a position will, of course, be simply a proclamation to the world that the persons assuming it intend to produce anything that suits their own fancy and to hell with the security of the business and the public welfare.

But assuming as we must assume at this moment that the government's plan for this industry is to carry through to its logical conclusion, that after exhaustive discussion and research a final code is to be drafted and eventually there is to be placed behind it an adequate enforcing agency, then, and at that very moment, this business of motion pictures will step forward in the light of a brilliant new day.

The abuses alone which this business has been able to sustain are in themselves a glowing tribute to its essential profitableness. The progress which has been made has been accomplished in the face of difficulties which have momentarily appeared to be overwhelming. With such abuses curtailed through the maintenance of fair practice throughout the business and with such difficulties lightened through the upbuilding of policies of constructive cooperation the industry will assume a stride that will surprise even its most optimistic sponsors.

To the end of obtaining for the welfare and security of the industry a fair and constructive code, and in order to have this industry in step with the President's program for business recovery, every right-minded person will immediately—and until the goal is reached—lend to the utmost his cooperation.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

EMBATTLED SHOWMEN

To battle once more must rush theatre owners of Ohio, this time with the outcome fraught with serious consequence. To the legislative halls at Columbus will storm the embattled showmen, as Governor White sounds the clarion, rallies his legions of legislators on August 14, in special session to invoke new laws, obtain greater revenue for care of the jobless. Currently has Ohio a 10 per cent admission tax, but since it affects above 40-cent admissions, its revenue return is practically a minus sign. Governor White's attack centers about reduction of exemption to zero, with an approximate 12½ per cent tax going out of owners' receipts. To arms has P. J. Wood, MPTO of Ohio business manager, called his cohorts, bidding them come armed with check books and poised pens, that he may wage further the war he commenced last session. . . .

LANDMARK'S PASSING

Past week came news of the passing of another landmark of the screen's early history, as the once famed Essanay studio at Niles, Cal., called the oldest studio built especially for production purposes, was razed to earth. There, in the budding season of the early, perennially popular "Western," one Max Aronson, very much better known as G. M. "Bronco Billy" Anderson, cavorted on horseback, pistol in hand, before a wavering camera. Local collectors flocked to the demise, there to pick up the old saddle, guns and other "props" used by Bronco Billy in a day long ago. . . .

SERVICE CHARGES

No pleasant news to exhibitors over the country is the statement of Electrical Research President John E. Otterson, vacationing in London, that reduction of service charges, not to mention their elimination, is extremely unlikely at this time. Erpi's desire, he indicated, is realization of a 10 per cent profit on service charges; until that margin is gained, passed, adjustments are not to be anticipated. Sharply did President Otterson deny that a recent Wilmington federal court temporary injunction in any way effected maintenance, readjustment of the long contentious service charge. . .

PLAYWRIGHT'S TROUBLE

To court with a deep-dyed grievance last week went John Colton, literarily successful playwright, who numbers among his triumphs a co-authorship of "Rain," authorship of "The Shanghai Gesture," whose Mother Goddam brought shekels innumerable from an excited Broadway in 1926. Not so successful, apparently, has John Colton, also film-writer, been financially, perhaps partly as a result of the plaintiff's "ignorance of the law and business in general." Sued is the Colton agent-attorney, Harry H. Oshin, accused of withholding some $150,000 of the Colton earnings from the stage and screen, whose connection with himself Mr. Colton seeks summarily to terminate legally. Instead of the 90 per cent for Mr. Colton and 10 per cent for Attorney Oshrin, which, says the affidavit, was agreed, the percentage has been virtually reversed. Once before was Mr. Colton's brainchild the subject of trouble, between Mrs. Leslie Carter and Colton, on which occasion Mr. Oshrin acted as mediator, rather than defendant.

DEPRESSION VICTIM

To depression's toll has been added yet another victim, this in the person of Jesse L. Lasky, who in and about a California barn made the film's early "Squaw Man." Seeking shelter beneath the amended bankruptcy act, Mr. Lasky, in a Coast federal court, last week sought relief from an oppressive burden of debt. With assets listed at $134,718, and liabilities at $2,020,024, Mr. Lasky petitioned: "The time has come when I cannot continue to shoulder the burden . . . it has become necessary for me to endeavor to compromise with my creditors." Guarantee of an issue of $750,000 in bonds, pre-depression, on New York property, is blamed for the difficulty. . . .

In This Issue

Sol A. Rosenblatt, amusement administrator of NRA, directs that single motion picture code be submitted by early next week and names Sidney R. Kent and Charles L. O'Reilly as coordinators — Page 9

Foreign exchanges of U.S. distributors look for easing of France's quota restrictions — Page 12

Government will intervene unless studio strike is settled soon — Page 28

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PAYMENT IN KIND

Slapping back in reciprocation was the unbiblical recommendation of William Gaxton, musical comedy star of note, on his return this week from foreign shores and a vacation, the father of the thought having been the reception he observed accorded Americans of talent in Europe. Curtail recognition here of foreign stage, film players, he suggested, unless the foreign hand is outstretched in welcome, and containing a check. Sufficient unto ourselves are our own performers, said musical comedian Gaxton, holding high aloft the figurative torch of the champion. . . .

CONTRITE PARAMOUNT

More good business sense from the standpoint of employee morale than pure altruism seems indicated as having dictated Paramount's plan to "make up" to employees losses sustained in taking advantage of the company's one-time offer to purchase stock at 52, as forecast recently in General Sales Manager George J. Schaefer's statement. Said he: "Paramount intends to right the wrong. . . ." Though giving no details, he noted a plan in work, expected to prove satisfactory to employees. Contrite Paramount making amends for economic wrongs unintended.

EDITORIAL EFFUSION

From Midwestern Hamilton, Ohio, and its Journal-News, last week came rousing support for the independent, with a definite capital "i," in the motion picture industry. Editorializing on the subject of the Federation of the Motion Picture Industry of America, Inc., newly formed group of independents, and their "battle for the separation of the picture theatres from ownership by the big film companies," the Journal-News said: "The . . . industry is not only bankrupt financially but bankrupt in product. . . Individualism must be restored in the picture theatre business before it can command general public favor."

THALBERG'S STATUS

Irving Thalberg, now in New York from a European vacation, is understood preparing to return to Metro's Culver City studios "in a few days," with a new contract which supposedly settles the reported difficulties between Mr. Thalberg and the studio management. While the agreement was said to be merely awaiting the formality of signatures, Mr. Thalberg on Tuesday refused to discuss his plans or status at Metro, except that he expects to accompany Nicholas M. Schenck, president, Coastward, probably over the week-end. Louis B. Mayer, vice-president in charge of production, also is in New York attending the code-formulating conferences. . . .

CODE MAKERS GO TO WORK AS ROSENBLATT WARNS U. S. IS SET TO ACT

by TERRY RAMSAYE

Today, tonight, tomorrow and onward toward an unforecast conclusion, three toiling groups of motion picture leaders, in as many committee rooms of the Bar Association building in midtown New York, will be found engaged in the industry's final effort at a self-made code under which it will operate through the Two-Year Plan of the National Recovery Administration.

The forty-and-seven factions, of the forty-and-seven special interest codes of the bickering weeks gone by, through their vicars, have been set down by the federal authority under instruction to agree. Should this fail the Government will write the code.

Superimposed upon these three committees, coatless and sweating at their debates like so many jurors, are Sidney R. Kent, president of Fox Film Corporation, coordinator, and Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce of New York, coordinator, and superimposed upon them is Sol A. Rosenblatt, until the other day a Broadway lawyer and now the personification of the firm hand of the United States, officially deputy administrator of the National Recovery Administration, reporting to General Hugh Johnson, administrator, who, booted and spurred, stepped from the World War into industry and politics a few years ago.

Back of all that is Franklin Delano Roosevelt, president, and an administration voted and avalanched into power by a depression-weary people in quest of a new deal.

This impingement of the United States, as an institution, upon our industry of the motion picture, arrived in dramatic physical actuality at ten o'clock Tuesday morning in the great courtlike assembly room of the Bar Association, all bedecked with paintings of notables of the courts and the law, ghostly in their summer wrappings of gauze.

This Mr. Rosenblatt, young, tall, dark, with a certain vigor under his office pallor, arose at the judicial seat on the dais and for something like an hour poured plain talk into a gathering of two hundred and odd men, the most completely representative assemblage of branches, groups, and factions in the history of the industry.

With a curiously adept avoidance of emphasis or accent on the faults of the industry, he asked, demanded—and in substance served notice that the government would get—increased employment, fair hours, fair wages, reputable merchandise and sound business practice.

Softly, but well defined in the background, in this striking picture of the motion picture industry being-talked-to, by inference most delicate, Mr. Rosenblatt brought a realization here was contact with something officially actual. He spoke of code enforcement and mentioned "teeth in the law." The words "revocation of license to do business," and "imprisonment" for code violations, almost casually spoken as they were, snapped like the sparks of a short circuit.

Thereupon, with a deftness that knows its way about in the intricate tangle of motion picture politics, he gave the industry's spokesmen, man by man, selected in careful sequence, the floor each for his moment to have his say. It was done in a manner that placed an all but unconscious restraint upon the special pleaders, the men whose varying contentions in the endless code conferences of the past month have made necessary this current phase of governmental supervision. The attitudes which have made coordination impossible for weeks did not venture to assert themselves upon the floor.

And having given the spokesmen their say, Mr. Rosenblatt announced his coordinators and committees and bade them get to work.

LEADERS' BUSINESS TO MAKE INDUSTRY HEALTHY, CONFERENCE TOLD

Some two hundred representative leaders and workers of virtually every important branch of the motion picture business gathered at 10 a. m. Tuesday in the large, red-carpeted assembly room of the Association of the Bar Building, at 42 West 44th street in New York, in answer to an "invitation" of Sol A. Rosenblatt, deputy administrator of the NRA in charge of amusement codes, to organize a compact, representative, authorized group for the formulation of a single code of trade practices.

The net result expected by Mr. Rosenblatt in setting up code machinery, in the nature of two coordinators, Sidney R. Kent and Charles L. O'Reilly, and three committees, is the completion of a draft by the early part of next week. In the event that the industry fails in this, Mr. Rosenblatt made quite clear that the Government will step in and write the code.

Mr. O'Reilly, commenting Wednesday night on the progress of his exhibition committee, said the numerous problems had been classified in three divisions, the first of which included about 12 proposals to which everyone agreed in principle; the second division, approximately six proposals, to which all agreed in principle but not in draft, and the third, containing six proposals on which there is distinct disagreement. The third division was discussed Wednesday. Mr. O'Reilly would not divulge the proposals except that unrestricted buying heads the third division.

It was learned that distributors Wednesday had not settled the differences over block booking, double bills, interchangeability of playing time, theatre pools and an open film market.

Mr. Kent declined Wednesday to make a statement on developments in his committees.

Forty-seven code-making groups in the film industry were discovered by Mr. Rosenblatt when he took over his NRA post. "But in the end," he remarked with dry emphasis, "there will be only one code."

The administrator gave his audience of imposing motion picture personages a twinge when he said that when he went to Washington he has found the industry there classified down somewhere in the vicinity of the chain stores—"but that has been corrected." He commented upon how widely the motion picture industry differs in pattern from typical businesses and remarked on the fact that 276 classes of labor and crafts are involved in the making of a motion picture.

"It has been suggested," said Mr. Rosenblatt, "that we have three codes, one for each of the three branches, production, distribution and exhibition. I do not think it advisable to write separate codes."

The film leaders were told that the principal code points in which the Administration at Washington is interested, are the establishment of:

1. Maximum hours of employment.
2. Minimum wages.
3. Trade practices in their relation to employment, and as they affect the healthy development of industry.

Highlighting some of the problems of labor which the motion picture code is expected to correct, he related one case where a Hollywood studio regularly paid workers $2.25 for a 16-hour day, and then touched on the system which allows theatre employees, of large de luxe houses principally, to labor from 72 to 86 hours weekly, seven days a week—"with no sunshine, no opportunities." A telegram from Mary Pickford, in Hollywood, was read. She said she was acting for extra players in asking for sympathetic consideration for all destitute players. Mr. Rosenblatt promised proper consideration will be given all classes.

"Statistics show that there are 13,247 the-

(*Continued on following page*)

KENT AND O'REILLY SPEED ACTION

(*Continued from preceding page*)

atres in the picture industry, and, in addition, some 6,064 which are closed," said Mr. Rosenblatt. "Whether these closed theatres are dark because they cannot purchase films, or because of economic conditions," is one of the important problems which the industry itself will have to solve. "But it is our business to make the industry a healthy one, and not one in which all theatres are operating 'in the red.'"

Reiterating the basic policy of the National Recovery Act, as passed by Congress last June, Mr. Rosenblatt said the program is intended to "promote the organization of industry for the purpose of cooperative action among trade groups, to induce and maintain united action of labor and management under adequate governmental sanctions and supervision, to eliminate unfair trade practices, to reduce and relieve unemployment, to improve standards of labor, and otherwise to rehabilitate industry."

He explained to the industry, publicly and officially, that penalties provided in the bill give it sufficient "teeth" with which the Government can effect enforcement—whether ndustry wants to or not.

In addition to these enforcement provisions, Mr. Rosenblatt warned that reactions from unfavorable public opinion against those who disobey the provisions of the act will be a more severe penalty. Boycott even was intimated.

To any who might doubt the possibilities of public reaction against violators, or against those who refuse to cooperate with the Administration's program, Mr. Rosenblatt suggested that they "ask E. A. Schiller, Loew circuit executive, what happened at Houston when the Loew theatre could not display the NRA badge, to which it was rightfully entitled, but had not been able to receive promptly." He would not discuss the incident, but intimated that local agitation appeared threatening.

Typical of similar reaction as reported by theatre owners everywhere were incidents discussed privately following Tuesday's meeting by Edward Ansin, an exhibitor who operates some 15 theatres in New England, all in small communities. Mr. Ansin said the public has begun asking at his theatres why the NRA blue eagle insigna is not displayed. This holds true more in small towns than in cities, Mr. Ansin believed.

In this connection, Mr. Rosenblatt said that "we must think nationally" and not only of New York. "The small houses of the country are entitled to as much consideration as the large theatres," he declared.

Some Industry Problems

"I have received at my office in Washington some 2,200 letters from exhibitors about the problems of block booking, blind booking, 'filthy' pictures and the like," he pointed out. "Each and every one of these will be dealt with in the film code."

Among other topics under consideration by the drafting committees are besides wages and employment, hours and the like; admissions, local arbitration, standard exhibition contract, price discrimination, discrimination of runs, zoning, protection, overbuying, selective contracts, double featuring, bicycling, percentage playing, non-theatrical competition, exclusive runs, ethical and clean advertising.

However, according to Mr. Rosenblatt, "a great many problems of this industry are not problems at all." Typical, in his belief, is the national agitation which occasionally arises against improper pictures. Indicating he is opposed to federal censorshp, the deputy administrator declared that "the Hays code of production" for clean pictures, if enforced, "would eliminate the necessity for any organization, association, newspaper or reformer to urge control of the business from the outside" (through censorship). "I recommend that attention be given to the thought of making this impossible," he said. "It can be regulated from the inside and I hope it will be done. Federal censorship is not needed, and you producers should make it impossible through your own code."

"The Administration expects the industry to take quick action in formulating its code," reiterated Mr. Rosenblatt. "Because we are at the beginning of the new picture season, it is of the utmost necessity that the code be expedited. I expect a tentative code to be ready for consideration by the first of next week."

Several times during the meeting, and in private conversations following its adjournment, the administrator made quite clear that unless the tentative draft is completed by the specified date, he will step in "and tell them what to do." In other words, the Government, through the NRA, is prepared to write a code for the industry, if the industry fails to write one itself. "However, I favor the industry writing its own code."

"The Administration takes the position that it should advise and cooperate, not coerce, compel, impair or impede; it holds that it should exercise constructive effort, build up," he added.

One of the more interesting revelations was the announcement by Mr. Rosenblatt of the coming of a "super motion picture trade organization," as provided for all industries under the NRA, to administrate and supervise enforcement of the code during the two years of its authorized existence. The tribunal will be appointed following completion of the code. It will equal in importance the code itself, he said.

"The motion picture industry is in partnership with the United States Government," he said, and, accordingly, a Government representative will sit with film representatives on the tribunal. "Like the code, if the industry does not establish its own tribunal, the Government will set up one for it." This tribunal will be "truly representative" of the entire industry, as specified in the Act, the administrator declared.

Before making known his selection of Mr. Kent and Mr. O'Reilly as official representatives of the NRA, to coordinate all efforts of film interests in formulating a code, Mr. Rosenblatt invited spokesmen for all principal film groups to explain the progress made by their individual associations in writing a code. "The new machnery," he pointed out, "will utilize the past efforts of the many interests which have expended serious and sincere efforts in formulating various codes."

Will H. Hays, president of the MPPDA, first was called upon to outline the code activities of his association of producers and distributors. He reported progress by the separate distribution and production committees of his group, and sounded the keynote of addresses by other leaders who followed him, when he said that all branches possess the desire to adopt a code, to abide by its dictates and to cooperate with the Administration under the code and otherwise.

"When we have finished our efforts," said Mr. Hays, "there will be that proper cooperation between ourselves and the objectives. I am sure that, regardless of divergencies of the past, all will get together."

"The emergencies of the moment are so great, and the emergencies of the industry are of such magnitude, that it is most essential to attack the problems," Mr. Hays continued. His pledge of complete cooperation, which he said he would recommend to his membership, materialized later in the meeting when he read a resolution placing the entire attendance on record as promising the cooperation of the entire industry. Mr. Rosenblatt said "I didn't know we were going to have resolutions." However, he put the question to a vote. There could be heard many scattered "yeahs," no "nays."

In the course of his address Mr. Hays said: "It is a notable fact that producers representing more than 80 per cent of the output of the industry already have placed in force the terms of the President's blanket agreements as to wages, and that nearly all of the leading companies serving in the distribution and exhibition fields, as well as in production, have individually signed the agreement with the President."

Myers Pledges for Allied

Next to be called to the platform by Mr. Rosenblatt was Abram F. Myers, president of Allied States Association, who said that his organization, composed of some several hundred independent theatre owners, was anxious to cooperate on any plan to further the interests of the industry. Its willingness to cooperate, he said, is attested by the fact that, as early as 1929, Allied submitted to the industry a detailed plan with which to work out the various distribution-exhibition problems.

Mr. Myers said his organization now welcomed the opportunity to confer and work out these problems under Governmental supervision, "in the knowledge that the Government is fair and thorough" in the handling of such matters. "There's not one association in the motion picture industry which is truly representative of it; Allied, therefore, welcomes the Government's participation," Mr. Myers said.

However, on the eve of the Rosenblatt conference with all industry factions, Mr. Myers reiterated his stand that "the independent motion picture theatres are subject to the provisions of the National Recovery Act only in so far as their acts or policies may affect the flow of motion pictures in interstate commerce." He said again that wages and hours in independent theatres do not come under the terms of codes.

"In behalf of its members, however, Allied pledges its best efforts to obtain voluntary compliance by the theatres with the wishes of the President in these particulars," said Mr. Myers.

In reply to Mr. Rosenblatt's invitation to at-

(*Continued on following page*)

PUBLIC BOYCOTT THREATENED

The nationwide drive in behalf of the President's re-employment campaign moved swiftly this week on a number of fronts.

General Hugh S. Johnson, NRA administrator, declared a two-week armistice, beginning last Monday, before the boycotting pressure of public opinion is brought against employers who fail to sign a code. The Government started the distribution of 50,000,000 "sympathy" cards to consumers.

At the same time, General Johnson struck a blow at "rackets" which he said had sprung up in connection with the NRA campaign. He cited efforts to bootleg the blue eagle and attempts to charge merchants, manufacturers and others for listing them on a supposed "honor roll" of the NRA.

DEMANDS DRAFT EARLY NEXT WEEK

(*Continued from preceding page*)

tend the meeting, Mr. Myers sent him a rather lengthy communication setting forth the position of Allied in reference to a code. This memorandum, which Mr. Myers simultaneously released to the press, said, "It is unthinkable that the Administration should approve a code for the motion picture industry which does not include provisions condemning as unfair methods of competition all practices which impair the ability of the theatre owner to afford employment at decent wages." The "unfair methods of competition" outlined to Mr. Rosenblatt by Mr. Myers involved:

1. Right to buy.
2. Block booking.
3. Forcing shorts with features.
4. Arbitration.
5. Protection.
6. Overbuying.
7. Score charges.
8. Exclusive runs.
9. Dictation of playing dates.
10. Standard contract.
11. Regulation of theatre construction.

Allied's stand in relation to each of the foregoing was made known long ago. And it since has gone on record as declaring that the MPTOA draft of a code is unsatisfactory.

Ed Kuykendall, president of the MPTOA; Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, and attending as president of the Motion Picture Producers Association, Hollywood; J. Theodore Reed, president of the Academy of Motion Picture Arts; Jacob Schechter, counsel for the Federation of the Motion Picture Industry; Sam Wolf, of the Independent Motion Picture Producers, Hollywood, and heads of various state and local exhibitor groups, and of other organizations, all promised Mr. Rosenblatt that they would cooperate with the Government in formulating a code.

"What's In It?": Kuykendall

"We know that the code must be fair and representative," said Mr. Kuykendall. "We are not concerned who writes it, but what's in it."

Mr. Mayer said, "The industry certainly needs a spring cleaning. It took a depression to show the business that it must get its house in order."

Mr. Reed, speaking in behalf of the "creative workers" in Hollywood who are members of the Academy, sought to inject his association into the writing of the code. Later Mr. Rosenblatt did appoint him to the production committee, but he informed Mr. Reed that the writing of a code must be accomplished by employer groups, not by employees. However, as in other industries, the coordinators—Mr. Kent and Mr. O'Reilly—are instructed to confer with authorized representatives of the trade labor groups in order to learn what would constitute fair and proper labor specifications, especially as regards hours, wages and conditions.

Mr. Rosenblatt told the gathering that he already had had preliminary conferences with labor executives in the film business and found them "ready and willing to cooperate and at all times friendly. This is in spite of whatever experience with labor you gentlemen may have had."

The administrator publicly instructed Mr. Kent and Mr. O'Reilly to confer with labor interests in production, distribution and exhibition, particularly with William C. Elliott, president of the IATSE; Joseph Weber, president of the American Federation of Musicians; Luise Sillcox, of the Screen Writers Guild; Frank Gillmore, of Actors' Equity.

The NRA evidently has no legal power over existing labor contracts affecting wage scales and working hours. General Hugh Johnson

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SOL A. ROSENBLATT

NRA administrator, was quoted as saying that changes can be made only when labor contracts expire, or when mutually abrogated, and cannot be altered by employer groups where they are "not subject to change at the discretion of the employer." Workers outside the contract groups, whose working time is reduced by code adoption, and who are paid more than the minimum wages prescribed in the blanket code, should receive "substantially the same" pay as before reduction of working time, another Washington ruling said.

Industry Answers "Hurry Call"

Mr. Rosenblatt's invitation to the industry to meet Tuesday in New York to establish code machinery, was telegraphed from his headquarters in the Commerce Building at Washington, on August 2, to producer, distributor and exhibitor organizations. The net result in attendance was the largest and most representative of any executive group ever assembled for a joint motion picture conference. One hundred and twenty-eight accredited representatives were registered, but another fifty, or more, stormed the assembly chambers. (List of registered delegates appears on page 26.)

The administrator told each association to send no more than three delegates. He did not invite representatives of state or city exhibitor groups, except those not affiliated either with MPTOA or Allied, because each of these two national associations would have sufficient representation through the respective leadership of Mr. Myers and Mr. Kuykendall, and their "cabinets."

Speaking for the individual, unaffiliated owners were Messrs. Fishman, Connecticut; Murray, New York; Metzger, Los Angeles; Schuman, Connecticut, among others.

Replying to specific questions from independent owners about trade practices in exhibition, Mr. Rosenblatt emphatically and publicly assured them that each and every element in the industry will get a "square deal, and no other," regardless of size of theatre or company which it operates.

"Go to the exhibitors' code committee headed by Mr. O'Reilly with your problems," said Mr. Rosenblatt in answer to Mr. Schuman's query about the competitive price problems of small exhibitors. "If you don't get the proper attention from this committee, let me hear from you. There is no problem too small and none too large to get attention."

The dramatic moment of Mr. Rosenblatt's sudden and decisive intervention on behalf of a code came about midway in the Tuesday session, when, following the delivery of a preamble to the actual significance of code machinery, he announced that, "because of the complete disorganization" of the industry factions in harmoniously effecting a code for all, Mr. Sidney R. Kent, president of Fox Film, and Mr. Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce of New York, had been appointed to coordinate all efforts, and that Mr. Kent would head committees of producers and distributors, and Mr. O'Reilly would be in charge of an exhibitor committee to complete the code within the allotted time.

"Therefore, the work of the coordinators starts immediately after lunch today." (Tuesday.) Both Mr. Kent and Mr. O'Reilly promised to abandon their regular motion picture duties during the code conferences, "working 24 hours a day, every day, if necessary, until the agreement is universally ratified."

Mr. Rosenblatt's appointment of Mr. Kent and Mr. O'Reilly as coordinators was made, he said, because they both "have reputations for honesty and fair dealings among all groups."

"This is not an official NRA hearing on the motion picture code," explained Mr. Rosenblatt, "but is intended to formulate a representative and tentative code for presentation through the regular channels at Washington. Any individual clauses over which some factions might disagree will be taken up after submission to me of the tentative draft, or at the official hearing, which I expect will be held before the end of the month."

Committees Start Code Work

Opinion of leaders Tuesday indicated that exhibitor and distributor differences over code provisions might be settled without bringing the problems before the NRA at the public hearings at Washington.

The three committees appointed by Mr. Rosenblatt on Tuesday went into session immediately after lunch and were reporting progress in hurdling the first obstacles of the conference chambers. Producer and distributor committees met at the Bar Association and, under the guidance of Mr. Kent, devoted their first hours to organization. Mr. O'Reilly also selected the Bar headquarters for meetings of his exhibitor committee.

Obviously Mr. Rosenblatt succeeded in evenly dividing representation on the three committees between the independent interests and the large companies. On the production committee are five members of major organizations, five representing independent production and Mr. Reed, Academy executive.

Six independents and six major company officials constitute the distribution board, while the exhibitors' group consists of four MPTOA members, a similar number of Allied executives, five affiliated circuit votes and an equal number of independent, unaffiliated owners. The personnel of Mr. Kent's two committees follows:

For production: George Batcheller, Chesterfield; Phil Goldstone, Majestic; M. H. Hoffman, Allied Pictures; W. Ray Johnston, president, Monogram; Benjamin B. Kahane, president, Radio Pictures; Louis B. Mayer, vice-president, MGM; J. T. Reed, president, Academy; William Saal, president, Admiral Pictures; Joseph M. Schenck, president, United Artists; Harry M. Warner, president, Warner-First National; Adolph Zukor, president, Paramount Publix.

Later Eddie Golden of Monogram was transferred to the production committee temporarily,

(*Continued on page 27*)

DISTRIBUTORS LOOK FOR EASING OF FRENCH IMPORT LIMITATIONS

Believe Reduction to 140 Dubbed Versions, Made in France, and Showing of Foreign Originals in 15 Theatres Cannot Be Kept

French branches of American distributors are beginning to feel apprehensive because of the limitations in France's new quota on foreign motion pictures. Never before has there been so rigorous an order to curtail importations, directed not only at those countries which carry quota restrictions, but at the United States as well. One hundred and forty dubbed versions of foreign-made pictures are to be admitted to France in the forthcoming year. Original foreign language versions may be shown in only five Paris theatres and ten provincial theatres, and while the market for exhibition in France is 500 pictures, the most optimistic estimate for French production next season is but little over 100.

The provision calling for the showing of original films on the screens of only 15 French theatres virtually bars Hollywood product from the country and constitutes the most severe setback for American motion pictures in any non-English speaking country.

80 Dubbed U. S. Versions Last Year

In the past year the process of dubbing has improved to a point where, but for the quota, it would be possible for American companies to engage on a large scale in dubbing talkers in France. Last year only 80 of this type were supplied by American interests; this next year, the number is expected to be considerably less.

What effect this will have on the French exhibitor is as yet difficult to ascertain, but Pierre Autre, Motion Picture Herald correspondent in Paris, says advices there are that it is entirely possible that several hundred theatres would be forced to shut down for lack of product if the French government insists upon carrying out the letter of its new provisos.

Last week while an interministerial commission was drafting a new decree for film imports, made necessary by the mass protests some weeks ago of approximately 4,000 French exhibitors against these restrictions, a group of 3,900 of the 4,054 exhibitors in France were insisting further upon the lowering of barriers against the importation of American films in particular.

The government commission will have to sit many more days before the decree finally is drafted, for there is evident a wide difference of opinion between French producers and exhibitors. The producers, led by M. Natan, head of the Pathe-Natan group, want all foreign films barred; the exhibitors insist such an action would kill the theatre.

Harold L. Smith, representative in France of the Motion Picture Producers and Distributors of America, looks for a fair solution of the problem.

In 1924, French theatres had 936 films for their screens; in 1932 they had only 496, and many houses equipped for sound had to resort to showing silent pictures. In the same year 208 American films were allowed in France; of this number 127 were shown in but ten theatres under the restriction law, which then prohibited the presentation of foreign language films in more than five Paris and five provincial theatres. Although the limit on provincial showings has been increased by five under the new quota, little material benefit will result, foreign distribution executives in this country believe.

French exhibitors are said to be urging prolongation for one year of the 1932-33 decree, preferring it to the Natan plan, which would eliminate all but a very few foreign films.

The restrictive law immediately makes importation of foreign pictures unprofitable for all parties concerned. French exhibitors repeatedly during the past few weeks have charged that producers are trying to get eventual government subsidies for their industry and seek meanwhile to have importation limited to the number needed over and above their own product to fill out the programs in their own theatres. French patrons long have shown a positive preference for the dubbed Hollywood films.

70 for Each Six Months

Under the new quota, distribution of dubbed pictures more than three reels in length is permitted at the rate of 70 for each six months. No dubbed pictures will be admitted unless the work is done in French studios and within four months of paying the censorship tax on the picture. These productions will be presented to the public as dubbed film, at the same time mentioning the country of origin and indicating the names of all persons connected with the dubbing, including the names of artists whose voices are substituted for the original. The ministries of the interior and commerce and industry will have charge of the quota's enforcement.

Distribution executives and representatives of the MPPDA in New York say that, unless the quota is modified, there will be found a way of making up for the shortage of product.

"Neither the French exhibitor nor, I believe, the French public will stand for such drastic measures as those now in force," an MPPDA official said Monday. "American pictures have become so firmly entrenched in France that to carry out these quota provisions will be suicidal to the French producer as well as the exhibitor. It is clearly a case of a few men, eager to advance their own production possibilities at the expense of hundreds of exhibitors, who have instigated the new law. It cannot succeed, but it may be attempted for the next year. If it is, a considerable loss will result to the American distributor."

The new French quota came into existence after the annual conference between government representatives and producers. Headed by Messieurs Delac and Natan, who declared that the French industry, still too weak, needed protection, the other producers got behind them. The exhibitors, however, asked for an entirely free market in order to benefit from a wide selection and to pay less for their programs, also pointing out that all the quotas established in France since 1928 had never stopped a foreign picture from being introduced into the country.

Last spring M. Delac was in this country and declared the French quota was a thing of the past, that it was a "finished affair" and that American pictures soon would be freely introduced into France.

M. Natan still holds a contract for distribution of RKO Radio pictures abroad. As for the potential output of the Pathe-Natan plant, producer and distributor executives in New York said they doubted that it could turn out many more pictures than it did last year or the year before.

Americans' Branches in France Fear Results of New Quota; 500 Films Needed, and French Product Maximum Held at 100

Philley Dead In St. Joseph

Col. Clarence U. Philley, 67, widely known in theatrical and advertising circles, died last week at his home in St. Joseph, Mo. He formerly was president of the National Outdoor Advertising Association.

Col. Philley was associated with the theatrical business for 30 years. At the time of his death he was affiliated with Gubel Bros. as secretary and treasurer of Electric Theatre Corp., St. Joseph, formerly operated by Publix and now by Dubinsky. Col. Philley was born at McDonough, N. Y., and moved to St. Joseph in 1886.

Kansas Owners Slip on Law

Exhibitors of Kansas, slow to comply with the state censorship law, which became effective July 1, requiring that they display a certificate of approval on the screen, have been cautioned by A. F. Baer, president of the Kansas-Missouri Theatre Association, to adhere to the ruling.

Clark Resigns from Paramount

James A. Clark resigned last week as ad sales manager for Paramount. His resignation becomes effective September 1. Mr. Clark has been in charge of the advertising accessories department for the past six years. No successor has been named to date.

Old Fox Stock Replaced

Old Class A Fox stock has been dropped from the list of the New York Stock Exchange and is replaced by the new issue agreed upon at the recent stockholders' meeting.

MGM Pays Regular Dividend

Metro-Goldwyn Pictures Corporation has declared the regular quarterly dividend of 47½ cents on the preferred stock, payable September 15 to stock of record August 31.

THE CAMERA REPORTS

TRADE SHOW THEATRE. View of the 30-seat auditorium which Fox has built into its London headquarters. Instead of renting a dark theatre, this little hall will henceforth be used for exhibitor previews. It is done in a modern design, with a general color scheme of green and gold.

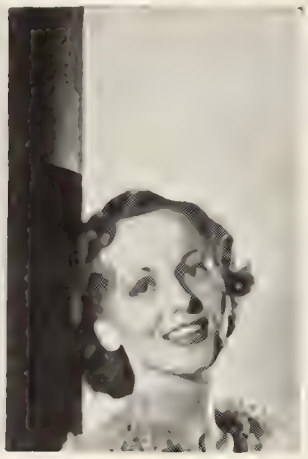
ACQUIRE FAR EAST RIGHTS. P. Padmanabhan of Oriental Film Service, and B. C. Halder, A. K. Halder and P. D. Mukherjee, directors of Halmmook Film Corporation, signing agency contract for Monogram and World Wide product. These companies control this American product in India, Burma and Ceylon.

IN TYROLES! A bit of a pun justified, perhaps, by the fact that they appear thus in Tyrolean sequences of Universal's "Ladies Must Love." They are, in all traditions of the Alps, Mary Carlisle, Dorothy Burgess and Sall O'Neill. The production features June Knight and Neil Hamilton.

ROMANCING TOGETHER AGAIN. A promise of further flights into the more stratospheric reaches of love by this pair, Joel McCrea and Dolores Del Rio, who achieved as much in "The Bird of Paradise." Their new vehicle will be another RKO Radio production, provocatively called "Dance of Desire."

CONGRATULATIONS. Being extended with great sincerity by Mervyn LeRoy to Hannah Williams, former Broadway blues singer, upon her marriage to Jack Dempsey, on the First National lot where LeRoy was directing "The World Changes."

NEWCOMER. (Below) Introducing Mimi Lawlor, who is one of the most recent acquisitions of Educational, for comedies.



SIGNED. (Below) Laurence Olivier, English player, whom MGM has signed to support Greta Garbo in her next production.

ON TO HOLLYWOOD. Gloria Swanson as she arrived in New York on the Olympic with her husband, Michael Farmer, only to leave immediately for Hollywood for a picture to be produced by J. I. Schnitzer, possibly for United Artists release.

CELEBRATING THEIR SUCCESS IN CONTEST. Managers and other executives of Warner Theatres in the Washington zone at an outing arranged by John J. Payette, zone manager, at the close of the Warner circuit's Better Business Drive. Washington won many of the individual prizes. The zone winner was Chicago.

NO RELIEF FOR BRITISH EXHIBITORS DESPITE FIGHT FOR LOWER TAXES

Proposal for Reduced Assessment, Particularly for Smaller Houses, Loses Through Maneuvering of Chamberlain

by BERNARD CHARMAN
of London Correspondent Staff

The British exhibitor now knows beyond doubt that he gets just nothing in the way of entertainment tax remission this year. The annual budget statement had made no provision for any relief, although the trade had brought all its guns to bear on the chancellor of the exchequer. It still was hoped that, by resolute picketing of members of Parliament and by presentation of figures proving the hardship of the tax, some remission might still be obtained.

But no! The question came up for discussion in the House recently when at least half a dozen amendments ranging in purport from complete remission of the tax to alleviation for cheaper admission, were tabled. By a subtle maneuvre, Neville Chamberlain insured that the question should not be left to a "free" vote, but should remain a party measure. This made the result a foregone conclusion, and when the showdown came the proposal for a reduction of the tax was defeated by 192 votes to 57.

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Many in Sympathy

Among those who voted against relief were many members who had avowed sympathy with the trade. Others, to their credit, rather than break pledges made to exhibitors, refrained from voting.

Mr. Chamberlain admitted that if he were inclined to do anything at all it would be something "more drastic than this particular amendment." The main force of his argument was that the loss of revenue which such a step would involve was too great to be practicable. He would not accept the argument that if he reduced the tax the turnover in the theatres would become greater and he would ultimately receive a bigger return in the way of tax than at present.

One member argued that a more profitable source of revenue would be the imposition of an ad valorem duty on American films imported into this country. This proposal was introduced again during an unrelated part of the House's business, when a member suggested that, as the American firms were allowed in many instances to make income tax returns on estimated takings, a large amount of their income often escaped taxation. The Chancellor's reply to this suggestion was that he could not conceive of any method of improvement on the present system.

The views of Thomas Ormiston, who, in addition to being a Member of Parliament, is also treasurer of the Kinematograph Exhibitors Association naturally were among those which impressed the House most. Mr. Ormiston pointed out that when the tax on sixpenny admissions was removed in 1924 it gave a tremendous impetus to attendances at motion picture theatres, while since it had been re-imposed a large decrease in attendances had been noticed. "Members must not think," he said, "that the cinema is the entertainment that they see in the West End of London. In many of the smaller towns and villages of this country the cinema is the only entertainment that the people have. It is the cheapest entertainment that has ever come before the public, and the least harmful; in fact, in many ways it is the most beneficial form of entertainment the people have ever had."

Calls Arguments Inconsistent

One further point propounded by Mr. Chamberlain before the matter was put to the vote was that the arguments used by supporters of the amendment were not consistent. Some said the exhibitors could not pay the tax, while others said it bore most hardly on the poorer patrons. If exhibitors were passing on the tax it could not be a burden to them, while if the theatres were paying it the public could not complain.

That, of course, is an absolute quibble. Whichever party to the arrangement bears the actual burden, both feel hardship. If the exhibitor puts up the price he gets a decreased patronage; if he bears the tax himself he can only give the public a cheaper service (poorer films or restricted amenities). It cuts both ways.

In spite of this decisive reverse, the trade refuses to be discouraged by the obduracy of the Chancellor. The attitude of the CEA, expressed by W. R. Fuller, general secretary, is: "We have gained considerable ground. For the first time, the tax has demanded a considerable amount of discussion in the House, and there is clear evidence of a growing and increasing sympathy with the industry's claims."

Immediate plans are to be considered for an intensive campaign to back up the drive launched before the current budget. CEA branches have been advised to keep the matter alive among their members, so that the campaign shall have 100 per cent backing.

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Tribute to the Screen

A tribute to the trade was paid by Edward Shortt, president of the British Board of Film Censors, when he spoke at a meeting of women's organizations convened in support of new governmental conditions for theatre licenses. The trade, he said, had proved itself loyal in support of the aims of the Board of Censors over 21 years, in making the cinema one of the most potent influences for good in the life of the nation.

Sir Cecil Levita, public personality and former chairman of the London County Council, described motion pictures as "the most popular form of entertainment the world has ever seen." He suggested that people should go to the motion picture theatre, not so much to be "uplifted" as to be amused, and that their entertainment should not be tempered by the prevailing motive of the "highbrow," which was criticism.

The women of England, he declared, by proper supervision of their children, and by their attendance or non-attendance at picture theatres, could accomplish far more than any legislation in obtaining clean and wholesome films.

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An Exhibitor's View

The exhibitor's view of the governmental conditions mentioned was, incidentally, succinctly expressed by a Lancashire showman. Criticizing a clause referring to "films likely to incite to crime or immorality," he said:

"For years I thought I was in the entertainment business, but recently I have begun to fancy I am running a 'red lamp' or something very near to one!"

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Budget Executive Vetoes Suggestion for Ad Valorem Duty on Imported American Pictures; Censor Praises Screen

Sally Blane is reported to have been signed by Warner Bros.-First National to play at the London studio. . . . Rumors that Norma Shearer, recently vacationing in Europe, will make a film in England are negatived decisively. . . . Ely Culbertson, bridge professor, in a broadcast talk from the London studio, gave Hollywood a panning, accused the producers of dire inefficiency. . . . Constance Cummings has gotten herself married to Benn W. Levy, prominent British playwright and stage producer. . . . Exhibitors are fulminating against carbon manufacturers, who have formed a "ring" to maintain prices. . . . Arthur Schwartz, celebrated American composer, signed to write three songs for Jeannette MacDonald in her B. & D. film, "The Queen," brings tally of prominent Hollywooders working on this subject up to seven. . . . Protracted heat wave has given the trade a hard kick.

Franklin Resigns RKO Canadian Post

Joseph M. Franklin resigned as Canadian general manager for RKO last week, and his Toronto office will be closed August 14, with the resignation effective the end of the month.

Mr. Franklin is going to Montreal to become an executive of a new circuit. He will continue to own and operate a group of theatres at St. John, Halifax and other centers. He had held the general managership of RKO for the past 18 months.

Admission Up One Cent To Meet Oklahoma Levy

Oklahoma theatres have increased admissions by one cent in every case where the existing figure was over 25 cents, in order to conform to a sales tax adjustment passed by the Legislature in a special session which has just adjourned. The law specifically states the tax of one per cent is to be borne by the consumer, and effects all merchandise and amusements.

MAJORS HOLD BACK ON 1933-34 SELLING

Warners Decides to Use Only Percentage Basis for New Product; Companies Wait on Talk of Higher Prices

Apparent decision of the larger companies to hold back on new season sales, and announcement last week by Warner Bros. at the final session of its 1933-34 sales convention—which officially closed the convention season—that it will sell its new season product on a percentage basis only, were principal developments of the week in distribution.

It is generally understood that the selling of new season pictures by large distributors is now virtually at a standstill. With the exception of a few of the large circuits, exchange managers and salesmen are not approaching independents on new deals until major circuit situations have been settled.

The chief reason cited for the delayed selling is the talk of higher prices generally, including admissions. Salesmen believe that if deals are closed now they may regret the terms when prices in general are increased. If there is to be an inflation market, distributors want to benefit by it, they say.

A Few Deals Closed

Fox has closed deals with RKO and Skouras; MGM with Prudential Playhouses for 38 theatres, and Paramount has contracted a few local situations. United Artists has sold several spots and is determined to sell away from the larger circuits unless its terms are met. The company has a franchise with Loew and also with RKO in several situations. Warners has a new deal with David Loew for Loew's Metropolitan circuit, involving about $1,800,000. Warner theatres in New Jersey are working on new buying propositions. The circuit expected to get 30 days clearance in most instances, but exchanges are not giving more than 14 days. In several situations Warners was denied exclusive showings.

Thirty-two cities already have been set for the get-together luncheons and showings which Columbia will sponsor this summer for exhibitors playing its product. The cities are: Albany; Boston; Buffalo; Charlotte; Chicago; Cincinnati; Cleveland; Dallas; Denver; Des Moines; Detroit; Indianapolis; Kansas City; Los Angeles; Memphis; Milwaukee; Minneapolis; New Haven; New Orleans; Oklahoma City; Omaha; Philadelphia; Pittsburgh; Portland, Ore.; Portland, Me.; Salt Lake City; San Francisco; Seattle; St. Louis, and Washington, D. C.

United Artists will have a sales trailer of its own to familiarize exhibitors with new producers and personalities in the organization. About 75 trailers are being sent out to the sales force giving details on Twentieth Century Productions, Reliance Pictures and Anna Sten. A Mickey Mouse clip also is incorporated.

"The Masquerader," with Ronald Colman, first United Artists release on the new schedule, is now in its second tryout week in Atlantic City.

U. A. Completes Sales Alignment

With appointment of Carroll Trowbridge, Ben Fish and E. J. Smith as district managers last week, United Artists completed its sales alignment. Mr. Trowbridge, formerly eastern representative for Mary Pickford and Douglas Fairbanks, will be in charge of Philadelphia, Pittsburgh, Buffalo and Washington exchanges; Fish will supervise Chicago, Milwaukee and Minneapolis, while Smith has been placed in charge of Los Angeles, San Francisco, Seattle and Salt Lake. Other district leaders and their territories are: Charles M. Stern, Boston and New Haven; Jack Goldhar, Detroit, Cleveland, Cincinnati and Indianapolis; Sam Horowitz, Kansas City, St. Louis, Omaha and Denver; Jack Von Tilzer, Atlanta, Charlotte, New Orleans and Dallas; Haskel Masters, Canada, and Moe Streimer, New York State.

New branch managers are: Jack Dervin, Boston; George Jacobs, Charlotte; G. R. Frank, New Orleans; Irving Schlank, Salt Lake City; Guy Navarre, Seattle; Morris Dudelson, Detroit; Russell Egner, Milwaukee, with Frank Young as assistant.

New United Artists' salesmen are George Hager and Lou Wechsler, Boston; Jack Dacey, Charlotte; Abe Tolkins, Atlanta; Milton Hill, Washington; F. Murphy and Ted Malone, New Orleans; C. J. Cammer, Dallas; A. C. Buchanan, Kansas City; Ed Kennedy, Salt Lake City; Carl Goe and Gaylord Black, Indianapolis; George Porter and Abe Eskin, Cincinnati; Charles Dietz and A. C. Weinberger, St. Louis; Leo Cantor, promoted from booker to the sales force at Pittsburgh with Hiram Wilson as new booker; Clark Davis, new booker in Washington; Frank Decker, Cleveland, and Tom Eckhart, Omaha.

Shorts Budget Increased

Twenty Warner district and branch managers, in addition to home office officials, met in Chicago last week for the second two-day regional meeting. Gradwell Sears, Warner distribution executive, announced that the managers had brought 2,723 exhibitor contracts for 1933-34, signed sight unseen.

Sam Sax, production head of the Vitaphone studios in Brooklyn, said the short subject budget had been increased 30 per cent. S. Charles Einfeld announced a 45 per cent increase in the Warner advertising budget.

At the meeting, in addition to Messrs. Sears, Sax and Einfeld, were Major Albert Warner, Andy Smith, Norman Moray, Al Schwalberg and Arthur Sachson. The following district and branch managers attended: Fred M. Jack, Dallas; C. E. Peppiatt, Atlanta; F. P. Bryan, Charlotte; Don Douglas, Dallas; W. B. Fulton, Memphis; L. Conner, New Orleans; J. O. Rhode, Oklahoma City; Carl Lesserman, Chicago; E. J. Tilton, Des Moines; W. Warner, Kansas City; R. T. Smith, Milwaukee; Leo Blank, Minneapolis; C. K. Olson, Omaha; Ben Cammack, St. Louis; N. H. Brewer, Los Angeles; Earl Bell, Denver; Harry Lustig, Los Angeles; Vete Stewart, Portland; W. F. Gordon, Salt Lake City; Charles Muehlman, San Francisco, and Al Oxtoby, Seattle.

On August 10, Warners inaugurated a music campaign for "The Footlight Parade," with Al Jolson singing selections from the film over a coast-to-coast network.

Two for Marion Davies

Canadian business on Warner pictures has been the largest in company history, Andy Smith, in charge of Eastern and Canadian distribution, said in his opening address at the third and last sales meeting in Toronto this week. Pictures received fully 60 per cent more playing time in Canadian theatres than ever before, he said. At the Toronto meeting were Mr. Smith, Norman Moray, H. O. Paynter, Warner Canadian district manager at Toronto, and the following Canadian branch managers: Lou Geiler, Calgary; C. R. Osborn, Montreal; J. E. Butler, St. John; J. Plottel, Vancouver, and W. Cohen, Winnipeg.

Other developments in the week included the announcement by MGM of two new starring vehicles for Marion Davies. One of these will be "Going Hollywood," a story with a musical background by Donald Ogden Stewart. The other is "Operator Thirteen," a Robert W. Chambers novel of Civil War days. now running in Cosmopolitan.

Several promotions and switches in the booking, sales and advertising staffs at Paramount exchanges were made last week. Clyde Goodson, head booker at Atlanta, has been promoted to salesman at New Orleans; Scott Lett, theatre booker and auditor at the home office, is now chief booker in Atlanta; Harold Wirthwein, advertising sales manager of the Chicago branch, has been made a salesman there; Paul Allison, advertising sales manager at Cincinnati, succeeds Mr. Wirthwein, and Eugene Fogarty has been transferred from Indianapolis to Cincinnati.

With the decision not to hold a regional meeting in Toronto, W. Ray Johnston, president of Monogram, is staying over in Hollywood for another two weeks to confer with Trem Carr. Two of next season's product have been completed and two are in work. Finished are "The Avenger" and "Sensation Hunters." In production are "Sweetheart of Sigma Chi" and "Manhattan Love Song."

Miller Named to Labor Committee

Jack Miller, head of the Exhibitors' Association of Chicago, was appointed permanent chairman of the labor relations committee of the MPTOA this week by Ed Kuykendall, national president. Miller will name the remainder of the committee later.

Mr. Kuykendall said the appointment did not presage a "contest" between labor and the MPTOA, but that it was made in order to facilitate contacts between the two organizations.

SMPE Fall Convention In Chicago, October 9-11

New officers of the Society of Motion Picture Engineers will be inaugurated at the Fall Meeting in Chicago October 9, 10 and 11, at the Edgewater Beach hotel.

This is the third meeting held in Chicago, the others there having been in 1917 and nine years ago.

Foreclose Three Theatres

The State, Stratton and Show Shop theatres, Middletown, N. Y., will be sold at a foreclosure sale on July 13. The theatres have been operated for the past two years by O. S. Hathaway, receiver for the first mortgage bondholders' protective committee.

Theatre Reverts to Owner

The Strand theatre, Modesto, Cal., has reverted to P. H. and M. L. Markowitz, builders of the theatre in 1920 and original managers until 1923, when the house was leased to the National Theatre Syndicate. W. O. Edmunds will manage the house for the Markowitz interests.

Hollywood Exchange in Deal

Hollywood Film Exchange, Inc., New York independent distributor, will handle the product of Goldsmith Productions for the 1933-34 season in New York, Philadelphia, Buffalo and Washington, it has been announced by Jack Bellman, president of Hollywood. Six pictures are scheduled.

Carleton, Pioneer Director, Is Dead

Lloyd B. Carleton, actor and motion picture director, died Tuesday at his home in New York. He was 61 years old.

Mr. Carleton began his theatrical career as an actor with the late Henry Miller. He then obtained an engagement with the original Charles Frohman company for Sir James Barrie's "Little Minister," with Maude Adams. Mr. Carleton also appeared with her in "Peter Pan," and in Rostand's "L'Aiglon," becoming her stage manager and director.

In 1908 he went to Australia to produce "Peter Pan" for Mr. Frohman and J. C. Williamson and when he returned to this country motion pictures attracted his attention. He studied films at the old Biograph studio in Fourteenth street, where he became acquainted with D. W. Griffith. He was then a producer for the Lubin Company of Philadelphia from which he went to the Coast to work for Selig and Universal. His own company, which produced many films for the independent market, was called Lloyd Carleton Productions, Inc.

A few years ago, Mr. Carleton retired from active participation in motion pictures and returned to New York where he appeared on the stage with Bert Lytell in "Brothers" for two seasons.

Funeral services were held Wednesday in New York at the Funeral Church, under the auspices of the Actors Fund of America.

Mr. Carleton is survived by two brothers, John T. Little and Dr. Arthur R. Little. His family name was Carleton B. Little, but he changed it to the name by which he was known to the theatre world at the suggestion of Charles Frohman.

Balaban Makes New Bid For Detroit Theatres

John Balaban this week submitted a new bid for the Paramount-Publix Detroit theatres to S. A. Lynch, chairman of the company's reorganization committee. This was Mr. Balaban's second offer, the first having been rejected in favor of George W. Trendle, who submitted a higher bid.

Disposal of the properties has not yet been completed, the matter going to Henry K. Davis, federal referee in bankruptcy for Publix Enterprises, for final decision.

Independent Exhibitors' Hudson Outing August 23

The first annual outing of the Independent Theatre Owners Association, Inc., a trip up the Hudson from New York, shore dinners, athletic events, dancing, bridge and beer, will take place on Wednesday, August 23. Tickets are $5 a person and applications are being handled by Joseph R. Fliesler at the ITOA headquarters, 341 W. 44th Street, New York.

Sheehan Bound for Europe

Winfield Sheehan, vice president in charge of production for Fox, is in New York from the Coast for conferences with Fox executives. He was accompanied by Edwin Burke, author. Mr. Sheehan sails for Europe August 11.

J. R. McDONOUGH, REALIST

General Manager of RKO at 39 Brings a Flair for Financial Figures and Organization to Post

From his office in the board of directors' room on the sixteenth floor of the RKO Building in Radio City, the young Mr. J. R. McDonough, on leave of absence from his duties as executive vice-president of Radio Corporation of America, is going about the business of his added responsibilities as general manager of Radio-Keith-Orpheum Corporation and all its subsidiary corporations and intertwining structures.

When Merlin Hall Aylesworth, president of RKO and National Broadcasting Company, made the bare announcement of the appointment three weeks ago, much was left to the imagination of public and trade alike as to what the functions of the new general manager precisely might be. It is understood, however, that he is to figure largely in the ultimate reorganization of RKO.

This is rendered the more interesting in view of the fact that some years ago when the Radio Corporation was taking its first dip into the motion picture by acquisition of stock in F.B.O., Mr. McDonough was credited with holding a most conservative attitude toward the undertaking and departures indicated.

Entered RCA in 1924

Mr. McDonough entered the service of RCA in 1924, previous to which he had been engaged in various capacities in the country's large metal industries. During the World War he served with the American Expeditionary Forces. He is 38 years old and married.

Nine years or so ago, when David Sarnoff and the RCA were struggling for a foothold in the broadening field of broadcasting and radio engineering, J. R. McDonough was engaged in the accounting department of that new corporation. At 30 years he already had crowded into his experience a wide range of business knowledge, with a trend for financial matters predominant, so he was assigned to handle practically all of the company's accounts.

His flair for the science of business attracted Mr. Sarnoff's attention, and as assistant to the president he was placed in constant contact with situations involving the disposition of large sums of money, where organization and precision in anticipating future developments keynoted his work.

Made RCA Victor President

Mr. McDonough's repute for assembling facts, figures and men, next carried him to the presidency of RCA Victor company, with headquarters in Camden, New Jersey, succeeding Harry Shumaker.

Mr. McDonough entered the service of RCA Victor at a time of intense competition and a depressed market in the radio and talking machine field. His big job was to acquire exact knowledge of costs and general conditions, and to prevent leakage.

From RCA Victor, Mr. McDonough was made executive vice-president of Radio Corporation of America—highest post in the company second to that of Mr. Sarnoff. Five months later came the Sarnoff decision making him general manager of Radio-Keith-Orpheum, a new field for Mr. McDonough's inherent ability to organize facts and situations, without letting those facts become routine.

He has set up his headquarters in the board room in the RKO Building in midtown New York's new Radio City. There the first draft of RKO realignment is being written.

Photoplay Honors "Smilin' Through"

The Photoplay Medal for 1933 has been awarded to "Smilin' Through," the Metro-Goldyn-Mayer picture in which Norma Shearer, Fredric March and Leslie Howard were starred. According to the editorial announcement which appears in the September issue of Photoplay, the vote which placed "Smilin' Through" ahead of all other pictures of the past season was one of the most decisive in the history of the poll.

Thirteen gold medals have been awarded by Photoplay since 1920 for the pictures voted by readers to be the best of each season.

"Plain Talk" to Discuss Films

"Plain Talk Magazine," publication of which was discontinued in New York some time ago, appears to have come to life again, with the announcement this week that a series of articles about censorship and the motion picture business will be featured, starting in September.

Katz Interests Lease Two

Indianapolis Theatre Management Associates, Inc., has leased the Circle and Indiana theatres in Indianapolis. Sam Katz, Milton Feld and David Chatkin are in control of the company. Ace Beery, present manager, is expected to continue.

Joseph R. Adams Dead

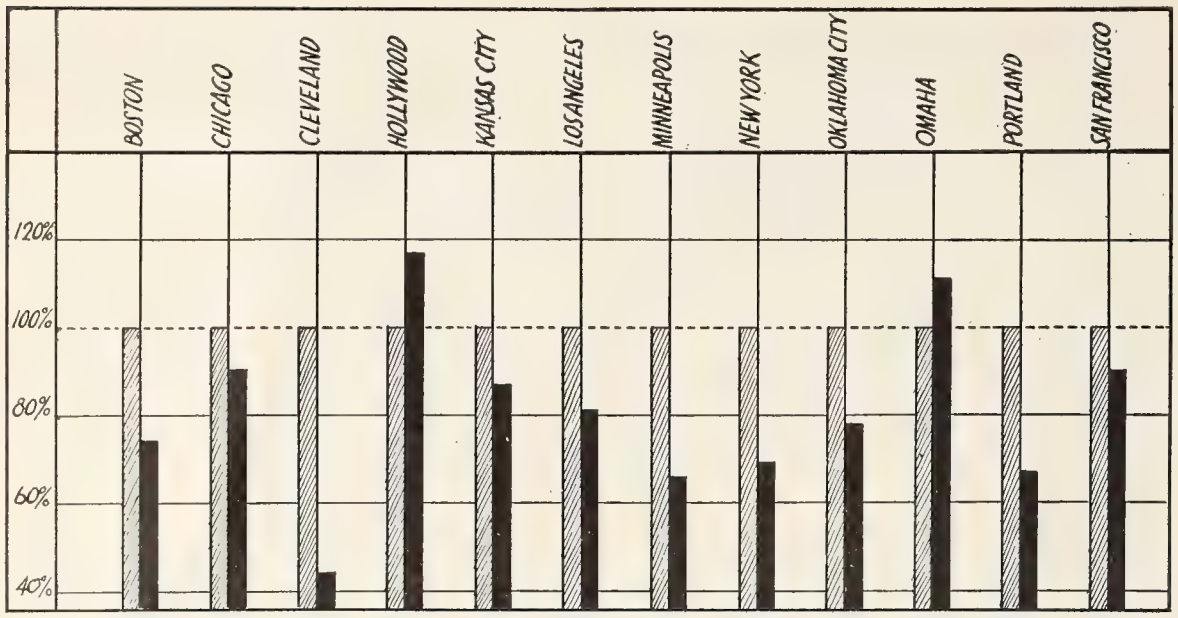
Joseph R. Adams, native of Richmond, Va., and widely known in theatrical circles, died last week at his home at Hilton Village, Va.

Grainger Universal Director

James R. Grainger, Universal general sales manager, has been elected a director of Universal Pictures Corporation and also of Universal Pictures Company, Inc.

Mark Levy Dead

Mark Levy, 64, veteran exhibitor at Freeport, Long Island, died suddenly last week. A son, Abner, survives. Mrs. Levy died six months ago.



The chart, based on Motion Picture Herald's listings of box office grosses, compares the business done in twelve key cities during the three week period from July 8 to July 22 of 1933 with the receipts from the same cities for the same period of 1932. The black bar represents the 1933 gross; the white bar indicates the 1932 figure.

GERMAN FILM CREDIT BANK OFFICERS NAMED

Dr. Reicherts Made Manager of Production Financing Enterprise; Producer To Pay 30 Per Cent of Cost of Picture

by J. K. Rutenberg
Berlin Correspondent

The board of directors of the new German Film Credit Bank has appointed Dr. Reicherts as manager of the enterprise and has named Dr. Paetel legal adviser and counsellor.

The offices of the bank are in the rooms of the head organization of the German Film Industry, Inc., Bendler street 33, Berlin W 35.

The bank will finance new German film production and split the expenses of producing. It is expected that 75 to 100 feature films can be financed in this way. The board has appointed a special committee to promulgate the policy of the new office. The following members will belong to this committee:

Dr. Scheuermann, solicitor, as president;

Dr. Bockies, member of the Association of German Film Distributors;

Adolf Engl, president of the Cinematograph Exhibitors Association of Germany;

Dr. Henkel, general manager of the Tobis sound film syndicate;

L. Klitzsch, general manager of the Ufa and member of the head organization of the German film industry;

Dr. Pilder, director of the Dresdner Bank;

Arnold Raether, member of the national ministry for public enlightenment and propaganda;

Herr Strehle, director of the Agfa works of I. G. Farben A. G.;

Herr Wehner, member of the studio association.

The financing of new German film product will be subject to a series of conditions which have been adopted by the board. These conditions are:

The scenario must be ready.

Stars and actors must have been engaged.

All rights for production of a film must have been acquired by the producer.

These rights then are transferred to the Film Bank, which will come to an agreement with an existing film distributing company for the marketing of the film. The contractors must belong to an association connected with the head organization of the German film industry. The money necessary for production of a picture will be provided by means of a contract between the raw film manufacturers, the patent owners, the studio proprietors and the editors, which will act as guarantees. The producer gets 70 per cent of the production costs in the form of credit; remainder must be paid by himself.

The guarantors present drafts which will be cashed by the Film Bank. This bank itself gets the money from the four leading German banking enterprises which are behind the Film Credit Bank; Dresdner Bank, Deutsche Bank und Diskonto Gesellschaft, Reichs-Kreditgesellschaft, A. G., and Commerz & Privatbank A. G. These already have placed ten million reichsmarks at the disposal of the Film Credit Bank.

Ohio Censor Definitely Bans Warner's "Baby Face"

Warner's "Baby Face," which the Ohio censor held up for two weeks, was finally barred from showing in the state. Several cuts were made. Dr. Beverly O. Skinner, chief of the censor board, said that even though the picture were completely revised, the story was such that Ohio showings would not be permitted. The picture had been set for showing at several Ohio first run situations when the board acted.

German Organizing Committee Formed

Important new resolutions in connection with reorganization of the German film industry were adopted by the Spitzenorganisation at a recent meeting of its board in Berlin. A permanent committee under the name of Spio-Commission was formed and granted special power to carry out the following points of the reorganization program:

Regulation of admission prices.

Regulation of cinema seating capacity.

Elimination of unfair competition in the film trade.

Control of financial relations between production, exhibition and distribution.

Final settlement of outstanding questions on sound apparatus licenses.

Music royalties.

Elimination of high production costs.

Reorganization methods along these lines will be studied by a special committee comprising representatives of employers and employees, as well as technicians and artists.

The Spio board further decided to institute an advisory censorship committee whose task will be to help producers avoid censorship difficulties. The creation of this committee, which is to work in close contact with the Ministry of Propaganda, is due to the initiative of Minister Goebbels, whose intention, it is said, is to grant all possible support to the industry.

Publicists Ask Academy Branch

The board of the Academy of Motion Picture Arts and Sciences this week was asked by members of the producers' branch who are executives in studio publicity departments, for authorization to form a Publicity and Advertising Representatives Section. The members of this proposed section would be active, rather than associate, members of the Academy.

Barrett Keisling was appointed temporary chairman of the group with William Pine as secretary, and Eddie Eckles, Tom Bailey and Hubert Voight appointed to form membership qualifications for the section.

Jensen-VonHerberg Buy Seattle Mascot Exchange

Jensen-VonHerberg, important exhibitors of the Pacific Northwest, have purchased the Mascot Film Exchange in Seattle, and will distribute independent product to theatres in Washington, Oregon and Idaho. Their own circuit of twenty houses will form the nucleus of their distribution outlet.

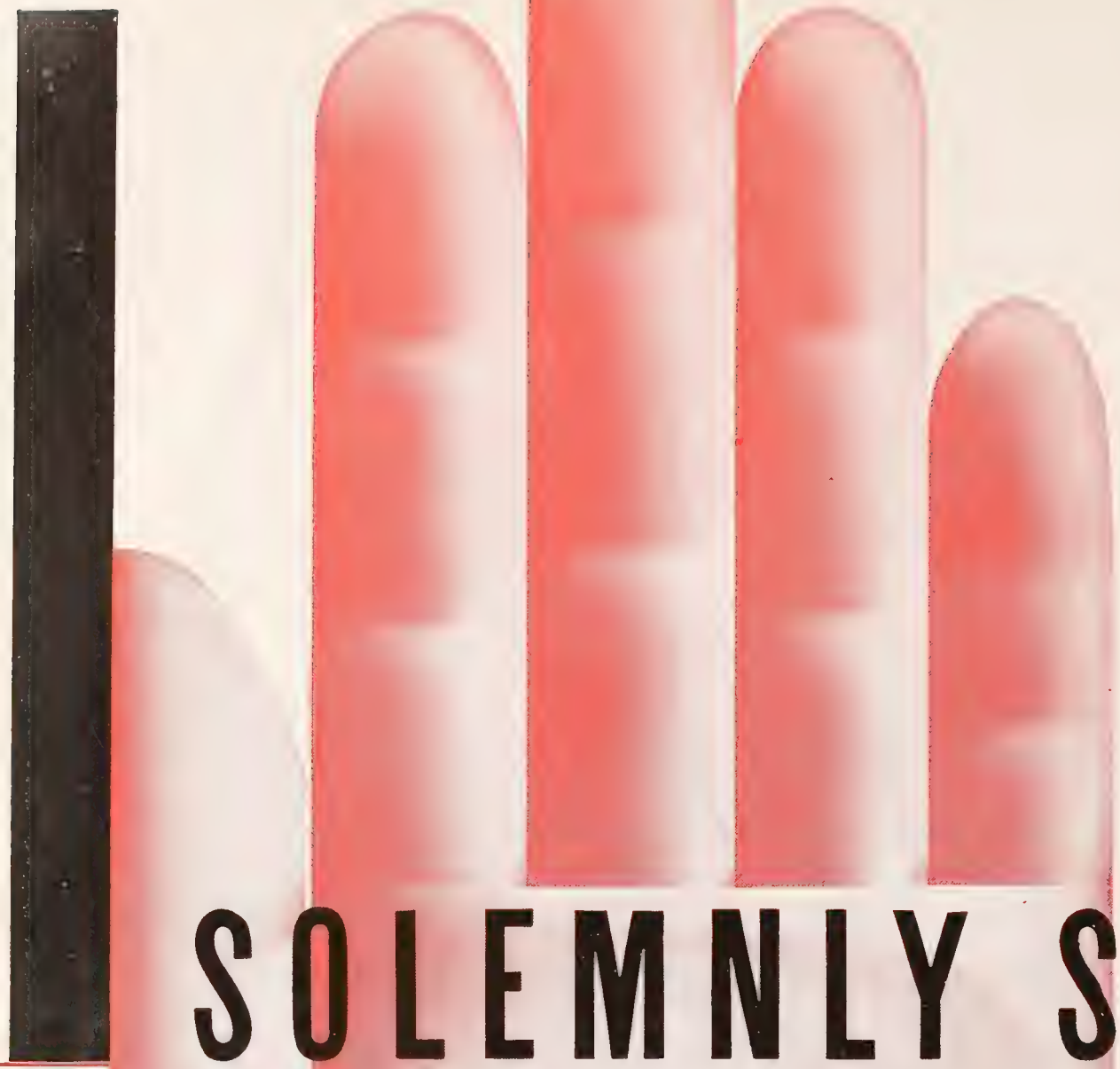
The entire output of Majestic Productions, Nat Levine features and Levine serials will be handled through the local exchange. The office will be headed by Arthur Huot, former Warner branch manager in Seattle.

Monogram Pictures Moves

Monogram Pictures moved this week to the RKO Building, at Radio City. Their offices have been enlarged, which was necessitated due to enlarged business and to take care of the increased number of employees in every department.

ANNOUNCING THE NATIONAL RECOVERY ACT CODE FOR THE MOTION PICTURE INDUSTRY.

(As suggested by Warner Bros.)



SOLEMNLY SWEAR

that in 1933-'34 I will serve the best interests of my family, my theatre, and my patrons by doing business first with the company that brought me my most consistent business in the past year.

No seductive statements shall lure me from the course which stern experience indicates.

I will Play Safe with the company that has Played Ball with me!

I will trust only those promises that are printed on celluloid—the kind of promise that faithful past performance implies.

I will remember that ONE COMPANY has led me and my industry OUT OF THE SHADOW . . . One company has stood stanch and solid through chaotic days . . . And I will rely on that company to keep ME strong and secure in

the days to come . . . . . .

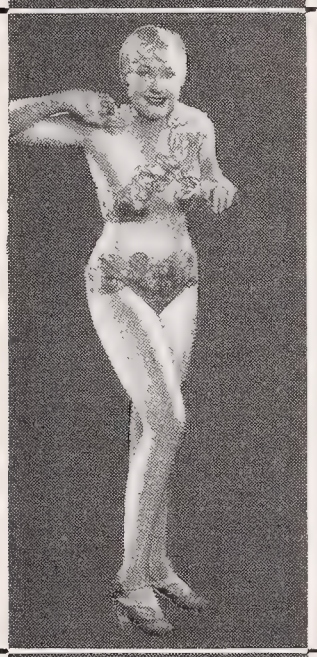
I will not be panicked by persuasive printers' ink.

I will not let frantic fanfare deafen me to sturdy facts.

I know that at the end of the rainbow of resplendent raves from other outfits I will find a simple, sincere product statement from Warner Bros . . . and believe me, brothers, that's MY POT OF GOLD!

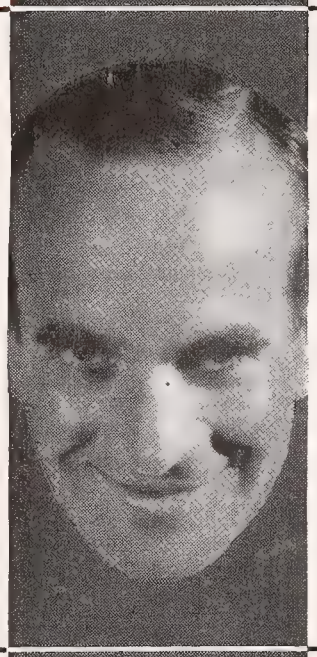
And so I now wholeheartedly resolve to subscribe to every one of

THE 60 POINTS OF WARNER BROS.' RECOVERY PROGRAM FOR 1933-'34



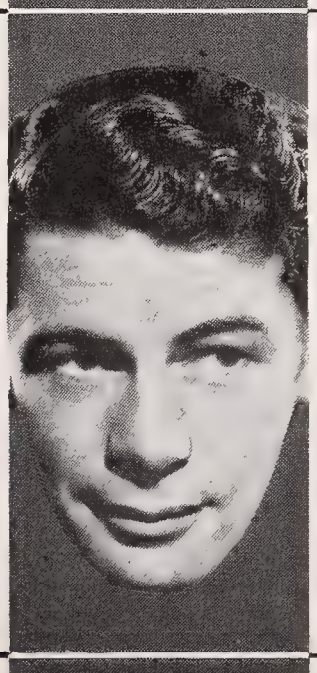
"*Footlight Parade*"

will be the next big Warner musical, continuing the tradition of "42nd Street" and "Gold Diggers." In it **JIMMY CAGNEY** will sing and dance for the first time on the screen, and there will be 10 other important stars, including **RUBY KEELER, DICK POWELL, JOAN BLONDELL.** It will have the same directors as "42nd Street"—Lloyd Bacon and Busby Berkeley.*



"*Wonder Bar*"

will be probably the most imposing all-star production of the year. Practically all of Warner Bros.' stars will appear in it, and the actual cast will consist of **AL JOLSON, KAY FRANCIS, JOAN BLONDELL, ADOLPHE MENJOU, ALINE MacMAHON, DICK POWELL, ANN DVORAK, BETTE DAVIS, GLENDA FARREL, PAT O'BRIEN** and 7 others. Based on an international stage success, this picture will introduce an entirely novel production idea.°



Paul Muni

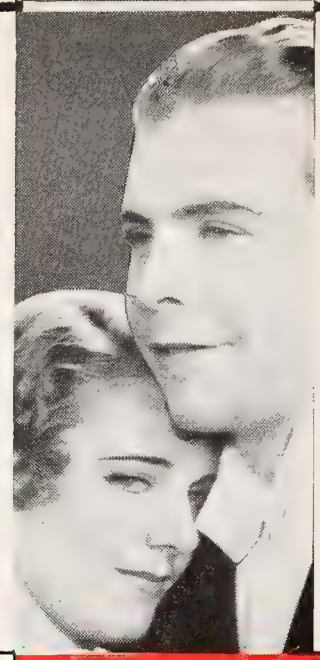
who appeared last season only in "I Am A Fugitive" will be presented this year in **3** productions beginning with a special, **THE WORLD CHANGES,**° an important epic of America, with Mary Astor, Aline MacMahon, Jean Muir, Anna Q. Nilsson and others, directed by Mervyn LeRoy. This will be followed by another special, **MASSACRE,*** first screen story of the modern American Indian, from the successful book by Robert Gessner. And one other.*

"*Gold Diggers of 1933*"

A full description of this 1933-'34 release has already been written in the ledgers of hundreds of leading theatres. It would be useless for us to attempt to add further to the praise that has already been showered on this picture by public, critics, trade press, and exhibitors.*

Leslie Howard

generally considered the screen's outstanding new romantic favorite, will be added to Warner Bros.' star list. He will start his five-year starring contract with **3** 1933-'34 productions, including **BRITISH AGENT**,° a special from the very popular book by Bruce Lockhart, a remarkable fact story of romantic and diplomatic intrigue. And two others.*°



Ruby Keeler & Dick Powell

After their remarkable reception in "42nd Street" it was inevitable that Warner Bros. should star these sensational youngsters, in **3** productions. Two specials, **CLASSMATES**° and **SWEETHEARTS FOREVER**,* both based on brilliant stage successes, will unfold their romantic stories in elaborate musical settings. **THE FOOTBALL COACH*** will have Pat O' Brien and Ann Dvorak in the cast.

Ruth Chatterton

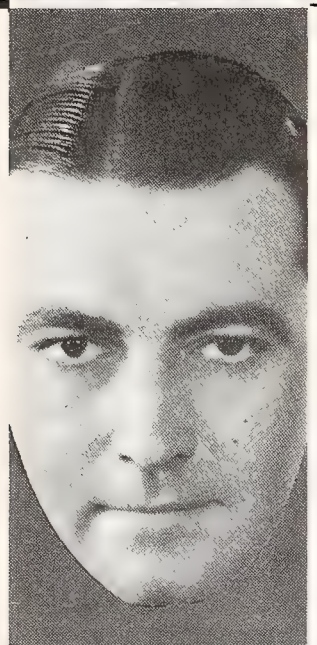
found her most successful type of rôle in "Frisco Jenny." This year **MANDALAY** will give her an opportunity to do an even more glamorous characterization of the same type of woman, in a fascinating Far East setting. The second of her **2** new-season productions will give her the strong support of Adolphe Menjou and Lyle Talbot.°

We Believe That

THE SMARTEST FILM B

That's why we've set down BLACK AND WHITE all you *want*

WARNER BROS.' AND FIRST NAT

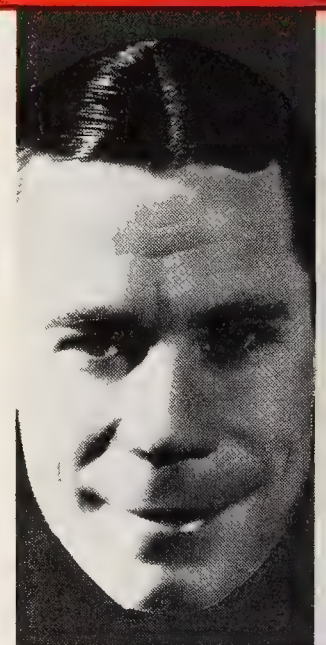


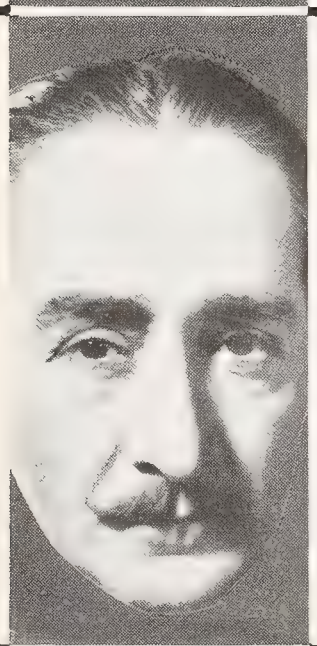
Richard Barthelmess

will have **3** strongly dramatic vehicles, including **SHANGHAI ORCHIDS**, with Ann Dvorak, which in rôle and setting will match the best features of "Patent Leather Kid" and "Broken Blossoms". It is a remarkable story of "woman hawking" off the Chinese coast. A second production will include Adolphe Menjou, Joan Blondell, Guy Kibbee and Ruth Donnelly.°

Wm. Powell

will return to his most successful rôle in **THE KENNEL MURDER CASE or The Return of Philo Vance**, by famous S. S. Van Dine. This story has been read by millions in Cosmopolitan Magazine and in book form. Cast will include Mary Astor, Jack LaRue, Ralph Morgan, Hugh Herbert. **THE GENTLEMAN FROM SAN FRANCISCO** with Bette Davis is a perfect Powell story of a debonair double-crosser. **AND A THIRD PRODUCTION** will co-star Kay Francis.*





Adolphe Menjou

will add to Warner Bros.' star line-up the charm of his sophisticated romantic technique. He will be featured in **2** gay romantic comedies. **BEDSIDE** with Claire Dodd and Frank McHugh is the story of an X-ray photographer with an irresistible bedside manner. **CONVENTION CITY** with Bette Davis and Guy Kibbee, will concern the after-dark adventures of big business men at a big-business convention.°

3 Timely Productions

that will capitalize on news-value themes of current public interest are:—**HAVANA WIDOWS** featuring Joan Blondell, Allen Jenkins, and Glenda Farrell—**WILD BOYS OF THE ROAD**, with Frankie Darro of "Mayor of Hell" fame,—and **BUREAU OF MISSING PERSONS**, containing a timely kidnaping angle and an exceptional cast including Lewis Stone, Bette Davis, Ruth Donnelly, Pat O'Brien.°

As The Earth Turns"

For this special Warner Bros. have acquired what is admittedly the most important and popular fiction property of the year. "As The Earth Turns" has appeared at the very top of all best-seller lists. The story has the breadth and scope and beauty which mark only the greatest of screen vehicles. Even the briefest synopsis imparts an inescapable big-picture "feel."*

E.G.Robinson

will be given **3** vehicles designed to duplicate his versatile successes of the past season. **NAPOLEON, HIS LIFE AND LOVES**, with Bebe Daniels and Ann Dvorak, will match "Silver Dollar" in story type, but with a far stronger love angle. **THE DARK HAZARD**, by the author of "Little Caesar", will be done in the "Little Giant" manner. And a 3rd production with 5 feminine stars, including Bette Davis and Joan Blondell, will match the vivid romance of "I Loved A Woman."°

James Cagney

in addition to his unique rôle i "Footlight Parade", will have typical Cagney vehicles, in whic the love interest will fully balanc this star's inimitable comedy. On of these will revive the success ful Cagney-Blondell team o "Blonde Crazy" and "Th Crowd Roars," with Alle Jenkins and Glenda Farrell i the cast. In the other he will b supported by both Bette Davi and Ann Dvorak.*

UYERS ARE COLORBLIND

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to know about

IONAL'S 60 PICTURES FOR 1933-'34

Barbara Stanwyck

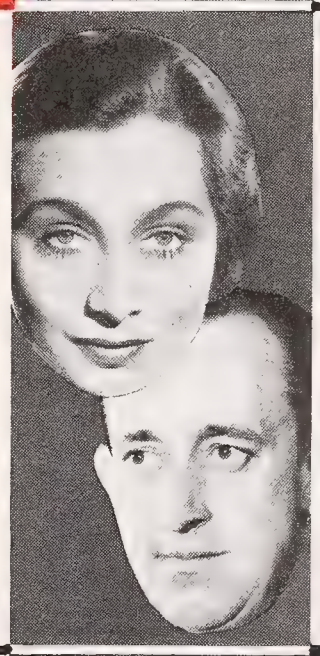
will deliver **4** pictures including a powerful special, **BROADWAY AND BACK**,° a story of three generations in the theatre, with Ann Dvorak and Patricia Ellis **EVER IN MY HEART*** will bring to the screen one of Broadway's leading romantic stars, Otto Kruger, with George Brent Ralph Bellamy, Ruth Donnelly Two other productions* will bring to Miss Stanwyck's support such stars as George Brent, Bette Davis, Glenda Farrell.

Joe E. Brown

will have **3** comedies carefully chosen to continue his gratifying record of the past season. In each he will be given stronger feminine support than ever before. The cast of **STEAMBOAT SAM** will include Claire Dodd, Ruth Donnelly and Jean Muir. This will be followed by **THE CROWNED HEAD**, and a third production featuring Joan Blondell and Ginger Rogers.°

Kay Francis

will be co-starred with **WARREN WILLIAM** in **REGISTERED NURSE**° with Margaret Lindsay, Glenda Farrell and Lyle Talbot, a story with the same salable qualities as "Night Nurse." In **THE HOUSE ON 56th STREET**,* the story of an actress suddenly deserted by fame, Miss Francis will be supported by Ann Dvorak, Ricardo Cortez. In **SEVEN WIVES*** Miss Francis and a remarkable line-up of feminine stars, including Bette Davis, Ann Dvorak, Joan Blondell, will play opposite Adolphe Menjou.

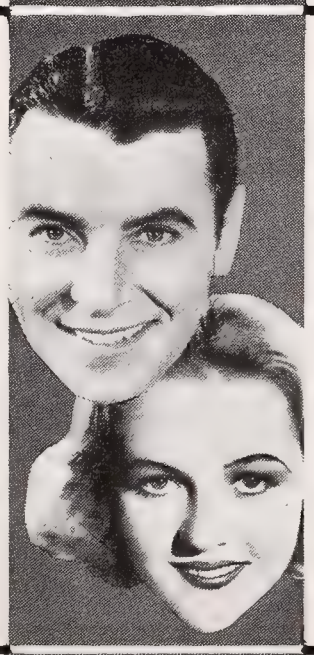


Aline MacMahon

and **ALLEN JENKINS**, who have been singled out by press and public for show-stealing performances in "One Way Passage," "Life Begins," "Blessed Event," "Silver Dollar," "42nd Street," "Gold Diggers" and other successful pictures, will be starred by Warner Bros. in **3** comedies. The large fan followings which these players have built up in picture after picture constitute a ready-made market for these 3 vehicles.°

2 Important Novels

in addition to those listed elsewhere, will be brought to the screen by Warner Bros. Louis Bromfield, considered by many to be America's leading novelist, is the author of **A MODERN HERO**,* best-selling story of an amazing character who starts life as a bareback rider and ends as a ruthless industrial giant. **RETURN OF THE TERROR**° is by Edgar Wallace, one of the greatest of all mystery authors.



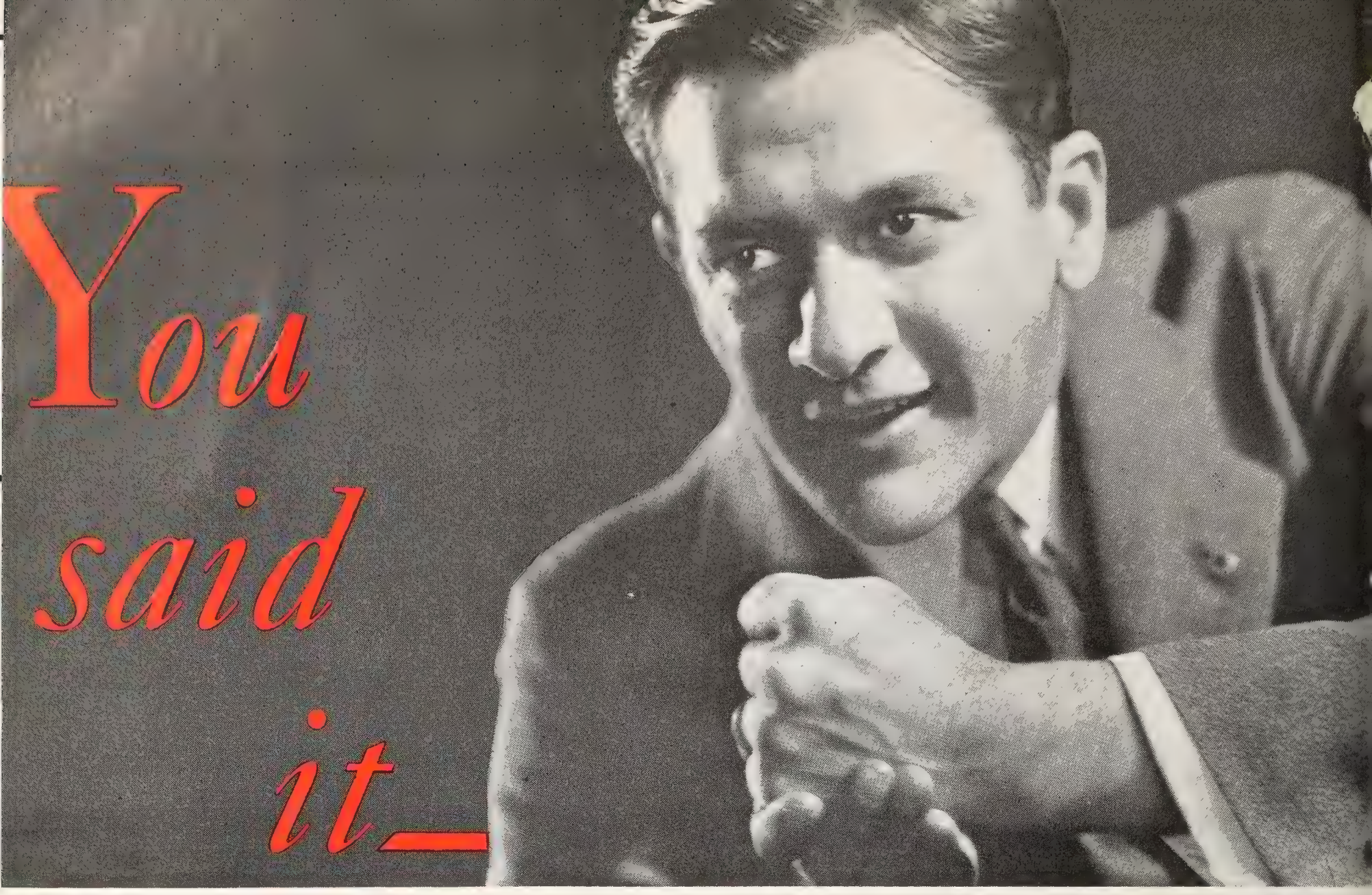
6 Popular Stories

for which casts will be selected later are:—**THE LIFE OF ROTHSCHILD** by George Westley,* **KING OF FASHION** by Warren Duff,° **FROM HEADQUARTERS** by Robert Lee,* **COUNTRY CLUB** (tentative title) by Robert Lord,* **DIAMOND DAN** by Arthur Horman,° and **EASY TO LOVE.***

And 8 Others

plans for which are being purposely held up pending the outcome of current negotiations for certain stars and directors not at present on our list—also to provide for the addition of other timely story themes which may be suggested by outstanding news events of the next 12 months. One of these will be a First National picture. The other seven will be from Warner Bros.

* *Indicates Warner Bros. pictures*
° *Indicates First National pictures*
Vitagraph, Inc., Distributors



—when the "42nd Street" Special was roaring across the country

—when "I Am A Fugitive" won 1932's best picture award

—when you saw Warner Bros. setting production styles for the entire industry

—when you read tribute after tribute to Warner Bros.' leadership from exhibitors and press

—when you watched week-after-week top-gross reports rolling in on Warner pictures

—when you saw "Gold Diggers" start the big swing back to pre-boom business standards . . . .

—Now *make good* on the promise you've made to yourself a dozen times . . . .

ause we want you to take ity of time to comtemplate highly interesting possibili- of our feature line-up, we ve deferred our announce- nt of Vitaphone Short Sub- ' plans until a later date. tch for stirring news — n!

"I'm going to sign with

WARNER BROS. for 1933-'34"

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IN Sudermann's book, "The Song of Songs," is a piece of music written by the girl's mother. In the picture, starring Marlene Dietrich, Paramount changes it to a statue that the young sculptor made for her, as a symbol of her youth and girlish ideas of life and romance. In the end, Miss Dietrich smashes it. And therein lies a story, which comes from director Rouben Mamoulian and is passed on by Eileen Creelman. It seems that the statue—which in trade paper advertisements has become the picture's second star—caused more trouble during production than any temperamental player. It wouldn't break properly, and not until they brought in the sixth statue did Miss Dietrich succeed in smashing it, with a heavy hammer, in a manner which Director Mamoulian thought was proper.

During the Hollywood earthquake, and while the picture was in production, one quick-witted property man ran at once, while others fled, to the slender white figure of plaster paris and lifted it tenderly off the swaying pedestal, safely to the ground. Miss Creelman said he got a raise in salary.

▽

Arthur James, press representative of the Mutual Film Corporation, has a piece in "Billboard" this week about Terry Ramsaye, as editor-in-chief of Pathe Exchange. This is a typographical error. Mr. Ramsaye is now a farmer in Connecticut.

▽

Capsule criticism of the movie colony, by newspaperman Lewis Gannett: "Los Angeles, that city of cautious real estate investors."

And to make the Chamber of Commerce feel even worse, Mr. Gannett reminds them that California means "hot furnace," though the Californians like to forget it. He says that half of the state was, until water was piped down from the faraway mountains, a bare, brown, sun-baked land, where grass refused to grow and cactus flourished.

▽

Paramount says that the studio engaged a professional gambler to tutor Cary Grant, Benita Hume and Jack La Rue in the varied arts and practices of professional gamblers, which knowledge the players used while making "Gambling Ship." They had him listed on the payroll as "Mr. Number 100," *and gave him a check "for a very respectable amount" even though "the gentleman" worked for only one week.*

"All efforts to extract his real name proved futile," said the company. "However, this much was learned: 'Mr. No. 100' *is decidedly proficient in dealing from the bottom and producing 'cold' decks from nowhere." Some of the theatre code drafters would like to learn his tricks.*

▽

If Paramount's crooner, Bing Crosby, ever goes broke, he needs only to have a tonsillotomy and, bingo, Bing gets a fortune. The other day Mr. Crosby insured that peculiar huskiness in his voice for $100,000. A growth between his vocal cords affects the tone of his voice. If the growth disappears, or if it ever becomes necessary to have it removed, insurance companies will have to pay.

▽

A balcony scene in Metro's "When Ladies Meet" shows four persons, one of them Robert Montgomery, who leaves the party to go inside to mix cocktails. While he is away, another joins the group, but Montgomery does not know it. Accordingly, he registers surprise when he returns and sees the other person in the gathering, yet he brought back five cocktails on a tray. Perhaps Robert was extra thirsty.

THE OLD MEANIE

The biggest screen in all the world,
The widest steps and lobby,
The hugest mezzanine and loge,
Gay uniforms and nobby,
Golden inlaid chandeliers
And all the latest fixtures;
But 'though you try you can't disguise
Those same old moving pictures!

LATHAM OWENS

Big "doin's" in the wheat belt, as reported by the Goodland (Kan.) *News-Republican:*

"You wouldn't have thunk it, would you? But Colby, Kas., 'home of Marion Talley,' was all agog the other evening because Jean Harlow, movie actress, while driving through, stopped and ate a sandwich. The *Free Press* devoted half a column to the 'visit.' Of course, had she stayed a moment or two longer, she would have been a resident of Colby, and her stop would have been described as a 'home coming.'"

Which reminds us of the old minstrel man, Al G. Fields, who, after playing one-night stands, stood on the back of the railroad car at every town and told the residents that he was leaving the place with regrets, "'cause this is my own, my native heath." Al promised the folks he would surely return the next season, "if it's the last thing I do; I just couldn't fail the home town folks." The same spiel was voiced at *every* stop. But then, Mr. Fields was a man of many parts.

▽

Steve Kemp sums up in a nutshell the chances for crashing the large radio chains:

100% if you have what the public wants.
100% if you are a musical genius.
80% if you have lots of air appeal.
50% if you have a brand new idea.
1% if you have talent.

After listening to some of the alleged "headliners" on the air, our suspicions are verified by Mr. Kemp's statement about talent.

▽

Mr. Elliott Norton, an aggressive Connecticut reporter, interviewed Conrad Nagel recently at Greenwich, between performances of a play. Norton squinted an eye and asked Mr. Nagel what he thought about "those Hollywood orgies."

"Listen," replied Nagel, "some of the 'best people in Connecticut' staged a drunken orgy last week in a New London hotel, the like of which I've never seen in Hollywood in all of my 14 years." Nagle complained that the actors and actresses of the stock company "had to get out of the hotel and go to private families to get sleep. Drunken men and women staggered through the corridors all night, carrying bottles."

"In desperation," he concluded, "I finally got silence one night by calling the clerk at four a.m. and telling him if something wasn't done I'd positively throw all the furniture out the window."

(P.S.: It was a convention.)

▽

Which would you choose—an amount equal to all theatres' losses from reduced attendance, or the amount they are short as a result of reducing admission prices?

▽

Frank Walker and General Hugh Johnson are going to regulate you even when you are gathered to your ancestors. Funeral directors are now drawing up a code.

THE *Financial World* has a merry upturn notion about Columbia Pictures, recorded in a recent issue, with a special article headed "An Overlooked Dividend Prospect." *The Financial World* remarks: "In reflecting the apathy of investors toward the motion picture industry, Columbia Pictures is one stock which is still available on an undervalued basis, despite the fact that improvement in earnings and financial position has been sufficient to justify dividend resumption. Selling at the equivalent of its net working capital per share, the stock is priced at less than six times earnings for the fiscal year just closed."

The Financial World, if you do not chance to know it, has been coming out down in Park Place for more than thirty years, with an interesting policy of looking around among the lesser securities and attaining no little repute, in a quiet way, for calling the turn.

Once upon a time in the days when the market was really lively, some of the smart boys in Wall Street made it a habit to get first issues off the press and take their expense money out of transactions based on the reaction of the *World's* reader following.

▽

That "Back to Nature" film which currently is causing quite a stir out in the field, is supposed to be a treatise on physical culture as practiced by nudists in America, France and Germany. The nudists claim that they are not immoral when they go without clothing, but the producers evidently don't agree, inasmuch as the four cameramen took particular pains and exercised much delicacy in taking the pictures of the naked cultists. For the most part all that is seen is perfect picturing of not so perfect backs. Strangely, they all seem to be going in the one direction—away from the camera.

▽

From O. O. McIntyre comes the story about Maclin Marrow, "Apollo of young Manhattan musicians" and organizer of the Radio City orchestra, who boarded an uptown subway train with his violin the other day. At 72nd Street a fellow fiddling for pennies got on and Marrow asked him amusedly if he knew the Bach concerto for two violins. The chap did, and together they played it, strolling the length of the roaring ten-car train, netting 45 cents. They each took two dimes and matched for the nickel. Marrow won.

▽

Fox's "Best of Enemies" got by the scissors-wielding Virginia censors with only one deletion. They cut the remark, "The program starts with a movement in A minor." They can't be music lovers.

▽

W. V. Taylor, Loew's manager at Houston, has dug up the old vaudeville gag about the two inebriates who were arguing about whether the moon was the sun or the moon, and stopped a stranger to settle the question. "I don't know," said the third person. "I haven't been here very long."

▽

Seattle exhibitors were quite disturbed the other day about the new competition created by a traveling store-show company, which stormed the town with an extensive newspaper campaign, window cards and whatnot, announcing the showing of "Al Capone's Car"—at ten cents per peek. Exhibited in an empty store and fully described by a "lecturer," bullet holes 'n' everything—Seattle's residents proved once again that Barnum was right. That's what annoyed the exhibitors.

AMONG THE CONFEREES

George P. Aarons, secretary, MPTA of Eastern Pennsylvania, Southern Jersey and Delaware; Neil Agnew, assistant sales manager, Paramount; Edward Ansin, independent exhibitor of New England; Harry Arthur, operating theatres in New Haven; M. H. Aylesworth, president, RKO.

Harold S. Bareford, secretary, Warner Bros.; David Barrist, member executive committee, MPTOA; J. M. Beck, Liberty Theatre, Liberty, N. Y.; Jack Bellman, president, Hollywood Exchanges; Bennie Berger, Minnesota, North Dakota and South Dakota Theatres Association; B. N. Berinstein, Independent Theatre Owners Association of Southern California; J. Bernhard, general manager, Warner Theatres; Louis F. Blumenthal, TOCC; Lawrence S. Bolognino, vice-president, Consolidated Amusement Co.; Harry Brandt, president, Independent Theatre Owners City of New York; Leo Brecher, of TOCC; A. Julian Brylawski, vice-president, MPTOA; Nathan Burkan, attorney, representing Academy.

W. H. Cadoret, Capitol theatre, Rochester, N. Y.; Henry Chesterfield, executive secretary, N. V. A.; Arnold Cohen, Arnold Audio Association, New York; H. B. Coles, assistant secretary, Federation of the Motion Picture Industry; M. E. Comerford, president, Comerford Theatres.

Sam Dembow, Jr., vice-president, Publix Theatres; Chester R. Didsbury, treasurer, New York State Allied; Irving Dollinger, Allied of New Jersey; J. O. Donovan, Variety Managers Protective Association; Jay Emanuel, treasurer, MPTOA.

E. M. Fay, Providence, R. I., theatre operator; Felix F. Feist, general sales manager, MGM; J. B. Fishman, president, MPTO of Connecticut; H. B. Franklin, RKO; William R. Fraser, general manager, Harold Lloyd Corp.; Al Friedlander, First Division Exchanges.

E. S. Gaylor, vice-president, Morgan Lithograph Co.; J. Louis Geller, vice-president, TOCC; Eddie Golden, general sales manager, Monogram.

E. W. Hammons, president, Educational Films; Alfred Harding, representing Actors Equity Association; P. S. Harris, president, Federation of the Motion Picture Industry; Sylvan Harris, manager, Society of Motion Picture Engineers; Will H. Hays, president, MPPDA; Harry V. Hecht, representing MPTO of New Jersey; Henry Herzbrun, west coast attorney, Paramount Productions; David R. Hochreich, president, America's Theatres Pictures Corp.

L. G. Justin, Independent Theatre Owners Association.

B. B. Kahane, president, Radio Pictures; Sidney R. Kent, president, Fox Film Corp.; Austin C. Keough, chief counsel, Paramount Publix; Ralph A. Kohn, Paramount Publix; Ed Kuykendall, president, MPTOA.

R. B. LaRue, representative of Walter E. Green and the Independent Theatre Supply Dealers Association; J. Levine, America's Theatres Pictures Corp.; Walter B. Littlefield, vice-president, Independent Exhibitors of New England; Edwin J. Loeb of Loeb, Walker and Loeb, Los Angeles attorneys, representing a number of major Hollywood studios.

Maurice MacKenzie, assistant to Will H. Hays, MPPDA; Lester F. Martin, secretary, Allied of Iowa and Nebraska; Louis B. Mayer, vice-president, MGM; J. J. McGuiness, executive secretary, Allied Theatres of Massachusetts; Benjamin Metviner, counsel for Motion Picture Lithographers Association; Gus A. Metzger, president, Independent Theatres Association of Southern California; Jack Miller, member executive board, MPTOA; Sam E. Morris, vice-president, Warner Bros.; Tom Murray, Motion Picture Theatre Industry of the Metropolitan Division; Abram F. Myers, general counsel, Allied States Association.

C. A. Neeper, sales manager, Harold Lloyd Corp.; Frank L. Newman, Evergreen State Theatres, Pacific Northwest; Louis Nizer, attorney and executive secretary, New York Film Board of Trade; Roy Norr, public relations counsel, MPPDA.

Lee A. Ochs, of TOCC of New York; Charles L. O'Reilly, president, TOCC of New York; M. J. O'Toole, secretary, MPTOA.

J. A. Partington, representing Harry Arthur and Fanchon and Marco; Elmer Pearson, Morgan Lithograph Co.; Charles Pettijohn, general counsel, MPPDA; Edward J. Peskay, Skouras Theatres Corp.; Louis Phillips, of legal staff, Paramount Publix; Lewen Pizor, president, MPTO of Eastern Pennsylvania, Southern Jersey and Delaware; David M. Podell, attorney, Paramount Productions; J. Portee, Independent Theatre Managers Association, New York.

J. Theodore Reed, president, Academy, Hollywood; H. M. Richey, general manager, Allied of Michigan; Sam Rinzler, secretary and treasurer, Randforce Amusement Corp.; James C. Ritter, president, Allied States Association; E. J. Rosenberg, treasurer, Producers Laboratories; L. Rosenblatt, Allied of New Jersey; Sam Roth, Motion Picture Theatre Independents of the Metropolitan Division; J. Robert Rubin, vice-president MGM.

Sidney Samuelson, vice-president, Allied of New Jersey; Ed A. Sargoy, counsel, Copyright Protection Bureau; George J. Schaefer, general sales manager, Paramount; Jacob Schechter, counsel, Federation of the Motion Picture Industry; Joseph M. Schenck, president, United Artists; Edward A. Schiller, vice-president, Loew's; A. Schneider, treasurer, Columbia Pictures; A. M. Schuman, Black Rock theatre, Bridgeport, Conn.; A. H. Schwartz, president, Century Circuit of New York; Charles Schwartz, lawyer, of Nathan Burkan's office; Martin S. Sisser, attorney representing Associated Theatre Premium Distributors; George P. Skouras, vice-president, Skouras Theatres; Spyros Skouras, operator of Fox Theatres; Wm. Small, treasurer, Independent Theatre Owners Association; Sam Sonin, secretary, TOCC; W. A. Steffes, president, Minnesota, North Dakota and South Dakota Theatres Association; Z. A. Stegmuller, Warburton theatre, Yonkers, N. Y. (also representing Farish theatres of Schenectady, N. Y.); J. H. Steinman, Manhattan Playhouses; A. Stone, president, Allied Theatre Owners of New York; Andrew Stone, vice-president, General Films Products; H. Suchman, Lee Ochs' Circuit.

Irving Thalberg, vice-president, MGM; Harry H. Thomas, First Division Exchanges.

Nathan Vidaver, attorney, representing Motion Picture Lithographers Association; Walter Vincent of Wilmer and Vincent.

Johnny Walker, president, Memories, Inc.; Minna Wallis, representing Artists' Managers Association of Hollywood; T. F. Walsh, General Film Products; Harry Warner, president, Warner Bros.; M. Wax, theatre operator, Providence, R. I.; H. E. Weber, Liberty theatre, Liberty, N. Y.; Louis M. Weber, attorney representing Skouras Theatres; Isaac Weinberg, MPTOA of Virginia; William A. White, New York division manager, Skouras Theatres; Frank Wilson, director of publicity, NRA; Milton C. Wiseman, Independent Theatre Owners Association; Sam Wolf, attorney, Independent Motion Picture Producers Association.

Harmon Yaffa, of TOCC of New York; Nathan Yamins, director, Allied States Association.

Adolph Zukor, president, Paramount Publix.

Wilson, Flinn Lead NRA's Film Drive

John C. Flinn, of Paramount, started over the weekend to mobilize the motion picture industry to aid the Government at Washington in its campaign on behalf of the National Recovery Administration.

Frank Wilson, motion picture executive, and now in charge of bringing the NRA program before the public, was invited on Tuesday by Sol A. Rosenblatt, deputy administrator in charge of amusements, to outline to the industry executives assembled at a code conference at the Bar Building in New York, the details of his plans to flood the country with NRA propaganda, using the screens extensively.

Currently, Mr. Wilson is engaged in organizing campaigns, through Chambers of Commerce, in some 6,000 towns and cities throughout the nation. Last week he appointed Mr. Flinn as the liaison between the motion picture industry and the NRA at Washington. Both Mr. Wilson and Mr. Flinn served the government notably during the Liberty Loan campaign.

One of Mr. Flinn's first accomplishments in his new post was the engagement on Monday of some 6,000 theatres to display a special short NRA film, starting the week of August 20.

He announced that National Screen will broadcast the first film trailer, without charge, and that Jules E. Brulatour, distributor of Eastman Kodak stock, had contributed nearly 750,000 feet of positive. De Luxe Laboratories signified its desire to print these trailers without charge.

At a luncheon, attended by Will H. Hays and leading executives of the business, the managements of Fox, MGM, Warner, Paramount, Universal, Columbia, United Artists, RKO and Harold Lloyd Corporation volunteered to produce for the NRA special short reel productions using outstanding stars, much in the same manner as those films which were produced during the War on behalf of the Liberty Loan.

Joseph I. Breen, West Coast representative of Will Hays, will handle the contact for the Federal Government in Hollywood.

The NRA plan to utilize the industry's resources for reaching millions of persons daily in order to publicize the National Recovery Administration's activities and accomplishments was in the nature of mobilization of the industry by means of five committees, headed by Mr. Wilson and Mr. Flinn, and including the following members:

Production: H. M. Warner, chairman; Louis B. Mayer, Adolph Zukor, Carl Laemmle, Harry Cohn, Sidney R. Kent, Joseph M. Schenck, M. H. Aylesworth and E. W. Hammons.

Distribution: George Schaefer, chairman; Al Lichtman, Jack Cohn, John D. Clark, Felix Feist, James R. Grainger, Albert Warner and Ned Depinet.

Exhibition: Nicholas M. Schenck, chairman; Ed Kuykendall and James C. Ritter.

Newsreel: E. B. Hatrick, chairman; Emanuel Cohen, Allyn Butterfield, Jack Connolly and Truman Talley.

General: J. T. Reed (Academy of M. P. Arts and Sciences), chairman; Jules E. Brulatour, John E. Otterson, Martin Quigley, John Alicoate, W. R. Wilkerson, David Sarnoff, Arthur James, Terry Ramsaye, Sydney Silverman, Maurice Kann, P. S. Harrison, J. J. McCarthy and Herman Robbins.

Johnson Drafts Kuykendall

Ed Kuykendall, president of the MPTOA, and Mississippi exhibitor, has been drafted by General Hugh S. Johnson as one of the state directors of NRA for Mississippi.

SUPER TRADE ORGANIZATION COMING

(*Continued from page* 11)

replacing W. Ray Johnston, Monogram president, who was not able to leave Hollywood.

For distribution: Merlin Hall Aylesworth, president, RKO; J. Berkowitz, Standard Exchange, Buffalo; Arthur C. Bromberg, Bromberg Attractions, Atlanta; R. H. Cochrane, vice-president, Universal; Jack Cohn, vice-president, Columbia; Herman Gluckman, president, Majestic; Ed Golden, general sales manager, Monogram; E. W. Hammons, president, Educational; George Schaefer, general manager, Paramount; Nicholas M. Schenck, president, MGM; Harry Thomas, president, First Division Exchanges; Charles Trampe, Midwest Film, Milwaukee.

Exhibition Committee Has 18 Members

The committee on exhibition which will work under Mr. O'Reilly includes:

MPTOA representatives: Ed Kuykendall, president, Mississippi; M. E. Comerford, Pennsylvania; Jack Miller, Chicago; Fred Wehrenberg, St. Louis.

Allied: James C. Ritter, president, Detroit; Abram F. Myers, Washington; H. M. Richey, Detroit; Sidney Samuelson, New Jersey.

Affiliated circuits: E. A. Schiller, Loew's; George Skouras, Fox-Skouras; Sam Dembow, Publix; Joseph Bernhard, Warners; Harold B. Franklin, RKO.

Unaffiliated circuits: Harry Huffman, Denver; Gus Metzger, Los Angeles; John Hamrick, Seattle; A. H. Schwartz, New York; Harry Arthur, New Haven.

Jack Miller was appointed, following the meeting, to succeed Fred Meyer, of Milwaukee, who was compelled to withdraw because of illness of his daughter.

The Modus Operandi

Each of the three committees will work exclusively on that part of the code which specifically relates to the respective branch. The coordinators will work with the committees and with Mr. Rosenblatt, and Mr. Rosenblatt "will work with everybody."

The coordinators, said Mr. O'Reilly, will not "mix in," but will act principally to prevent or iron out "clashes" which may arise during the drafting, and also guide the work of the committee groups. The three codes are supposed to be correlated for submission to Mr. Rosenblatt probably over the weekend.

Mr. Rosenblatt said later that he will remain at his headquarters at Washington until next week, keeping in touch with the coordinators by telephone.

The reason for not appointing Will H. Hays to any of the committees was because "his association is too big and too valuable to serve any single group in this work," according to Mr. Rosenblatt. "The Hays group should serve all groups, digging out statistical data needed. Mr. Hays, therefore, should be free to be available to all groups."

Following the first distributors' sessions Tuesday afternoon, Mr. Kent said, "I am most optimistic about the outcome of the proceedings. Whatever divergent opinions we are unable to settle among ourselves will go to the Washington hearing, but I sincerely believe there will be few of these, if any. The double bill situation has not yet been approached, but it will be within the next 36 hours.

"I can safely say that independent and major distributors are 99 per cent in agreement—in principle. There is still a wide divergency on the dual bill phase, however. The distribution code is further advanced than any of the others, but, after all, the others have not had as much experience in these matters. The distribution code may be finished this week.

"There is an extremely propelling force behind these meetings, and, after all, when someone tells you that if you are unable to do your work yourself he will do it for you, it makes one sit up and take notice."

Mr. O'Reilly emerged from his first conference with an optimistic air, too. He said that if all parties would get together and work until everything is completely ironed out, the result would be most satisfactory. "It's got to be satisfactory," he said.

During the session Tuesday morning, Mr. Rosenblatt instructed Mr. Kent to take up the Hollywood Academy situation directly with Mr. Reed, who was asked to remain in New York until he had outlined the Academy's program to Mr. Kent.

In officially taking over their posts as coordinators, Mr. Kent and Mr. O'Reilly were both requested by Mr. Rosenblatt to address the gathering with regards their plans.

"Tribunal" Important, Says Kent

"A code will be drawn quickly if everyone will submerge their selfish interests," said Mr. Kent. The most valuable phase of the code workings, he believes, is the proposed tribunal of enforcement, which will follow the code's adoption. "This industry will face its present obligation exactly as it did during the war. We will do everything possible to complete this code in the allotted time," Mr. Kent declared.

Mr. O'Reilly said that he felt the exhibitors' committee will solve its problems, "and, when the week has passed, both the Administration and the public will feel more proud of the motion picture industry."

Mr. Rosenblatt told those assembled that the blanket code for all industry, which many theatres and producers have already signed, will be superseded by the industry's own agreement. He informed the industry leaders that he had launched conferences from which there will materialize "a new and harmonious relation" between radio, the legitimate theatre and motion pictures.

Harry Warner, president of Warner Brothers, was one of the few not directly representing an organized body who took advantage of Mr. Rosenblatt's invitation to comment on the situation. "The principal fault with those codes which I have already read," Mr. Warner said, "is that they appeared to be one-sided; too high on the one side and too low on the other. It seemed that someone was trying to take something from someone else."

Because the code activities have so far reflected "selfish interests," Mr. Warner said that he withdrew his organization from participating in code conferences several weeks ago, "until the proper time, when the call comes from President Roosevelt."

Mr. Warner intimated again that star salaries were out of proportion. He said that their readjustment would increase employment in the industry some 20 to 30 per cent, "without spending any more money than is now being used."

INDUSTRY SIGNING THE BLANKET CODE

Producers and distributors in New York, studios in Hollywood and affiliated and unaffiliated theatre interests throughout the country continued individually during the week to pledge cooperation to President Roosevelt's recovery program. Numerous applications for, and agreements to accept the blanket code, pending the adoption of the industry's own code, were received at Washington from motion picture companies and exhibitors.

Practically every key city listing contained names of large and small exhibitors who agreed to maximum hours and minimum wages.

Metro-Goldwyn-Mayer and RKO enrolled as NRA members, receiving the "blue-eagle" insignia from the Government. Other signatories were Monarch, Freuler, Skouras Circuit, Western Electric, General Electric, Heywood-Wakefield, Hal Roach Studios, Majestic, Eastman Kodak.

Western Electric gave an 11 per cent increase to 15,000 employes. Metro adopted a five-day week. Heywood-Wakefield raised wages five per cent and employed 200 additional workers. Maximum working schedules and minimum wages were adopted by others.

Rosenblatt Approves Code for Laboratories

Sol A. Rosenblatt, deputy administrator of amusement codes, Tuesday placed his informal stamp of approval on the code of fair competition submitted to him by the laboratory branch of the industry. The action virtually assures the laboratory workers a 40-hour maximum week with a minimum wage of 50 cents per hour.

Mr. Rosenblatt suggested a few minor changes in the trade practice provisions of the code and it is understood these will be complied with at a meeting late this week. As soon as the changes have been made the code will be submitted to Washington.

Theatre Admissions Exempt From California Sales Tax

Theatre admissions are specifically exempt from the general 2½ per cent sales tax passed by the California legislature last week in extraordinary session. The tax went into effect August 1. Exhibitors must pay a tax on purchases of theatre supplies, however.

Robert Fairbanks Manager Of United Artists Studio

Robert Fairbanks, president of United Artists Studio Corporation, this week assumed the additional office of general manager of the studio. Mr. Fairbanks promoted James Dent, unit production manager, to assistant general manager of the studio. Mr. Dent has been in service at the studio ten years.

Canadian Unions Threaten Strike

Canadian union operators threatened Wednesday to effect a countrywide strike when they learned of a proposal for a third pay cut within a year. The new scale, which would become effective September 1, would reduce salaries to about $30, or approximately one-half the original contract scale.

U. S. TO ACT IF STUDIO STRIKE SETTLING LAGS

Roosevelt's National Arbitration Board Expected to Name Special Inquiry Committee If Agreement Is Delayed

BULLETIN

The Hollywood studio strike was deadlocked Wednesday night. The IATSE accepted the suggestion of William Green, president of the American Federation of Labor, that the matter be referred to President Roosevelt's national labor board.

The IATSE late Wednesday petitioned the Los Angeles courts for an injunction restraining the International Brotherhood of Electrical Workers, with which the IATSE is at loggerheads, from providing men to Hollywood studios to replace striking IATSE members.

The academy's "fact-finding" committee report was to be issued momentarily. Production appeared normal.

Failure of Hollywood producers and technicians to adjust their differences, which underlie the present strike of the sound men, will eventuate in Government intervention. This was brought out this week as President Roosevelt's National Board of Arbitration met for its preliminary surveys of the causes of a number of labor difficulties now being experienced in various industries. It was further understood that unless the strike is settled within a few days a special subcommittee may be appointed by the Board.

Fight Eastern Processing

Studio technicians launched an attack to prevent processing of West Coast studio film in eastern laboratories. Richard J. Green, IATSE representative in Hollywood, said Tuesday he had received word from William C. Elliott, president, that he would instruct laboratory union workers in the eastern section to refuse to handle films sent from Hollywood for cutting, developing or printing. Herbert J. Yates's Consolidated Film office reported Wednesday in New York that any such proceedings are unknown to them.

Pat Casey, producers' labor representative, on Tuesday denied any film was being sent from Hollywood to the eastern laboratories. He also said there had been no reduction in production activities, declaring that 40 companies are now working and that new pictures are starting on schedule.

While waiting for Washington to set up definite conciliation machinery to end the strike, the IATSE filed papers in superior court Tuesday for an injunction to restrain IBEW (electrical workers' union) from offering the services of its members for certain types of studio work. In the injunction suit it is alleged that in 1926 the IATSE entered into contract with the IBEW local wherein the work of each was specified and divided. During the present strike the IATSE claims that IBEW offered its members for work, which was to be performed by the IATSE. Judge McComb refused the temporary restraining order.

Motion picture leaders in New York this week were interested in the President's action, both as it affects the Hollywood situation and because of its possible relation to the usual labor difficulties which arise around September 1, when wage scale agreements and contracts between exhibitors and projectionists, stagehands and musicians come up for renewal. Since last September, however, receivers for numerous theatres and circuit subsidiaries effected readjustments of contracts and downward revisions in keeping with the economic stringency of last winter and autumn.

Academy Committee Acts

On Monday it was announced that the Academy fact-finding committee had taken the whole strike matter under advisement. This action resulted from the proposal of Harry Brigaerts, of the IBEW, that the studio strike be settled by transferring jurisdiction over the sound men's union to the IBEW. The proposal was turned down by the IATSE.

It was understood that Mr. Brigaerts' appearance before the committee was the result of a telegram from William Green, president of the American Federation of Labor. Previously Mr. Brigaerts had refused to confer with the committee.

The deadlock continues despite general optimism in the film colony that the President's labor truce would end the studio strike.

Mr. Casey said Sunday: "Producers did not call the strike and did not lock out anyone who wanted to return to work. In substance it remains a union jurisdictional fight between unions and will have to be settled by them. The attitude of the producers has not changed and will not in this case, because it complies firmly with the President's desire for maximum employment."

Five officers of the IATSE in Hollywood declared they are prepared to accept any helpful suggestions from Washington.

The union workers walked out July 22, after efforts to persuade studio chiefs to agree to a maximum working day of 12 hours and a six-day week.

Some 3,300 technicians are expected to return to work this week while labor heads and studio executives hasten to reach an accord.

The National Arbitration Board includes Senator Robert F. Wagner, William Green, Dr. Leo Wolman, economist; John. L Lewis, president of the United Mine Workers of America; Walter C. Teagle, chairman of the board of the Standard Oil Company of New York; Gerard Swope, chairman of the board of General Electric, and Louis E. Kirstein, president of E. A. Filene and Sons, Boston.

you who prepare theatre advertising will begin to get instruction in the actual mechanics of your work in the next issue of Better Theatres, with the second article in the series, "Constructing Theatre Advertising." Here is a partial list of the features of this, the August 26th, issue:

•

Printing Terms and Practices (series on theatre advertising).

•

Selling the Theatre With Light: By Francis M. Falge.

•

Preparing the Theatre for Winter ("Jack" Knight series).

•

S. Charles Lee advises you further on Remodeling.

•

Inspection Schedules for the Projectionist.

•

these in addition to other features and departments

•

in

Better Theatres

for August 26

EXTRA!

M-G-M SALESMEN CAN'T GET IN TO SEE EXHIBITORS!

—you can't blame the exhibitors. **SEE NEXT PAGE!**

"OKAY M-G-M, I'll be right down. You bet I'm interested in 1933-34 too!"
MARIE DRESSLER - WALLACE BEERY
"TUGBOAT ANNIE"
NOW PLAYING
"Hey, Mr. Exhibitor, I can't get up to your office on account of these crowds!"
M-G-M TENTH CHAMPIONSHIP YEAR

WOW!

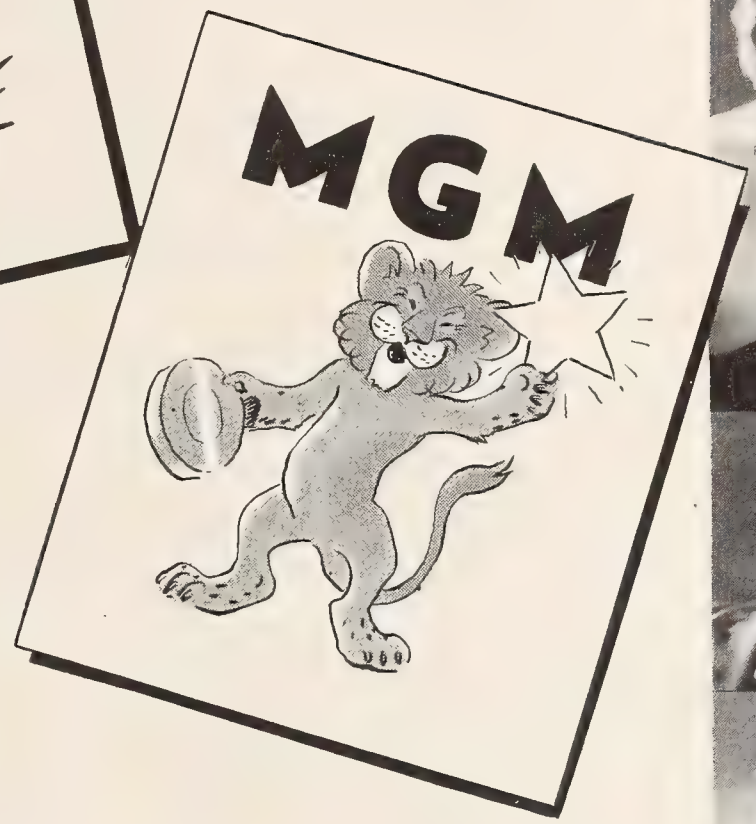
"Tugboat Annie" thumbs its nose at hot weather!

BOSTON—*Beats "Prosperity". Held 2nd week! Remarkable!*
NEW HAVEN—*Way ahead of "Prosperity" and "Grand Hotel" Imagine!*
HARTFORD—*Beats "Smilin' Thru". And that's plenty!*
CINCINNATI—*First three days beats full week of biggest hits!*
WORCESTER—*Far ahead of "Smilin' Thru", "Grand Hotel". Oh boy!*
PROVIDENCE—*Tops "Prosperity's" marvelous record!*
DES MOINES—*Tops anything this house has ever seen!*
DENVER—*Outstrips "Prosperity" and all of biggest successes!*
SALT LAKE CITY—*Leaves all past performances behind!*
MEMPHIS—*Smiles that grow broader every day!*
SEATTLE—*Record! Biggest in history of house!*

Thank you! "Stranger's Return" and "Another Language" are doing very nicely, too!

METRO-GOLDWYN-MAYER

The Major Company



PROSPERITY!

MUELLER MONOPOLY VERDICT IS SET ASIDE

U. S. District Judge at Indianapolis Holds Neither Conspiracy Nor Damage Proved in Fight on Arbitration Award

Setting aside a verdict that had been given in favor of Harry Mueller, exhibitor at Anderson, Ind., against Fox Film Corporation, Universal, United Artists, RKO, Pathe, Tiffany, and Electrical Research Products, Inc., Judge Balzell, in U. S. district court at Indianapolis held last week that neither conspiracy nor damage under the Clayton anti-trust act had been proved. In a lower court in January a jury had awarded Mr. Mueller $40,189.50 in his original suit charging conspiracy, restraint of trade, monopoly and damage. The verdict then was appealed.

Harry Mueller was owner of the Crystal theatre in Anderson, a house seating approximately 700. Early in 1929 came a dispute with Fox over his alleged failure to play out his contract with that company. On February 19 of that year Fox filed a claim with the joint board of arbitration at Indianapolis. In May, 1929, the court rendered a decision against Mueller. Later in the same month, United Artists, Universal, RKO, Paramount, Pathe, Tiffany and Erpi demanded of him $500 annual security in accordance with the provisions in their contract.

Forced Out, Mueller Claimed

The $500 was awarded these companies and Mr. Mueller claimed that as a result he was forced to go out of business. He filed suit and the case finally came up for trial in January of this year.

At this trial it developed that Mr. Mueller, on Feb. 2, 1929, had leased his theatre through Publix Fitzpatrick-McElroy, after he had entered into the Fox dispute, and at the same time had made plans for the leasing of a new theatre, then under construction, according to Edward C. Raferty, of O'Brien, Driscoll and Raferty, who, with Frank C. Daily and Solon J. Carl, of Indianapolis, are handling the case for the distributors.

It was further discovered, said Mr. Raferty, that Mueller was a franchise holder of Warner Bros., and that more than 90 per cent of the pictures he had been playing prior to and subsequent to the $500 security decision in May, 1929, were Warner productions. Repeatedly he refused to play the films of the other companies, unless they were specifically all-talking pictures, it was pointed out. As Warner was making practically all of the all-talking pictures at that time, it was practically impossible for the other companies to exhibit their product through Mr. Mueller, as even the synchronized versions were not acceptable to him, according to Mr. Raferty.

At the beginning of 1929 was made the now famous ruling of Judge Thomas D. Thacher, ruling that the arbitration provisions of the uniform contract were illegal. Because of this, Mr. Raferty said, the jury which sat on the trial last January may have been influenced in Mr. Mueller's favor.

In last week's decision, Judge Balzell not only set aside the verdict in its entirety, but in an opinion delivered from the bench declared that since the beginning of the case four years ago neither conspiracy nor damage had been proved. He granted the defendants a new trial, probably to be held during the court's autumn term.

Film executives all over the country have been watching with interest for further developments in this case, not only because of its basic importance as an individual case, but also because it is the first time a verdict has resulted from an attempt to upset an arbitration award on such grounds. Recently two similar cases, one in Hartford, Conn., and the other in Kansas City, were won by the defendant distributors.

Studio Idle Until Fire Hazards End

Until all of 27 alleged fire code violations have been eliminated from the Atlas Sound Recording Studio in Long Island City, daily inspection to prevent operation was ordered last week by Magistrate Dwyer in Long Island city court.

Benjamin Berk, general manager of the studio, who pleaded guilty to a charge of operating without a permit, will face sentence August 15. Mr. Berk was president of the Manhattan Studio, lessee of the Pathe Building when eleven lives were lost in a fire in December, 1929. The bureau of combustion demanded the Atlas studio be closed on the ground that Mr. Berk had failed to remove 17 of 27 violations charged last November.

Playdate Suit Dismissed

Judge Robert R. Nevin, in Cincinnati United States district court, has dismissed the copyright infringement suit of Universal, Paramount, MGM and Educational against Moses Wilchens, Julius Frankel and local exhibitors associated with them. The plaintiffs had charged the defendant had played certain pictures on unauthorized dates.

Record Suit Is Heard

A case is being heard in San Francisco federal court by Judge Harold Lauderback, in which the Oriental Record Company brought suit against the Brunswick-Balke-Collender Company, the Brunswick Record Corporation and Warner Brothers for $245,000, alleging that 124,000 records made up to its order were defective and unsalable.

New Equipment Company

Theatre Equipment and Sound Company, to be known as Tesco in the trade, has been formed to manufacture and distribute standard projection and sound equipment, with headquarters at 1658 Broadway, New York. Robert R. French heads the new company.

Wisconsin Houses In Three-Ply Race

Fox's subsidiary, Wisconsin Amusement Enterprises, and Warner Bros. and J. E and Thomas Saxe, Sr., are apparently in a three-cornered race for theatre acquisitions in Wisconsin. Taking over the Orpheum and the Strand in Green Bay gives Wisconsin Amusement 29 houses in the state. If Warner buys the Fox in Green Bay, as is expected, and the Retlaw in Fond du Lac, its holdings in Wisconsin will total 17 theatres.

Wisconsin Amusement has just acquired the Orpheum, Strand and Parkway theatres in Madison, with Asher Levy to remain in charge, also the Fond du Lac in the city of that name. In May the circuit acquired the Shorewood at Shorewood, Downer at Milwaukee, Rex at Oshkosh and Menasha at Menasha.

Warner is leasing the Capitol in Madison, relinquished by Wisconsin Amusement. Warner also has taken over the Strand in Oshkosh.

A further complication lies in the activities of the newly formed Saxe Amusement Management, Inc., taking over houses formerly operated by the bankrupt Statewide Theatres, Inc. Saxe reopened the Oshkosh in Oshkosh Friday, the Princess, Uptown, Tivoli and Garfield in Milwaukee, with the others to reopen soon. Saxe contracted with Statewide for operation of twelve theatres.

Claims of $500,000 Are Involved in Fox Midland

A series of claims totaling $500,000 is involved in the out-of-court settlement being negotiated in Kansas City between M. B. Shanberg, with whom his partner, Herbert M. Woolf, is associated, and Fox West Coast over control of Fox Midland. Differences between the groups were composed at recent New York conferences.

The indication is that litigation initiated by Mr. Shanberg against the Fox Midland receivers will eventually be dismissed. It is probable also that the Fox Midland bankruptcy will remain in effect. Motion in federal court to stay the bankruptcy proceedings and discharge the receivers, returning Fox Midland to Shanberg and Woolf, was scheduled to be heard last week. If the agreement is signed these actions will be dismissed.

Garyn on Exchange Trip

W. P. (Pat) Garyn, new vice-president and general manager of Master Arts Products, leaves shortly for a trip over the country to establish additional distribution outlets. With exchanges in New York, Chicago, Los Angeles, Atlanta, Dallas, New Orleans, Detroit and Cleveland, the company plans 12 others.

Proser Joins United Artists

Monte Proser has been named press representative for United Artists' publicity department, under Ed Finney and Hal Horne, advertising and publicity director. Mr. Proser had handled personal publicity for various stage and screen stars before joining United Artists.

BEDEVILING TROUBLES OVERCOME, INDEPENDENT PRODUCERS DECLARE

Former Executives of Large Companies Find Decentralized System Saves Overhead, Better Quality Pictures Obtained

by GUS McCARTHY
of MOTION PICTURE HERALD'S
Hollywood Bureau

There are many arguments for and against the motion picture industry's new-style independent production for large company release. Those favoring are enthusiastic in opinions that it is the ideal solution of all production problems, acclaiming it as the method under which all pictures will be made in the future. Its opponents, admitting current success, foresee it running into unsurmountable difficulties. Interviews with several of the independent producers find them unanimous in one belief—independent production as now conceived and as they hope to develop it, is the most satisfactory assurance of better quality screen entertainment.

Messrs. Lasky, Rogers, Schulberg, Zanuck, et al., have ranked high in the large producer field. They are men of experience, surely knowing the strength and weaknesses of the major plan, but now adherents to the independent idea, they are qualified to speak authoritatively and authentically.

In the case of all these producers, providing their own finances, selecting their casts, supervising personally all accompanying details, the productions bearing their own identities, they appreciate that success or failure hinges solely on the quality of pictures they turn out. Better than anyone else, they recognize that their reputations, as well as financial welfare, are directly at stake.

The essence of independent production was aptly stated by Jesse Lasky, who said, "Because of the many changes in the nature of this business, mass production is no longer efficient. The theatre-going public has become keenly discriminatory. Story ideas, which really are the only things with which a producer has to work, are reaching the point of exhaustion. The executive charged with control of a multi-picture program, hampered by the endless procession of studio detail which his post demands, cannot give the necessary attention. Subordinates, lacking the incentive that inspires the executive, must be charged with his responsibilities. The history of the past few years is ample evidence of that system's shortcomings.

Bedeviling Difficulties Ended

"But with the individual producer, the bedeviling difficulties automatically eliminate themselves. In my own case, I can devote proper time and thought to story selection. I can personally confer with the staff. I can take ample time to do this and at the same time be in position to meet release date requirements. I don't have to rush or hastily pass over anything.

"Furthermore, during shooting, I am always on the job with only that particular picture occupying my mind. I can change and alter while the picture is in work. Should any differences of opinion arise, I, the most interested party, am available immediately to adjudicate them. Thus no time is lost. Costs are kept from mounting. Morale is higher. Chances for higher quality product are immeasurably enhanced."

Mr. Lasky thus consolidated the ideas and hopes of all other independents. Yet he has additional plans, possible to him as an independent, to insure his success. In the case of "The Power and the Glory," instead of paying the author an outright sum for his story, Preston Sturgess was contracted on a royalty basis quite similar to the stage play procedure. Mr. Sturgess, given a reasonable advance, will share in the profits of the picture. Both declare the arrangement has proved satisfactory, with Sturgess on the set every day to give the director and players the benefit of his advice. Co-incidentally, Mr. Zanuck has announced that this profit-sharing plan will be adopted as an integral part of Twentieth Century productions procedure, and other studios are experimenting with it.

Emphatic that independent production will prove a boon to the entire industry, B. P. Schulberg insisted that his primary responsibility is to the exhibitor and patron. He said: "There never was enough talent in the industry, executive, creative or artistic, to make the 700 or 800 features necessary. Authority was delegated to inadequate minds and quality sagged. Even so, with 60 pictures programmed, one 'flop' is only one-sixtieth of the total.

"But with only eight pictures scheduled, I can't afford to have a single failure. One is one-eighth of my program. Caution must be exercised in every angle. In short, the indepent producer is a specialist, concentrating on one thing."

Taking a different premise, Charles R. Rogers pointed out that the time element is an important factor in the independent set-up.

Independent production for major distribution is not a new idea.

But about a year ago, the much discussed but never eventuating Milestone-Selznick "unit plan" of production, coming at a time when major studio executive personnel was changing almost daily, concentrated attention on the "independently produced" idea and gave it vigorous impetus that within a comparatively short time rallied many big names to its banner

In view of subsequent developments, with many of the independent-produced-major-released features proving outstanding attractions from both entertainment and box office standpoints, and with such well-known ex-major executives as Charles R. Rogers, B. P. Schulberg, Jesse Lasky, Joseph I. Schnitzer, Darryl Zanuck and Sam Bischoff becoming definitely associated with the idea, it might be well to analyze from the viewpoint of the most interested parties—the exhibitor and patron—what benefits major distributed independently produced pictures hold for them. The new independent idea first took hold this season, but not until the new 1933-34 season will its full effects be felt.

—THE EDITOR

Lasky, Schulberg, Rogers, Zanuck All Cite Advantages of Close Contact with a Few Films in Contrast to Factory Methods

"The idea of specific interest to the exhibitor," he said, "is that you have one thing before you at a time. The story and all its related details, selection of cast, director, production technique, can all be whipped into shape before ever a camera turns. There's a saving of time and money right there.

"But there's another, and I think more important aspect to the time element. The major executive is practically chained to his desk. I've just returned from a trip to New York during which I talked with many exhibitors across the country, and I'm frank to say that I got a more vivid insight into their problems than I ever had before. In the future, properly scheduling my program, I'm going to get around more; to talk with managers and exchangemen; find out what they want. At the same time, I'll be able to mingle directly with patrons and learn from them firsthand what they think and what they want."

Short and terse was the comment of Sam Bischoff, of KBS, releasing through Radio. "Our pictures are made for Grade B houses, good commercial product that enables us, as independents with a major release, to put a full dollar's worth of entertainment value on the screen for every dollar expended. Knowing our actual market, we stay within a budget that will enable us to produce a picture which will satisfy and return a fair profit. Overhead is shaved to the bone. We have neither finances nor time for folderols that sound big but mean little."

Naturally these men look with optimism on independent production, yet they are not unaware that their path is far from rose-strewn. One look at the colossal structure that is and has been motion pictures is all that is necessary to convince an interested observer that the independent producer is marching onto a hectic battle ground. The old guard died but never surrendered.

Economy Strong Claim

Economy of operation is one of the independent's strongest claims. He boasts that he has no great continuing overhead of a gigantic studio and its hordes of employees. Save when producing, his working staff is of skeleton proportions. By borrowing from his big brother, or using non-contract freelancers, he gets stars, casts and other necessary persons. Paid while working, their cost is charged directly to the picture. So far, the major distributor welcomes the independent.

Assuming however, that the independent product reaches a plane of picture quality that tops the competing major studio product in box office results, will the major executive be so enthusiastic in his helpfulness?

The major producer has many ways in which to hamper the independent. It can be made increasingly difficult, almost impossible, to effect star loans. Desired stage space and other studio accommodations may not be available.

In other fields, too, distribution and advertising for example, there are innumerable hidden possibilities of upsetting the independent's applecart, and neither exhibitor nor patron can expect that the new independent idea will bring about the millenium so keenly desired by all without some sharpshooting.

While independent and majors are marshaling their forces for the new program, neither they nor exhibitors can afford to lose sight of the basic principle—good pictures.

"PADDY will rank with maker for FOX." *VARIETY* (*Hollywood Edition*).

STATE FAIR as a money-

Just as you guessed . . . the immortal star team of "Daddy Long Legs" has done it again . . . and FOX manpower has turned in another resounding hit. FOX is writing its own National Recovery Act with outstanding pictures like PILGRIMAGE, DOCTOR BULL, MY WEAKNESS, THE POWER AND THE GLORY, BERKELEY SQUARE. What a treat is in store for you when you see them . . . *soon!*

JANET GAYNOR WARNER BAXTER

in

PADDY

the Next Best Thing

With Walter Connolly, Harvey Stephens, Margaret Lindsay, Mary McCormic. Screen play by Edwin Burke.

Directed by Harry Lachman.

From Gertrude Page's novel.

JOIN THE UPSWING WITH FOX

RCA REPORTS LOSSES; BANK FILES RKO SUIT

Radio Net Loss $1,268,211 for Six Months, Orpheum $2,723,943 for Year; Chemical Acts to Consolidate Suit with West's

Outstanding developments of the week in the field of finances of Radio Corporation of America, Orpheum Circuit, Inc., and RKO were these:

1. Radio Corporation and affiliates reported net loss of $1,268,211 for six months ended June 30.
2. Orpheum Circuit, Inc., reported net loss of $2,723,943 for year ended December 31, 1932.
3. Chemical Bank acted to consolidate suit against RKO with original receivership action filed by minority holder.
4. Claims totaling $23,500,000 filed with RKO receiver up to July 6.

Radio Corporation of America and subsidiaries reported for the six months ended June 30, 1933, net loss of $1,268,211, after interest, taxes, depreciation, amortization of patents, etc., as compared with net profit of $219,405, equal to 55 cents a share on 395,597 shares (par $50) of 7 per cent preferred A stock in the first half of 1932. Surplus on June 30 amounted to $8,582,972, compared with $9,851,184 on December 31 and $11,204,176 on June 30, 1932. Consolidated income account for six months ended June 30, 1933, compares as follows:

	1933	1932	1931	1930
Gross income from operations	$27,149,824	$35,952,369	$47,382,296	$50,584,482
Other income	369,614	589,794	591,431	2,147,597
Total income	$27,519,438	$36,542,163	$47,973,727	$52,732,079
Costs and expenses	26,715,120	32,943,655	40,545,013	48,282,370
Profits before charges	$804,318	$3,598,508	$7,428,714	$4,449,709
Interest	116,236	655,256	739,275	749,638
Depreciation	1,656,293	2,373,847	3,700,736	2,676,379
Amortization patents	300,000	300,000	200,000	468,594
Federal tax	.....	50,000	150.000	50,000
Net loss	$1.268.211	†$219,405	†$2,638,703	†$505,098
Preferred A dividends	.....	343,019	685,036	684,400
Preferred B dividends	.....	.....	1,918,373	1,914,500
Deficit	$1.268,211	$123,614	*$35,294	$2,093,802
Surplus Jan. 1	9,851,184	11,327,789	30,010,538	29,690,244
Profit and Loss surplus.	$8,582,973	$11,204,175	$30,045,832	$27,596,442

*Surplus. †Profit.

In the second quarter of 1933, income from operations was $14,168,766, compared with $13,222,054 in the first quarter, and with $15,956,940 in the second quarter of 1932. In the first quarter of 1932 income from operations was $20,585,222. For many years operating income of the Radio Corporation was smaller in the second than in the first quarter, the contrary being true this year.

Net earnings amounted to $247,571 for the second quarter, comparing with $556,747 in the first quarter. Net loss after charges, depreciation and amortization of patents was $790,048, comparing with a loss of $478,164 in the first quarter and a loss of $283,818 in the second quarter last year. Consolidated income account for three months ended June 30, 1933, compares as follows.

	1933	1932	1931
Gross income from operations	$14,168,766	$15,629,961	$22,819,614
Other income	128,618	326,979	310,741
Total income	$14,297,384	$15,956,940	$23,130,355
Costs and expenses	14,049,813	14,608,751	19,724,002
Profit after charges	$247,571	$1,348,189	$3,406,353
Interest	58,416	326,240	384,401
Depreciation	829,203	1,155,767	1,824,768
Amortization of patents	150,000	150,000	75,000
Federal taxes	.....	.....	50,000
Net loss	$790,048	$283,818	†$1,072,184
Preferred A dividends	.....	.....	341,536
Preferred B dividends	.....	.....	959,000
Deficit	$790,048	$283,818	$228,352

†Profit.

Orpheum Circuit, Inc. (now in receivership), and the subsidiaries of this RKO affiliate reported not loss of $2,723,943 for the year ended Dec. 31, 1932, as certified by independent auditors. Loss is after interest, depreciation, taxes, etc., and compares with a net loss of $798,621 in 1931.

Consolidated balance sheet of Orpheum Circuit, Inc., and subdiaries as of Dec. 31, 1932, shows total assets of $16,433,420, comparing with $23,725,609 at the close of 1931, and profit and loss deficit of $3,066,036 against surplus of $900,600. Current assets, including $385,405 cash, amounting to $484,987 and current liabilities (excluding $2,883,186 mortgage notes payable to affiliated companies, due in February and March, 1933), were $805,907, comparing with cash of $576,472, current assets of $807,952 and current liabilities of $1,718,029 at the end of preceding year. Consolidated income account for year 1932 compares as follows:

	1932	1931	1930
Total income	$9,212,233	$14,241,284	$17,333,418
Expenses	10,243,543	13,514,491	16,160,765
Operating loss	$1,031,310	*$726,793	*$1,172,653
Other income	139,054	179,961	†748,613
Loss	$892,256	*$906,754	*$1,921,266
Depreciation and amortization	788,792	1,049,633	962,407
Other charges	414,519	75,000	.....
Federal tax reserves.	.....	.....	18,500
Interest and discount	628,376	580,741	537,880
Net loss	$2,723,943	$798,621	*$402,479
Preferred dividends	.....	250,204	500,408
Deficit	$2,723,943	$1,048,825	$97,929

*Profit. †Includes $450,000 profit on sale of securities.

Issuance of consolidated financial statements both by Radio Corporation and Orpheum follows the release last week of the Radio-Keith-Orpheum report, which listed losses totaling $10,695,503, and appeared, in detail, in MOTION PICTURE HERALD, Aug. 5, page 32.

Foreclosure action on $11,600,000 of Radio-Keith-Orpheum debentures and $1,463,000 in extended notes was started late last week in federal court, District of New York, by Chemical National Bank and Trust Co. as trustee. Attorneys for the bank are Cotton, Franklin, Wright and Gordon.

M. H. Aylesworth, president of RKO, said on Monday that the foreclosure action would bring the trustee and the interests of the debenture holders under the supervision of the court, but would not affect the reorganization of the company of the continuance of the present management.

Describing the action as a routine legal procedure in default cases of this kind, A. H. McCausland, receivers' representative at RKO, said: "It serves as a matter of record for the Chemical Bank and its effect is to consolidate the bank's suit with the original receivership suit filed by Alfred M. West." The bonds are ten-year 6 per cent gold debentures.

The bank applied for and obtained permission from Federal Judge William Bondy to bring the foreclosure action. Permission was necessary before any action could be taken because of the RKO equity receivership. The bank charges that the defendant corporation violated the terms of the mortgage, dated Dec. 23, 1931, by failing to pay $1,118,500 due on extended notes, which were given during the same year and which had matured.

In addition to the $11,600,000 in bonds the defendant and its subsidiaries have $2,822,000 in other debentures and deferred notes which are payable: $26,438,800 in mortgages and $5,656,726 in notes payable and debentures.

Property items covered by the mortgage include notes amounting to more than $25,000,000 face value, given by RKO Pictures and others to Radio-Keith-Orpheum Corporation; also stock in 38 subsidiaries, among which are Keith-Albee-Orpheum Corporation, K. A. O. Holding Corporation, Radio-Keith-Orpheum Western Corporation, Radio-Keith-Orpheum, Ltd. (of England), Radio-Keith-Orpheum Mid-West Corporation, Radio-Keith-Orpheum New York Corporation and Radio-Keith-Orpheum Pennsylvania Corporation.

Irving Trust Company, as temporary receiver, received claims aggregating $23,376,018 from creditors between Feb. 6 and July 6 of this year. The claims were:

Leases	$17,395,991
Financial obligations	4,581,715
Breach of contract	811,480
Services	106,102
Current accounts	259,763
Miscellaneous claims	199,567

The list does not include the claim of Rockefeller Center, Inc., covering the leases of the two Radio City theatres and office space. Nor does it include claims which may be made by holders of 6 per cent secured gold notes and 6 per cent gold debentures of the Radio-Keith-Orpheum Corporation.

Skouras Receiver Ends in St. Louis

The receivership of Skouras Brothers Enterprises and St. Louis Amusement Company, operators of 16 neighborhood and suburban theatres in St. Louis, was terminated Monday by Circuit Judge Hamilton.

Warner Brothers Pictures, Inc., owns 93 per cent of the stock in these two companies and opposed the receivership actions as unwarranted. Harry Koplar, veteran motion picture exhibitor and former business associate of Spyros, George and Charles Skouras, was behind these suits.

Termination of the Skouras corporation receivership also releases its subsidiary, Skouras Super Theatres Corporation, from the receivers. This company, owned equally by Skouras Brothers Enterprises and Paramount Publix, controlled the Ambassador, Grand Central and Missouri theatres in St. Louis. In July those houses were leased by the receivers to Central Theatre Company, in which Skouras' are interested.

Attorney said Monday that the court's decision would not affect the new companies' leases. The companies were thrown into receivership in November, 1931, following a hearing before Circuit Judge Granville Hogan.

Fox Promotes Spillenaar

George Spillenaar of the Fox home office foreign department has been promoted to the post of supervisor of the company's office in Singapore.

THEATRE RECEIPTS

Box office receipts from 107 theatres in 19 of the larger cities of the country for the calendar week ended August 5, 1933, were $944,673, representing a decline of $39,420 from the total of the previous calendar week, ended July 29, when the amount was $984,093 for the same number of houses in 19 cities.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	She Had to Say Yes" (F. N.) and "The Man Who Dared" (Fox)	6,500	"She Had to Say Yes" (F. N.) and "Arizona to Broadway" (Fox)	6,000	.....	
Keith's	3,500	30c-50c	"Moonlight and Pretzels" (U.)..	17,000	"King of Jazz" (U.).....	16,000	High 12-5 "Frankenstein".....	27,000
							Low 3-9-33 "When Strangers Marry"..	12,000
Loew's State	3,700	25c-50c	"Another Language" (MGM).....	15,000	"The Stranger's Return" (MGM)	14,500	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Her Bodyguard" (Para.).....	29,000	"Mama Loves Papa" (Para.).....	28,000	High 1-31 "No Limit".....	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"She Had to Say Yes" (F. N.) and "The Man Who Dared" (Fox)	8,000	"She Had to Say Yes" (F. N.) and "Arizona to Broadway" (Fox)	8,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"When Ladies Meet" (MGM)....	15,200	"Mama Loves Papa" (Para.).....	11,000	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters".....	9,800
Century	3,000	25c	"The Mayor of Hell" (W. B.) and "Kiss Before the Mirror" (U.)	7,600	"Don't Bet on Love" (U.) and.. "Disgraced" (Para.)	5,800	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c-40c	"Reunion in Vienna" (MGM)....	6,300	"Heroes for Sale" (F. N).....	5,900	High 2-14 "Free Love".....	26,300
							Low 7-16-32 "New Morals for Old"....	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (11th week)	600	"Be Mine Tonight" (U.)..... (10th week)	700	.....	
Lafayette	3,300	25c	"Dance Hall Hostess" (Mayfair) and "The Wrecker" (Col.)	6,700	"Thirteen Women" (Radio) and.. "Black Beauty" (Monogram)	6,300	High 4-11 "Ten Cents a Dance".....	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Mama Loves Papa" (Para.)..	43,000	"The Stranger's Return" (MGM)	41,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Bed of Roses" (Radio).....	6,800	"Best of Enemies" (Fox).....	6,500	High 2-7 "Doorway to Hell".....	38,170
							Low 6-27-33 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"Gold Diggers of 1933" (W. B.).. (6th week)	10,000	"Gold Diggers of 1933" (W. B.).. (5th week)	12,500	High 3-7 "My Past".....	46,750
							Low 6-9-33 "Reunion in Vienna".....	11,300
Palace	2,509	35c-75c	"Don't Bet on Love" (U.).....	23,000	"Double Harness" (Radio).....	24,600	High 4-2-32 "Cheaters at Play".....	33,000
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"Storm at Daybreak" (MGM)..	6,500	"Disgraced" (Para.)	7,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner".....	6,200
United Artists	1,700	25c-50c	"Hold Your Man" (MGM)..... (2nd week)	12,500	"Hold Your Man" (MGM)..... (1st week)	16,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"..	6,800
Cleveland								
Allen	3,300	15c-35c	"Don't Bet on Love" (U.).....	3,000	"Whoopee" (U. A.).....	4,500	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"Tomorrow at Seven" (Radio)..	17,500	"What Price Innocence?" (Col.)	10,000	.....	
RKO Palace	3,100	25c-40c	"Moonlight and Pretzels" (U.)..	5,300	"Double Harness" (Radio).....	8,500	High 5-2 "Laugh and Get Rich".....	40,000
							Low 7-7-33 "Professional Sweetheart"..	4,800
State	3,400	25c-40c	"The Stranger's Return" (MGM)	6,200	"Jennie Gerhardt" (Para.).....	7,500	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"I Love That Man" (Para.) and "Disgraced" (Para.)	4,100	"Storm at Daybreak" (MGM) and "It's Great to Be Alive" (Fox)	4,800	.....	
Warner's Lake	800	25c-40c	"Heroes for Sale" (F. N.)..... (5 days)	1,500	"Mary Stevens, M.D." (W. B.)	3,100	High 10-3 "Five Star Final".....	15,000
							Low 7-4 "Big Business Girl".....	2,000
Denver								
Aladdin	1,500	25c-40c	"Double Harness" (Radio).....	3,500	"Don't Bet on Love" (U.) and.. "India Speaks" (Radio)	3,200	.....	
Denham	1,700	15c-25c	"Ann Carver's Profession" (Col.)	2,250	"When Strangers Marry" (Col.)..	2,500	.....	
Denver	2,500	25c-50c	"The Stranger's Return" (MGM)	6,000	"When Ladies Meet" (MGM)....	6,000	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man".....	5,000
Orpheum	2,600	25c-40c	"Bed of Roses" (Radio).....	4,500	"Baby Face" (W. B.).....	5,000	.....	
Paramount	2,000	25c-40c	"Lilly Turner" (F. N.).....	3,000	"Story of Temple Drake" (Para.) (4 days)	1,400	High 1-10 "Hell's Angels".....	22,000
					"Gambling Ship" (Para.)..... (3 days)	1,200	Low 7-6-33 "The Barbarian".....	2,000
Detroit								
Downtown	2,750	25c-40c	"Melody Cruise" (Radio).....	12,300	.....		.....	
Fisher	2,700	15c-40c	"Her Bodyguard" (Para.).....	5,300	"Gold Diggers of 1933" (W. B.) (25c-40c)	8,500	.....	
Fox	5,100	15c-40c	"Don't Bet on Love" (U.).....	13,200	"Arizona to Broadway" (Fox)....	15,300	.....	
Michigan	4,000	25c-50c	"Mama Loves Papa" (Para.)...	9,100	"The Stranger's Return" (MGM)	7,400	.....	
State	3,000	25c-50c	"Baby Face" (W. B.)..... (2nd week)	9,200	"Baby Face" (W. B.)..... (1st week)	12,600	.....	
United Artists	2,000	25c-50c	"Another Language" (MGM).....	5,400	"Mary Stevens, M.D." (W. B.)..	6,300	.....	

It is the privilege of RKO-Radio to present as the first attraction of the new season a production of such superlative merit that it feels impelled to express in print a tribute to all who have contributed toward its greatness . . . its stars, its cast, its director, its producer, Mr. Merian C. Cooper.

Never before has a picture swept to such emotional heights . . . vaulted on wings of the transcendent art of Katharine Hepburn.

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, Jr.
in
"MORNING GLORY"
with
ADOLPHE MENJOU
Mary Duncan C. Aubrey Smith

From the play by Zoe Akins . . . Directed by
Lowell Sherman . . . A Pandro S. Berman Production
MERIAN C. COOPER, Executive Producer

R K O
RADIO
PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).. (9th week)	17,150	"Gold Diggers of 1933" (W. B.).. (8th week)	19,173	High 7-31 "Trader Horn" ..... 36,000 Low 10-31 "Yellow Ticket"..... 9,000
W. B. Hollywood	3,000	25c-40c	"Mary Stevens, M.D." (W. B.)..	17,000	"Life of Jimmy Dolan" (W. B.)..	10,300	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Moonlight and Pretzels" (U.)..	2,500	"The Warrior's Husband" (Fox)..	2,000	High 6-13 "Daddy Long Legs"..... 10,000 Low 7-29-33 "The Warrior's Husband". 2,000
Circle	2,800	25c-40c	"Whoopee" (U. A.).....	4,000	"It's Great to Be Alive" (Fox)...	5,000	High 2-14 "Cimarron" ..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Lyric	2,000	25c-40c	"I Love That Man" (Para.).....	3,500	"College Humor" (Para.)..... (2nd week)	5,500	.....
Palace	2,800	25c-40c	"Another Language" (MGM)..	4,500	"The Stranger's Return" (MGM)..	4,500	High 5-2 "Trader Horn"..... 22,000 Low 7-22-33 "Storm at Daybreak"..... 3,500
Kansas City							
Mainstreet	3,049	25c-50c	"Don't Bet on Love" (U.).....	8,600	"Cocktail Hour" (Col.)..... (4 days) (stage show) "Ann Carver's Profession" (Col.) (3 days)	8,500	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"The Stranger's Return" (MGM) (7 days and Sat. midnite show)	12,000	"The Nuisance" (MGM)..... (7 days and Sat. midnite show)	10,000	High 1-5-33 "Strange Interlude"..... 30,000 Low 12-8-32 "Man Against Woman".... 6,000
Newman	2,000	25c-40c	"Mama Loves Papa" (Para.).... (7 days and Sat. midnite show)	5,800	"Gold Diggers of 1933" (W. B.).. (2nd week-8 days and Sat. midnite show)	9,000	High 2-27-32 "Shanghai Express"..... 25,000 Low 5-24-33 "Picture Snatcher"..... 2,800
Uptown	2,000	25c-40c	"Heroes for Sale" (F. N.).....	2,000	"Arizona to Broadway" (Fox).....	3,000	High 1-10 "Girl of the Golden West".. 8,000 Low 7-1-33 "Lilly Turner"..... 1,600
Los Angeles							
Criterion	1,610	25c-40c	"Made on Broadway" (MGM)..	3,500	"The Devil's Brother" (MGM)..	1,850	.....
Filmarte	850	40c-50c	"Be Mine Tonight" (U.)..... (16th week)	1,400	"Be Mine Tonight" (U.) ..... (15th week)	1,850	.....
Loew's State	2,416	25c-40c	"It's Great to Be Alive" (Fox)	8,700	"Hold Your Man" (MGM).....	21,160	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"Her Bodyguard" (Para.).....	19,500	"Midnight Club" (Para.).....	18,500	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Professional Sweetheart" (Radio)	3,900	"Double Harness" (Radio).....	6,800	.....
Tower	900	25c-40c	"Perfect Understanding" (U. A.)	3,700	"I Cover the Waterfront" (U.A.) (2nd week)	3,900	.....
W. B. Downtown	3,400	25c-40c	"Mary Stevens, M.D." (W. B.)..	11,100	"Life of Jimmy Dolan" (W. B.)..	9,750	High 2-7 "Little Caesar"..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Mama Loves Papa" (Para.)....	4,500	"Best of Enemies" (Fox).....	4,000	.....
Lyric	1,238	25c-35c	"Arizona to Broadway" (Fox)..	1,750	"The Nuisance" (MGM).....	2,000	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum	2,900	25c-55c	"Double Harness" (Radio).....	6,000	"Ann Carver's Profession" (Col)	6,500	.....
State	2,300	25c-40c	"College Humor" (Para.).....	6,000	"When Ladies Meet" (MGM)....	6,500	High 1-2-32 "Sooky"..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	4,000	25c-75c	"Be Mine Tonight" (U.)..... (16th week)	1,000	"Be Mine Tonight" (U.)..... (15th week)	1,000	.....
Montreal							
Capitol	2,547	25c-60c	"I Loved You Wednesday" (Fox) and "Best of Enemies" (Fox)	8,500	"Looking Forward" (MGM) and.. "Midnight Mary" (MGM)	8,000	High 1-10 "Just Imagine"..... 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" } 7,500
Imperial	1,914	25c-60c	"Sa Meilleure Cliente" (French) and "La Femme Nue" (French)	2,000	"Pas Besion d'Argent" (French)..	1,800	High 1-17 "Office Wife"..... 10,000 Low 7-7-33 "Les Bleus de l'Amour".... 1,500
Loew's	3,115	25c-65c	"Mama Loves Papa" (Para.) and "The Sphinx" (Allied)	10,000	"Kiss Before the Mirror" (U.) and "King of Jazz" (U.)	10,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-14-33 "Hold Me Tight" and "I Love That Man" } 8,500
Palace	2,600	25c-75c	"Hold Your Man" (MGM).....	10,500	"Jennie Gerhardt" (Para.).....	9,500	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins"..... 8,500
Princess	2,272	25c-60c	"Knight of the Garter" (British) and "The King's Cup" (British)	6,500	"Cocktail Hour" (Col.) and..... "The Woman I Stole" (Col.)	6,000	High 4-1 "City Lights"..... 22,500 Low 7-28-33 "Cocktail Hour" and "The Woman I Stole" } 6,000
New York							
Cameo	549	25c-40c	"King of Jazz" (U.).....	1,064	"A Shriek in the Night" (Allied) and "Strange Case of Tom Mooney" (First Div.)	1,514	.....
Capitol	4,700	35c-$1.65	"The Stranger's Return" (MGM)	36,377	"Storm at Daybreak" (MGM)...	31,824	High 1-9-32 "Mata Hari"..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Criterion	850	55c-$1.65	"Song of Songs" (Para.)..... (2nd week)	8,400	"Songs of Songs" (Para.)..... (1st week-11 days)	16,000	High 1-3 "Reaching for the Moon".... 22,675 Low 5-24-30 "Silent Enemy"..... 10,800
Gaiety	850	55c-$1.65	"Pilgrimage" (Fox) ..... (3rd week)	6,600	"Pilgrimage" (Fox) ..... (2nd week)	8,500	.....
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.) (6th week)	9,263	"Gold Diggers of 1933" (W. B.).. (5th week)	12,221	.....
Mayfair	2,300	35c-85c	"Savage Gold" (Auten)..... (2nd week)	9,120	"Savage Gold" (Auten) ..... (1st week)	11,700	High 12-12 "Frankenstein" ..... 53,800 Low 5-31-33 "When Strangers Marry".. 4,900
Palace	2,500	25c-75c	"Double Harness" (Radio).....	11,808	"Private Detective 62" (W. B.)..	10,378	.....
Paramount	3,700	35c-99c	"Midnight Club" (Para.).....	30,800	"Mama Loves Papa" (Para.).....	24,300	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Don't Bet on Love" (U.).....	8,000	"Sleepless Nights" (Remington)..	6,800	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" } 4,500
Rivoli	2,103	35c-85c	"The Rebel" (U. A.).....	7,200	"This Is America" (Ullman).....	8,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"The Devil's in Love" (Fox)....	61,239	"Double Harness" (Radio).....	73,719	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
New York (Continued)								
RKO Roxy	3,700	25c-55c	"Melody Cruise" (Radio) (4 days) "Best of Enemies" (Fox) (3 days)	7,947	"Bed of Roses" (Radio) (4 days) "The Woman I Stole" (Col.) (3 days)	8,765	.....	
Roxy	6,200	25c-55c	"Phantom Broadcast" (Monogram)	14,615	"Arizona to Broadway" (Fox)	18,730	High 1-1-32 "Delicious" Low 1-26-33 "Air Hostess"	133,000 9,100
Strand	3,000	25c-85c	"She Had to Say Yes" (F. N.)	10,590	"Heroes for Sale" (F. N.)	11,889	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Oklahoma City								
Capitol	1,200	10c-40c	"The Silver Cord" (Radio)	3,000	"I Love That Man" (Para.)	2,000	High 2-7 "Illicit" Low 3-11-33 "From Hell to Heaven"	11,000 1,350
Criterion	1,700	10c-55c	"Double Harness" (Radio)	5,000	"College Humor" (Para.)	4,600	High 2-21 "Cimarron" Low 3-11-33 "Clear All Wires"	15,500 1,800
Liberty	1,500	10c-35c	"The Big Drive" (First Div.) (4 days) "Don't Bet on Love" (U.) (3 days)	1,600 1,400	"Life in the Raw" (Fox) (3 days) "She Had to Say Yes" (F. N.) (4 days)	1,300 1,500	High 1-24 "Under Suspicion" Low 6-20 "Big Fight" and "Drums of Jeopardy"	7,200 900
Victoria	800	10c-35c	"The Narrow Corner" (W. B.) (4 days)	800	"The Devil's Brother" (MGM) (3 days) "Sweepings" (Radio) (4 days)	800 1,000	.....	
Omaha								
Orpheum	3,000	25c-40c	"Mama Loves Papa" (Para.) and "Ann Carver's Profession" (Col.)	6,500	"Mary Stevens, M.D." (W. B.) and "Cocktail Hour" (Col.)	7,250	High 2-14 "Cimarron" Low 4-29-33 "Sweepings"	25,550 5,000
Paramount	2,900	25c-50c	"The Stranger's Return" (MGM)	7,500	"Baby Face" (W. B.)	6,750	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
World	2,500	25c-35c	"The Warrior's Husband" (Fox) and "Made on Broadway" (MGM)	6,750	"Gold Diggers of 1933" (W. B.) (25c-50c)	6,000	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	"Black Beauty" (Monogram) (4 days)	900	"The Girl in 419" (Para.)	2,000	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-65c	"Mary Stevens, M.D." (W. B.) (6 days)	8,000	"Story of Temple Drake" (Para.) (6 days)	9,000	.....	
Earle	2,000	40c-65c	"She Had to Say Yes" (F. N.) (6 days)	10,000	"So This Is Africa" (Col.) (6 days)	13,500	High 1-5-33 "Breach of Promise" Low 8-3-33 "She Had to Say Yes"	29,000 10,000
Fox	3,000	35c-75c	"F. P. 1" (Fox) (6 days)	13,000	"The Devil's in Love" (Fox) (6 days)	14,500	High 2-7 "Man Who Came Back" Low 8-3-33 "F. P. 1"	40,000 13,000
Karlton	1,000	30c-50c	"Hold Your Man" (MGM) (6 days)	3,300	"When Ladies Meet" (MGM) (6 days)	3,800	High 5-2 "City Lights" Low 6-22-33 "The Woman I Stole"	8,000 2,500
Stanley	3,700	40c-65c	"College Humor" (Para.) (6 days)	10,000	"Hold Your Man" (MGM) (6 days)	11,500	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Melody Cruise" (Radio) (6 days)	5,500	"Gambling Ship" (Para.) (6 days)	6,500	High 3-21 "Last Parade" Low 7-13-33 "I Love That Man"	16,500 4,500
Portland, Ore.								
Blue Mouse	669	25c	"Be Mine Tonight" (U.) (5th week)	1,600	"Be Mine Tonight" (U.) (4th week)	1,600	.....	
Broadway	1,912	25c-40c	"The Stranger's Return" (MGM)	6,000	"Gambling Ship" (Para.) (3 days) "When Ladies Meet" (MGM) (4 days)	6,000	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	25c-35c	"Sunset Pass" (Para.)	2,000	"Elmer the Great" F. N.)	3,000	.....	
Music Box	3,000	25c-50c	"Double Harness" (Radio) (25c-35c)	4,600	"Gold Diggers of 1933" (W. B.) (4th week)	3,000	.....	
Oriental	2,040	25c-35c	"Gold Diggers of 1933" (W. B.) (25c-50c)	2,500	"Ann Carver's Profession" (Col.)	2,000	.....	
United Artists	945	25c-40c	"Storm at Daybreak" (MGM)	4,700	"I Loved You Wednesday" (Fox)	4,800	High 1-10 "Hell's Angels" Low 3-10-33 "Madame Butterfly"	12,500 1,600
San Francisco								
Fox	4,600	10c-35c	"Skyway" (Monogram) and "Corruption" (Imperial)	8,000	"I Have Lived" (Chesterfield) and "Yes, Mr. Brown" (U.A.)	7,500	High 1-3 "Lightning" Low 7-28-33 "I Have Lived" and "Yes, Mr. Brown"	70,000 7,500
Golden Gate	2,800	25c-65c	"Bed of Roses" (Radio)	13,500	"What Price Innocence?" (Col.)	11,500	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"Gold Diggers of 1933" (W. B.) (3rd week)	13,000	"Gold Diggers of 1933" (W. B.) (2nd week)	18,000	High 1-9-32 "The Champ" Low 6-16-33 "The Warrior's Husband"	35,600 9,000
St. Francis	1,435	25c-50c	"When Ladies Meet" (MGM)	9,000	"It's Great to Be Alive" (Fox) and "Gambling Ship" (Para.)	7,000	.....	
Strand	950	25c-40c	"Back to Nature" (S.R.) (3rd week)	2,500	"Back to Nature" (S.R.) (2nd week)	4,000	.....	
United Artists	1,200	25c-50c	"Samarang" (U. A.) (2nd week)	4,000	"Samarang" (U. A.) (1st week)	6,000	.....	
Warfield	2,700	35c-90c	"Her Bodyguard" (Para.)	16,000	"The Mayor of Hell" (W. B.	19,000	High 3-14 "Parlor, Bedroom and Bath" Low 5-24-33 "Story of Temple Drake"	28,000 10,000
Seattle								
Blue Mouse	950	25c-50c	"The Mayor of Hell" (W. B.)	3,750	"Private Detective 62" (W. B.)	3,750	.....	
Fifth Avenue	2,750	25c-55c	"Tugboat Annie" (MGM) (35c-75c)	19,250	"College Humor" (Para.)	7,500	High 8-5-33 "Tugboat Annie" Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	19,250 5,000
Liberty	2,000	10c-25c	"Dangerous Crossroads" (Col.)	3,750	"What Price Innocence?" (Col.) (15c-35c)	5,500	High 1-10 "The Lash" Low 6-24-33 "Uptown New York"	11,500 3,000
Music Box	950	25c-50c	"Gold Diggers of 1933" (W. B.) (5th week)	3,600	"Gold Diggers of 1933" (W. B.) (4th week)	4,250	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"Mama Loves Papa" (Para.)	5,000	"Gambling Ship" (Para.) and "Storm at Daybreak" (MGM) (6 days)	4,500	High 1-10 "Paid" Low 6-24-33 "Made on Broadway"	18,000 4,500
Roxy	2,275	25c-50c	"When Strangers Marry" (Col.)	5,000	"Ann Carver's Profession" (Col.) (6 days)	5,000	.....	

STEP OUT WITH UNIVERSAL

(Don't miss the red-hot song hits in this smash comedy-drama)

LADIES LOVE

Four wise girls — who came to the big wicked city to live without working — AND HOW!!!

You'll be surprised, amazed—perhaps even pinkily shocked—at this quartette of wise-cracking beauties who set even hard-boiled Park Avenue agog!...The things they say and the things they do in Universal's sizzling comedy-drama will make them the talk of your town for months. GIVE YOUR FOLKS A TREAT!

•

With JUNE KNIGHT—NEIL HAMILTON—SALLY O'NEILL—DOROTHY BURGESS —MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. Dupont. Presented by Carl Laemmle.

MUST

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Three-Cornered Moon

(Paramount-Schulberg)

Near-Drama

It is a lightsome thing, done, one might fancy, under the influence of dandelion wine of a June evening for which there was to be no tomorrow whatsoever, ever.

"Three-Cornered Moon" has a charming cast of capable persons, mostly rather pleasant to regard and, in the lines of this picture, certainly nothing to worry about.

The story, from a play by Miss Gertrude Tonkonogy, is what she seems to presume might have happened if a dumb mamma in Brooklyn has been left with a slight fortune and some four harebrained grown-up children. Doubtless some mammas are that dumb, and doubtless some children are that harebrained, but there are large areas in the United States where the audiences will not believe it, to the detriment of the picture, which is a little short of burlesque and a bit short of drama. That may be written off, to be sure, as a personal opinion.

If I were the exhibitor I'd sell the names, all of which are excellent.

It is worthy of note that the picture, despite alarming opportunities for a divergence from the decencies, is amazingly free of the innuendo and erroticism with which so many of its same casual character have been pervaded. There is only one sex implication in it, and that is so bald and commonplace that it is negligible.

"Three-Cornered Moon" might well be termed the picture without a headache. It is a story of those who do not think, made for the same kind. It may easily be a hit.—TERRY RAMSAYE.

Distributed by Paramount. Produced by B. P. Schulberg. Directed by Elliott Nugent. Screen play by S. K. Lauren and Ray Harris. From the play by Gertrude Tonkonogy. Photographed by Leon Shamroy. Running time, 72 minutes. Release date, Aug. 4, 1933.

CAST

Elizabeth Rimplegar	Claudette Colbert
Dr. Alan Stevens	Richard Arlen
Mrs. Nellie Rimplegar	Mary Boland
Kenneth Rimplegar	Wallace Ford
Jenny	Lyda Roberti
Eddie Rimplegar	Tom Brown
Kitty	Joan Marsh
Ronald	Hardie Albright
Douglas Rimplegar	William Bakewell
Hawkins	Sam Hardy
Landlady	Clara Blandick
Mike	Edward Gargan
Truck Driver	John Kelly

Tugboat Annie

(MGM)

Comedy Drama

This show should be a box office natural. Marie Dressler and Wallace Berry, sweethearts of "Min and Bill," are teamed again. The picture is based on the Norman Raine *Saturday Evening Post* short stories. And that's a combination.

"Tugboat Annie" is comedy drama with humanness that stirs heart interest and audience sympathy as its predominant characteristics. There's mother love, dreaming grand ambitions for her little boy; wifely love enduring all the heartbreak engendered by the antics of her innocently irresponsible drunken hulk of a no-good husband.

Handicapped by a slow start, much dialogue accompanying the action and atmosphere that establish the Annie-Terry characters and the waterfront color, the story plunges into its true tone when the couple's young son, Alec, comes home as skipper of the palatial Glacier Queen. Mother and father gloriously proud in their own way as Seneca acclaims its scion, drama develops as Alec offers to give his mother an easier life than skippering the Narcissus. A family brawl ensuing as the boy berates his father, Annie elects to remain with her mate and endure the hazards of towboat operation.

The Narcissus wearing out, Annie borrows money to fix it up, only to have Terry wreck it in a harum scarum attempt to salvage a floating case of booze. The tug is sold, the pair reduced to destitution. In service again, towing garbage scows, the same crew manning, the little craft, momentarily in danger of falling apart, is bucking a storm when Annie sees distress signals. Recognizing the disabled Glacier Queen, Annie starts to the rescue over the bitter protestations of Terry and the crew that there isn't a chance. The worthless Terry crawls through the flaming fire box to repair the boilers. This bit of realism had the preview audience sitting on chair edges. Of course the liner is saved. Terry is a medaled hero, the family is reunited, the liner's owners rebuild the Narcissus and give it to Annie.

Obviously good showmanship dictates that the box office power of Dressler and Beery be capitalized to the limit. Not that there are no others in the cast. No one can overlook such names as Maureen O'Sullivan, Robert Young, Frankie Darrow and even Tammany Young. For advertising and publicity purposes that should be plenty.

All kinds of colorful exploitation is possible —the Narcissus—Secoma atmosphere; waterfront lobbies, sea scenes; shipping gear, hawsers, capstans, life-preservers; exhibits of model ships, sail and steam; contests for adults and youngsters to build 'em; tieups with magazine stands and Satevepost distributors, particularly if a "Tugboat Annie" story appears near or at the time of your play dates. Sell the show to every possible patron, man, woman or child.—MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Harry Rapf. From the Saturday Evening Post Stories by Norman Reilly Raine. Adapted by Zelda Sears and Eve Greene. Additional Dialogue by Norman Reilly Raine. Recording director, Douglas Shearer. Art director, Merrill Pye. Interior decoration by Edwin B. Willis. Photographed by Gregg Toland. Film editor, Blanche Sewell. Running time, 88 minutes. Release date, Aug. 4, 1933.

CAST

Annie	Marie Dressler
Terry	Wallace Beery
Alec	Robert Young
Pat	Maureen O'Sullivan
Severn	Willard Robertson
Shif'less	Tammany Young
Alec, as a child	Frankie Darro
Pete	Jack Pennick
Sam	Paul Hurst

Mary Stevens, M. D.

(Warner)

Drama

The generally glamorous Kay Francis becomes here a definite selling factor in marketing this picture to the patronage, as she appears in the role of a feminine doctor of medicine. She loses nothing of beauty and attractiveness by her different role, different costume, but rather gains in her handling of the part, and the unusual type of performance she is called upon to give.

The picture should be essentially one of great woman appeal, and in that direction should the exhibitor direct his most strenuous selling effort. It is probably out of the question to attempt to make selling contact with any medical groups since such action might antagonize, professional ethics being what they are. However, it would not be amiss in the smaller community to engage the interest of the local physicians in the showing of the picture.

The plot structure is strong, the suspense often good, and the cast, even to minor parts, satisfactory. For names on the marquee there are Miss Francis, Lyle Talbot, the amusing and lively Glenda Farrell, and Thelma Todd in a minor role. Una O'Connor is strong in a small character part.

The exhibitor has here drama, something of a triangle and a goodly portion of action to sell, with the woman battling first to overcome the reluctance to call upon the services of a feminine physician, then fighting to keep her self respect and save the man she loves from difficulties resulting from his own folly.

Mary Stevens and Talbot are graduated together from medical school and open adjoining offices. Miss Farrell is Mary's nurse and secretary. Talbot early tires of poor patients, and poorer pay, and begins to capitalize on his friendship with Thelma Todd, daughter of an important politician. While Mary works herself into a position of prominence as a children's physician, Talbot, with money coming easy, takes things that way, and marries Miss Todd. A reform scandal gets him into a tight spot, and when he is clear of it he seeks to divorce Miss Todd, despite her father's objection. On a vacation, he again meets Mary, realizes he loves her, and plans to marry her as soon as his pending divorce will permit.

Mary, about to have a child, goes to France with Miss Farrell, has the child and proceeds to adopt it. Talbot is unaware of the situation. Returning, the child dies when infantile paralysis strikes the steerage and is transmitted to the baby. Broken, Mary is ready to give up everything, is about to commit suicide, when a nearby child has need of immediate attention. She saves it, is thereby rehabilitated, and she and Talbot go on together.

Much can be made, in feminine appeal, of the idea of the woman, a doctor, who could not save her own child, and the rehabilitation of Talbot. There is good drama, suspense and the somewhat unusual theme of the feminine doctor to sell in a fast-paced story. There is no possible appeal in the film for the youngster.—AARONSON, New York.

Produced and distributed by Warner Brothers. Directed by Lloyd Bacon. Based on a novel by Virginia Kellogg. Screen play by Rian James. Cameraman, Sid Hickox. Film editor, Ray Curtis. Art director, Esdras Hartley. Release date, July 22, 1933. Running time, 72 minutes.

CAST

Mary Stevens	Kay Francis
Don Andrews	Lyle Talbot
Glenda	Glenda Farrell
Lois Rising	Thelma Todd
Mrs. Simmons	Una O'Connor
Walter Rising	Charles Wilson
Mr. Simmons	Hobart Cavanaugh
Tony	Harold Huber
Pete	George Cooper
Dr. Lane	John Marston
Gus	Christian Rub
Hospital Superintendent	Reginald Mason
Dr. Clark	Walter Walker
Miss Gordon	Ann Hovey

"THIS DAY AND AGE"

"A sensational and courageous picture, with that power that excites emotion hysteria. It should stimulate audiences to the same pitch of enthusiasm that it did the preview crowd."

. . . Motion Picture Herald

"THIS DAY AND AGE"

"The preview audience punctuated the showing of 'This Day and Age', Cecil B. DeMille's new picture, with cheers, and the final long burst of applause at the end marked this picture as sure fire box office."

. . . . *Hollywood Reporter*

"THIS DAY AND AGE"

CECIL B. DeMILLE'S

first spectacle of modern times and

PARAMOUNT'S

second smash hit of 1933-34 season will open at the Paramount Theatre, Los Angeles, August 10th. Watch this opening . . . it means money for you!

Paramount's First Smash Hit of the 1933-34 season
Marlene Dietrich in
"The Song of Songs"
A Rouben Mamoulian Production
S. R. O. at the Criterion, New York, in New York's hottest weather.

Paramount Pictures

if it's a PARAMOUNT PICTURE, it's the best show in town!

Devil's Mate

(Monogram)

Mystery

Nicely balancing its drama and mystery, its suspense contrasted by timely comedy, logically developing its romantic angle, "Devil's Mate" is a combination murder mystery-detective-newspaper show that carries more than enough audience pleasing entertainment. It is speedily paced, illusion vying with dialogue and action in a well knit series of punchy situations, well acted and intelligently directed.

Maloney, a convicted killer, sitting in the electric chair, is slain by a poison dart just as he is about to name the man who inspired his crime. Suspicion points most strongly at McGee. Into the setup, searching for her co-worker, Natural, comes Nancy, a newspaper reporter. Romance is established at once between her and Inspector O'Brien. Convinced that McGee is innocent, she receives O'Brien's permission to carry on an independent investigation. An interview with Gwen, Maloney's sweetheart, after one with the politically-inclined Parkhurst, gives Nancy a clue which is strengthened when Gwen is killed the same way as Maloney. O'Brien arrests Clinton for both murders. Nancy becomes further involved with Parkhurst and stumbles upon the real killer as she is kidnapped and about to suffer the same fate in the gripping climax when she is rescued by O'Brien.

Interesting patrons is merely a matter of taking advantage of the showmanship that is natural to the show. Primarily the cast is okay for the smaller theatres. Big house managers, however, won't have to worry that they will be taking a chance in playing it. Given the benefit of a healthy build-up, based on the premise that the show is one that will entertain them much more than they expect, it should more than measure up.

Several topical exploitation gags are possible, particularly the 13-13 telephone idea that can be worked from any number of mysterious angles. Likewise the old standby—"Who Is the Killer"—daring your audiences to put its finger on him before the climax, should be good for trick advertising in both newspapers and heralds.

The show is of the type that should interest both adults and juveniles.—McCarthy, Hollywood.

Distributed by Monogram. Produced by Ben Verschleiser. Directed by Phil Rosen. Story and screen play by Leonard Fields and David Silverstein. Photographed by Gill Warrenton. Recorded by John A. Stransky, Jr. Trem Car, vice-president in charge of production. Running time, 68 minutes. Release date to be determined.

CAST

Nancy Weaver	Peggy Shannon
Inspector O'Brien	Preston Foster
Natural	Ray Walker
Parkhurst	Robert Cavanaugh
Gwen	Barbara Barondess
Nick	Paul Porcasi
Joe	Harold Waldridge
Clinton	Jason Robards
District attorney	Bryant Washburn
McGee	Harry Holman
Collins	George Hayes
Warden	James Durkin
Butler	Gordon DeMaine
Maloney	Paul Fix

No Marriage Ties

(RKO Radio)

Drama

Excellent possibilities for good, active exploitation are presented to the lively exhibitor in this picture. The story of the "big-shot" advertising man who bulldozes sales no matter how inferior the product he is selling may be, and at the same time makes drastic efforts to remain free and untrammeled, makes for good selling copy.

As far as names are concerned, that of Richard Dix is the best bet of the showman in selling the film. The other names are considerably less important, though Alan Dinehart and David Landau play well and are not unknown. Elizabeth Allan, playing opposite Dix, is a new and young English player, worthy of attention, especially from the exhibitor, in view of the value of build-up for future appearances. She is attractive, appealing and capable. The name of Doris Kenyon probably will strike a familiar note.

The title, though sufficiently sustained by the story's development, gives something of the impression the picture is a semi-domestic tangle, which it is not. Since it has not the implication of action and pace which is definitely valuable in selling, it might be better to concentrate more attention on the star and the story, from the advertising angle, than on the title. It may be of value to indicate that the picture was adapted from the stage play "Ad Man," by Arch Gaffney and Charles Curran.

Dix, a newspaper sports writer, who spends most of his time imbibing freely in a speakeasy, is fired by Landau, the managing editor, encounters the out-of-work artist, Miss Allan, and proceeds to give her a home, with an unwritten agreement of "no marriage ties," acceptable to both. Accidentally Dix falls in with Dinehart, owner of an advertising agency, and Dix displays an uncanny ability of slogan-concoction. In the firm as a partner, he reaches the financial heights, is recognized as the greatest ad man in the business, unscrupulous and shady as his selling campaign may be. Miss Allan is in the art department.

He meets Miss Kenyon, proprietress of a beauty salon, becomes infatuated, and agrees to marry her. Just before the marriage date Dix comes suddenly to realize the feeling he holds for Miss Allan, and breaks off with his fiancee. She commits suicide and Miss Allan leaves for Paris and study. Dix throws his agency into the air and returns to the speakeasy, where finally Miss Allan, drawn back from Paris, finds him.

Working hard on the exploitation possibilities of the ad man angle, the great slogan-maker, and relying on the "no marriage ties" phase to draw the feminine contingent, should bring out the best attendance of which the picture is capable. Promise one of those hard, driving performances by Dix, and point to the appeal of Miss Allan.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. Screen play by Sam Mintz and Arthur Caesar. Adapted from the play "Ad Man," by Arch Gaffney and Charles Curran. Additional dialogue by H. W. Hanneman. Cameraman, Henry Cronjager. Sound engineer, John Tribby. Art director, Van Nest Polglase. Film editor, George Hively. Release date, August 11, 1933. Running time, 73 minutes.

CAST

Bruce Foster	Richard Dix
Peggy Wilson	Elizabeth Allan
Perkins	Alan Dinehart
Zimmer	David Landau
Olmstead	Hilda Vaughn
Smith	Hobart Cavanaugh
Adrienne Deane	Doris Kenyon

He's here! . . .
He's there! . . .
He's everywhere!

THE INVISIBLE MAN

Waltz Time

(Gaumond-British)

Strauss Musical

Here is a gay starring vehicle for the lovely English girl, Evelyn Laye. Adapted from Strauss' "Die Fledermaus," it has a jolly little story to tell, with plenty of comedy situations and dramatic twists to carry the sweeping melody of the thing.

Eisenstein (no relation to Serge!) likes wine and women. He also loves Rosalinde, to whom he is married, and it is difficult to do ample justice to both (or all three) at one and the same time.

After a Laundry Girl's Ball he finds himself sentenced to eight days imprisonment to start next day. So he hurries home to his wife, and finds that she has made his bed comfortably on the settee. She has no time for late comers. In the morning they quarrel wholeheartedly, but kiss and make up, and decide to celebrate with a supper and whatnot all on their own that evening.

Eisenstein, however, hears about a Ball where Adele, his wife's pretty maid, is invited, and he slips on pretext of going to see the judge about his prison sentence.

Wife then smells him out, and follows him to the ball, where she is announced as a Hungarian Countess.

Of course she is masked, and Eisenstein, who never could bear to see a woman wearing so much, concentrates upon her with the obvious intention of improving her appearance. Just as matters get interesting the Prison Governor, who, at Rosalinde's instigation, already has arrested a man he believed to be Eisenstein, arrives at the ball.

Plenty of fun follows and Eisenstein discovers that Rosalinde has penetrated every mystery of his technique d'amour! Well, well, it has been a good run of fun and now he can go to prison for eight days, there to reflect upon the past and collect for the future!

Brightly directed by William Thiele, this is noteworthy principally for the lovely music and the spectacular settings. And of course for the lovely star who plays Rosalinde. The supporting players put up excellent performances, and as an entirely new break for British studios it indicates a high standard in musical film conception. The story is neatly and normally told, with the music and songs interpolated with a fine sense of logic.

It represents another undoubtedly ambitious effort on the part of the fast expanding Gaumont British concern, and an effort which should awaken response wherever musical features of this type are popular.—Mooring, London.

Produced and distributed by Gaumont British. Recorded at Shepherd's Bush studios, London, on British Acoustic process. Directed by William Theiele. Adapted from Strauss "Die Fledermaus." Music by Wilhelm Strauss. Running time, 90 minutes.

CAST

Rosalinde	Evelyn Laye
Eisenstein	Fritz Schulz
Adele	Gina Malo
Frosch	Jay Laurier
Alfred	Parry Jones
Councillor Falke	Ivor Barnard
Meyer	D. A. Clarke-Smith
Judge Bauer	Edmund Breon
Orlovsky	George Baker
Fiacre Driver	Frank Titterton

make way for

UNITED ARTISTS

1933-34 United Artists' Biggest Season!

The Wrecker

(Columbia)

Drama

The name of heavy-handed Jack Holt on the marquee is usually a promise to the patronage of two-fisted action with right triumphant in a large manner. In this instance the principle is no less true, with the exception of the fact that Holt does not do his work in far-off African wilds, nor Abyssinian deserts, but in the big city, as a building wrecker of no mean proportions.

The wreckage which is his means of livelihood, and through which he makes a great fortune, crashes into his own home life with startling suddenness, making of him human wreckage, akin to that which he brought about with his own hands.

There is a goodly portion of action involved, though somewhat less than is usually to be found in a Jack Holt picture. At the same time there is more real drama, pathos and story value here than in the usual Holt offering. The exhibitor has, in addition to Holt, Genevieve Tobin, George E. Stone and Sidney Blackmer to sell from the cast standpoint.

Holt saves the life of Stone, young junk dealer, on one of his early wrecking jobs, and the two become fast friends. The girl who sells sandwiches on the job, Miss Tobin, is undecided between Holt and Blackmer, timekeeper for Holt. She decides on Holt, and then follows the growth of Holt to fortune and importance as a big wrecker, Stone as head of a large salvage company and Blackmer as the executive of a building concern, Stone and Blackmer, aided considerably by the good offices of the important Holt. Holt is sudddenly called away on a job overnight, but returns early in the morning to find Miss Tobin, his wife, and Blackmer together. He wanders out into the night, and disappears, Miss Tobin divorces him and marries Blackmer, and they keep Holt's young son. Stone eventually finds Holt, a down-and-out wreck of a man in the flop house, tries to rehabilitate him. At the dedication of a new school house which Blackmer had built of shoddy materials, an earthquake ruins the building, all escaping but Blackmer and Miss Tobin. Holt, wandering near, comes upon the scene, offers to bring them to safety, but intending to kill them. Stone persuades him not to follow his intention, but a second shock does its work. Then Stone and Holt, in partnership, Holt's young son with them, he returns to his former position.

In no way extraordinary, the picture makes for good, run-of-the-mill program material, with action, rapid pace and dependable performers. Though they may not appreciate it, the picture should give the youngsters a certain amount of enjoyment.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. Story by Albert Rogell. Screen play by Jo Swerling. Assistant director, Arthur Black. Cameraman, Benjamin Kline. Sound engineer, George Cooper. Film editor, Richard Cahoon. Release date, July 10, 1933. Running time, 72 minutes.

CAST

Regan	Jack Holt
Mary	Genevieve Tobin
Shapiro	George E. Stone
Cummings	Sidney Blackmer
Cramer	Ward Bond
Sarah	Irene White
Chuck, Jr.	Russell Waddle, Wallie Albright
Hyam	P. H. Levy
Doctor	Ed LeSaint
Chauffeur	Clarence Muse

Live With You

(Gaumont-British)

Romantic Comedy

Ivor Novello, star of this piece, is the author of the story. He staged it successfully in the West End of London, and Julius Hagen of Twickenham Films, who brought it to the screen, decided against heavy adaptation. The result is an entirely entertaining romantic comedy.

There is a touch of brilliant originality about the story which turns on the arrival in London of an exiled Russian Prince (Novello). He is definitely a smooth-faced Russian, but the absence of the robust Bolshie beard is logical in one so clearly allied to the Cause of a "White Russia." Anyhow, he looks romantic, and when Gladys Wallis (Ursula Jeans of "Cavalcade") finds him resting on a public seat in London's famous Royal relic, Hampton Court, she falls to chatting. The upshot is she takes him to her humble home, where Ma and Pa, thrilled to the bones, accept him as a boarder. His only wealth consists of a string of Russian Imperial jewels, but Pop Wallis is in the jewelry trade and does a good deal for the Prince in the diamond market.

The Prince has not studied English customs with the same diligence which must have given him his mastery of the English tongue, so he proceeds to disorganize the Wallis household by spurring on its individual members to unconventional modes of conduct. Of course, he falls in love with Gladys, and Gladys, being English, believes in the bothersome preliminary of marriage. Just when it looks as though the whole home will be broken up, the Prince decides to become conventional and to lead Gladys to the altar. The rest of the family patch up their individual troubles apparently with a view to living happily on the proceeds of the remaining jewels. Acting is good, especially that of a newcomer named Ida Lupino. The dialogue is bright and at times saucy enough to get belly laughs.—MOORING, London.

Produced by Twickenham Films. Distributed by Gaumont-British. Directed by Maurice Elvey. Story by Ivor Novello. Screen story H. Fowler Gear. Art direction by James A. Carter. Photography by Sidney Blythe. Recording, RCA. Recordist, Baynham Honri. Music direction by William Trytel.

CAST

Prince Felix Lenieff	Ivor Novello
Gladys Wallis	Ursula Jeans
Ma Wallis	Minnie Raynor
Pa Wallis	Eliot Makeham
Ada Wallis	Ida Lupino
Auntie Flossy	Cecily Oates

You'll hardly believe what your own eyes won't see—

THE INVISIBLE MAN

Blind Adventure

(RKO Radio)

Melodrama

Combining all the melodrama and hokum of a multi-chapter serial into its hour's running time, "Blind Adventure" turns out to be an exciting and funny picture. The entertainment is elemental, and has the appearance of merging several specialty stories, but given a vein of continuity it rolls along in such a style that no one can imagine just what really is going to happen next.

Discounting the first reel entirely, which only establishes that Bruce is a lonesome American in London, the story drops into a series of fog-shrouded adventures. First, lost in the fog, Bruce wanders into a house and discovers a corpse. He rushes out for the bobbies, meets Gerald, returns with him, only to find the Thorn family comfortably ensconsed in the death room. Much hullabaloo tends to prove Bruce a nut, and then as he and Rose are left alone in the library they hear the Thorns and Geralds indulge in some very incriminating conversation just as the "dead" man, Steel, appears again and gives Bruce a cigaret case to take back to his Scotland Yard associate, Regan. Fun gets fast and furious as the pair, escaping from the house through a skylight, run into a burglar, who as the picture develops is also a pickpocket, cockney comic and somewhat of a magicianly-inclined prognosticator of future events. There's a lot of comedy and it is shown that Bellamy is trying to pry some military secrets from Thorn, also that he and Regan are in cahoots. With the serial idea hokum following, Rose and Bruce are prisoners in Regan's den as many matters calculated to amaze audiences ensue. Eventually Regan crams Rose into a sack, while Bruce pops in and out of doors, and when the sack is opened the burglar is in it. Back to the house, Steel meets Regan. Bruce tells each that the other is double-crossing and we have the old ten-twenty-thirty cent melodrama that makes 'em laugh in this sophisticated day and age. Finally Bruce starts a row between the two conspirators and their gangs, the burglar pulls a lot of fancy pickpocketing and the bobbies come in and arrest the crooks.

A lot of fun and foolishness that goes to make popular entertainment, the kind of show that should enthuse the youngsters and amuse the grown-ups. There are exceptional opportunities for trick exploitation. It has the stuff to catch the fancy of neighborhood and small town patronage.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Directed by Ernest B. Shoedsack. Story and screen play by Ruth Rose. Photographed by Henry Gerrard. Running time, 60 minutes. Release date, Sept. 1, 1933.

CAST

Richard Bruce	Robert Armstrong
Rose Thorn	Helen Mack
Burglar	Roland Young
John Steel	Ralph Bellamy
Regan	John Miljan
Lady Rockingham	Laura Hope Crews
Major Thorn	Henry Stevenson
Gwen	Phyllis Barry
Reggie	John Warburton
Mrs. Thorn	Marjorie Gateson
Maid	Baryl Mercer
Gerald	Tyrell Davis

One Year Later

(Allied)

Melodrama

Here's a real audience-interesting picture. Basically melodrama, its romance is finely appealing. Well developed comedy easing the dramatic tension, the production caught the attention of the preview audience and held it. Illusion practically forces the audience to exercise its imagination, and action predominates over dialogue. The show is expertly directed, acted with a rare understanding, and carries an effective atmosphere of realism.

The title is catchy; the cast, with Mary Brian, Russell Hopton and Donald Dilloway starred, has a big picture impressiveness. Particularly important from a patron point of view is the contrasting of the lives of a trainload of

"'Waterfront' grossed $22,000. as against previous all-time summer high of $16,000."

NEW YORK

LOEW'S STATE

"'I Cover the Waterfront' played to over $11,000. at 25¢ straight admission—Biggest business in months—played to 23,000 people in first two days."

KANSAS CITY

LOEW'S MIDLAND

"'I Cover the Waterfront' booked for one week—held over for second week. Box office receipts almost double that of picture preceding."

"'I Cover the Waterfront' did $28,000. in one week."

CHICAGO

UNITED ARTISTS

"'Waterfront' held over for 4 weeks—Biggest business in history of Theatre."

"'Waterfront' booked for one week—held over for second week to even bigger box-office receipts."

"'Waterfront' played to 45,000 admissions in one week."

BOSTON

METROPOLITAN

CLEVELAND

ALLEN

SAN DIEGO

SPRECKEL'S

"'I Cover the Waterfront' broke all house records."

SEATTLE

MUSIC BOX

"'I Cover the Waterfront' did $3700 more at the Box-office than preceding week."

BUFFALO

BUFFALO

"'Waterfront' set in for two-weeks—ran four weeks to $80,000 in hot spell."

NEW YORK

RIVOLI

MINNEAPOLIS

LYRIC

"'I Cover the Waterfront' did $9500 in one week. Our house average is $7500.

OMAHA

ORPHEUM

THEY'RE SHOUTING IT FROM THE HOUSE-TOPS!

NOW BOOKING AT

UNITED ARTISTS

EXCHANGES

people with the three principals as the picture rushes to its climax.

Opening as a charming love story, Jim and Molly leave on their honeymoon. Then the show switches to one year later. A train is pulling out of a metropolitan station. Molly is seen as a forlorn creature, Jim shackled to a sheriff. A newspaper headline says Jim Collins is to be electrocuted on New Year Eve.

Aboard the same car that carried them on their honeymoon, Jim refuses to see Molly. Tony, a newspaper reporter, is the only one who knows Mary. All the others are departing on Christmas holidays. Flashbacks tell Tony the real story that led to Jim's conviction. Then, in rather episodic fashion, Will Ahern and Clarence inject diverting comedy, show girl Vera wisecracks, a phonograph plays Christmas carols, Joyce golddigs Hunt.

Tony, ill, and knowing he has not long to live, concocts a daring plan to substitute himself for Jim. Tony knocks out the guard, makes Jim don his coat and hat and instructs him to simulate his own hacking cough, as he, now in the clothes of the convict, panics the passengers with a pistol to dash through the train, and leaps off the rear platform as it roars across a high trestle.

No exhibitor, big or little, should worry as to the entertainment or box office value of "One Year Later." The fact that it brought from the preview audience a burst of appreciative applause is an almost sure indication that the show should click. Its cast, with well-known players in bit parts, answers the demand for names. The title suggests its own showmanship, permitting the development of curiosity-stimulating catchlines that suggest but do not reveal the story.—McCarthy, Hollywood.

Distributed by Allied. Produced by M. H. Hoffman. Story by F. Hugh Herbert and Paul Perez. Screen play by F. Hugh Herbert. Additional dialogue by Will Ahern. Directed by E. Mason Hopper. Photographed by Faxon Dean and Tom Galligan. Edited by Mildred Johnston. Recorded by Pete Clark.

CAST

Molly Collins ..... Mary Brian
Tony Richards ..... Russell Hopton
Jim Collins ..... Donald Dillaway
J. Atwell Hunt ..... George Irving
Will Ahern ..... Will Ahern
Joyce Carewe ..... Gladys Ahern
Deputy Russell ..... De Witt Jennings
Clarence ..... Jackie Searl
Vera Marks ..... Pauline Garon
Wise-Cracker ..... Marjorie Beebe
Greggs ..... Al Hill
Mrs Hunt ..... Myrtle Steadman
Mr. Grant ..... Edward Keene
Fat Man ..... Harry Holman
Conductor ..... William Humphrey
Mr. Wells ..... Lloyd Whitlock
Mrs. Wells ..... Nina Guilbert
Jim's Father ..... John Ince
Reporter ..... Pat O'Malley
Clergyman ..... James Mack
Yokel ..... Walter Brennon
Englishman ..... Herbert Evans
Mrs. Morrow ..... Jane Keckley
Baggage Man ..... Kit Guard
Salesman ..... Al Klein
Taxi Driver ..... Tom London
Molly's Mother ..... Virginia True Boardman

The Only Girl

(Gaumont-Ufa)

Lilian Harvey Romance

This Eric Pommer production is the result of the recently operative coalescence of British and German technique and money. It represents a follow-up of the highly successful "Congress Dances," which lost Lilian Harvey to the Continent. As sometimes with things which follow, it seems longer, and is less substantial than the film of which it is the shadowy reflection. Even so, it is arresting: rather a shadow in the bright sunlight, which "dances" here and there.

With Miss Harvey is a fine Continental newcomer, Charles Boyer, who is a Duke in the Kingdom of Pommer. Killing time in a country canter his susceptible eye lights on a lady's garter. He stows it. Later his horse stumbles and he is taken to a hospital, seriously hurt, sightless and unidentified. He calls for a girl whom he once loved and who used to sing to him. At that moment Lilian Harvey, maid to the Empress, arrives and she is mistaken by the injured man for the girl of his old romance. He begs her to sing. He falls passionately in love with the song and when he recovers and learns that the girl songster was not the girl he had known, he searches high and low for the maid of the bedside madrigal.

On a visit to the Empress he hears the voice again, and it doesn't take more than a thousand feet after that to find the girl. There is some delightful background music, and a few song numbers, none of which, however, is likely to make the popular bid of "Live, Love and Laugh."

Photography is more in German than British style, and Friedrich Hollaender has shown in close-up the Continental directorial hand. There are some fine supporting performances by Mady Christians as the Empress and Ernest Thesiger as the Court Chamberlain, and all in all it is a picture worth a run most places. Whether it will be the last effort under the arrangement between Gaumont-British and Ufa of Germany remains to be seen, but if it is this writer will be more inclined to blame Hitler than Pommer.—Mooring, London.

Produced by Gaumont-British and Ufa. Directed by Friedrich Hollaender. Dialogue and supervision by Robert Stevenson and John Heygate. Music by Franz Wachamann. Photography by F. Benn-Grund. Sound by G. Goldbaum. Running time, 95 minutes.

CAST

The only girl ..... Lilian Harvey
The Duke ..... Charles Boyer
The Empress ..... Mady Christians
Court Chamberlain ..... Ernest Thesiger
Didier ..... Maurice Evans

Hollywood on Parade

(Paramount)

Fan Interest

There is, as usual in these series, a definite amount of that fan interest which attaches to the daily doings of the personalities of Hollywood in their off hours. Seen, as the postman makes his rounds, are Richard Arlen with his wife and baby, Mary Pickford, Tom Mix loading his horses on trucks for a vaudeville tour, a shot of the once famed Theda Bara, Jackie Cooper and his mother and several others. Casual, but interesting material, presented with a note of humor.—Running time, 11 minutes.

Now you see him and now you don't—

THE INVISIBLE MAN

Strange Ceremonies

(Vitaphone)

Mildly Interesting

One of the E. M. Newman World Adventures series, this subject pictures odd ceremonials the world over. Seen are the worship of the Japanese before the famed Buddha, the strange Chinese funeral procession and ceremonial, the formal dances of the Balinese and Siamese temple dancers, and other customs of a ceremonial nature peculiar to certain native people, mostly in far-flung places. The subject, though of interest, is hardly up to the Newman standard.—Running time, 10 minutes.

Old King Cole

(United Artists)

Splendid

Once more Mr. Disney indicates his unusual skill with the screen cartoon, particularly with the addition of artful color. Enormously clever, charmingly pictured, is this number, which draws from opened books the characters in some of the most famed of childhood's fairy tales, who rally about King Cole in his castle on a book, there make merry and rush home to their books at the stroke of twelve. The subject is a positive treat for youngsters, and its cleverness makes it almost equally entertaining for adults.—Running time, 8 minutes.

Bosko, the Sheep-Herder

(Vitaphone)

Fair Cartoon

Bosko, as the shepherd, has a gay time minding his flock, while one particularly inquisitive lamb, gamboling over the green, gets himself into all sorts of difficulties until he meets a wolf in sheep's clothing. He is nearly done for, when the neighboring birds and beasts come to the rescue to vanquish the wolf. Entertaining for the youngsters and a light few minutes for the elders.—Running time, 8 minutes.

Marriage Humor

(Paramount)

Amusing

Harry Langdon, possessing that good touch of proper pantomime, is effectively comic and provides the bulk of the rather plentiful laugh material in this comedy. Harry is the servant, and when his master and mistress go at each other with murder in their eyes, Harry and his wife, the other servant, contribute their share of the excitement. When the wives leave, the husbands go on a real spree, wake with big heads and see terrible animals about them. The wives return, place dummies in their beds, and the husbands throw them out the window, following them when they see their wives, whom they take to be ghosts. It moves rapidly, is amusing and has numerous laughs.—Running time, 19 minutes.

An Idle Roomer

(Vitaphone)

Fair

There are a few laughs and the rather customary inconsequential story in this comedy featuring Jack Haley as a roomer in a boarding house, who cannot pay his bill and engages a new roomer, a champion wrestler, in a bout for $100. Haley is tossed about like a sack of potatoes until by hiding the bell beneath his shirt, he permits the champion to knock himself out. As comedy it is only moderately successful, with a tendency in the slapstick direction. There is a laugh or two for those who like that type of humor.—Running time, 20 minutes.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 185.—(A) Suppose a fuse blows, and you install another, which holds all right for, say, an hour, and then it too blows. There is no ground or overload. Where would you look for the trouble? (B) What would be the effect of loose or dirty fuse contacts? (C) May a contact that looks clean be unclean and offer considerable resistance? (D) Name one source of overload which supplies visible evidence on incandescent circuits.

Answer to Question No. 178

Bluebook School Question No. 178 *was: (A) To what extent and in what way have you found the Bluebook School beneficial? (B) What is a cartridge fuse? A plug fuse? A link fuse? (C) What various things do Underwriters' rules require with relation to cartridge fuses? (D) What are the required dimensions for a 60-ampere, 220-volt cartridge fuse, ferrule type? Knife blade type?*

The following made reasonably good answers, though there were many minor slips: C. Rau and S. Evans, G. E. Doe, L. Van Buskirk and E. Kroll, D. Danielson, B. Doe, T. Van Vaulkenburg, W. Ostrum, J. Wentworth, H. Edwards, L. L. Lang, A. Bailey, T. L. Shelton, P. Hadley and D. L. Solomon, M. L. and J. Ginsburg, B. Diglah and O. Garling, P. Lambert and G. Goss, G. M. Marksley, M. H. Sanders and T. L. Shelton, A. Lomberg and R. D. Grimes, M. Compton, L. I. Trigley, D. R. Landinbury, P. L. Algy and R. Dinmat, M. R. Cass, A. E. Wyatt, J. W. Morrison, D. B. Bates and L. J. Major, T. R. Schultz, J. S. Bischoff and L. S. Marksley, J. C. Richardson, L. Peterson and D. Donohue, T. D. Cudmore, D. U. Tomms, L. Katz, O. Kuhne and R. Hines, D. L. Bentley, T. Potter and H. Steele, L. R. Toli and B. I. Summers, A. Lomberg and D. Johnson, M. L. Wright, P. N. Pundray, B. Gaitsley and B. R. Compton, R. L. Henderson, B. T. Daniels, H. D. Cylor, H. B. Jenkins, B. Ilers and D. Holler, G. N. Wrail, L. Simmons and W. D. Adamson, G. L. Grimes, P. L. Lalley and G. Ackerson, J. Ahrenson and G. Lombard, R. K. Wayland, D. J. Bullett and G. E. Eddy, D. Morgan, J. S. Henderson, C. Traxler, G. Davis and P. L. Mangan, D. E. Ellis and L. N. Galley, G. M. Johnson, G. Thompson, D. A. Brown and D. C. Clay, N. S. Darby, H. M. Evans, N. D. Sailer, M. N. Daniels, M. Donodue, G. Thompson and D. Lilley, G. E. Breston, B. T. Sampson and G. C. Hendrie, L. and C. D. Dodson, N. Daniels and M. R. Winning, T. M. and S. O'Brien, H. D. Schofield.

I believe I am fully justified in printing several answers to Section A, so that you may see just how those who have been sending answers to the questions feel about it. First, our two oldest "scholars"; namely, Messrs. S. Evans and C. Rau, and G. E. Doe, the first two named of Vancouver, B. C.; the second of Chicago.

Evans and Rau say, "The Bluebook School has been beneficial to us in that it has freshened our memories on subjects which had been studied before but on which we were shaky. Also, it has presented many subjects in an altogether different light, so that obscure points have been brought out and made clear, where before they had been somewhat incomprehensible."

Brother Doe says, "I am especially well pleased to have the opportunity of answering this question and giving some credit where large credit is due. I started in the 'school' a long while ago, believing I would answer only a couple of questions which interested me. I soon discovered I was not nearly so well posted as a I thought I was.

"I honestly believe, Brother Richardson, the Bluebook School has done a very great deal to improve projection knowledge and make more efficient projectionists of its 'scholars.'"

Dale Danielson of Russell, Kan., says, "Anything that demands reasoning and study is beneficial and the Bluebook School does that. Anything that makes one strive to do better work is beneficial. Our school does that. It keeps us up with latest advancements and gives us practical projectionists' ideas."

(B) I believe Brothers Evans and Rau did the best on this section. They say, "The cartridge fuse consists of a strip of fusible metal encased in a fiber case at the end of which are the ferrules or other contacts for inserting in a fuse block or receptacle. The interior of the fiber case may or may not be filled with powdered insulating substance for the purpose of extinguishing the arc when the fuse blows. If the fuse is of the non-renewable kind it will contain this insulating powder. Some kinds of renewable fuses have this powder and some have not.

"A plug fuse consists of a cylindrical porcelain body in which the fuse strip is placed. One end of the strip is soldered to the brass screw shell which surrounds the porcelain body and which forms one of the contacts. The other end of the fuse strip is soldered to the brass center contact at the bottom of the porcelain. At the top of the porcelain body is a mica window which allows a view of the fuse strip and which is supposed to become discolored when the fuse blows. This window is hexagonally shaped when the fuse is of a capacity of 15 amperes or less, and is round when the fuse is over 15 amperes.

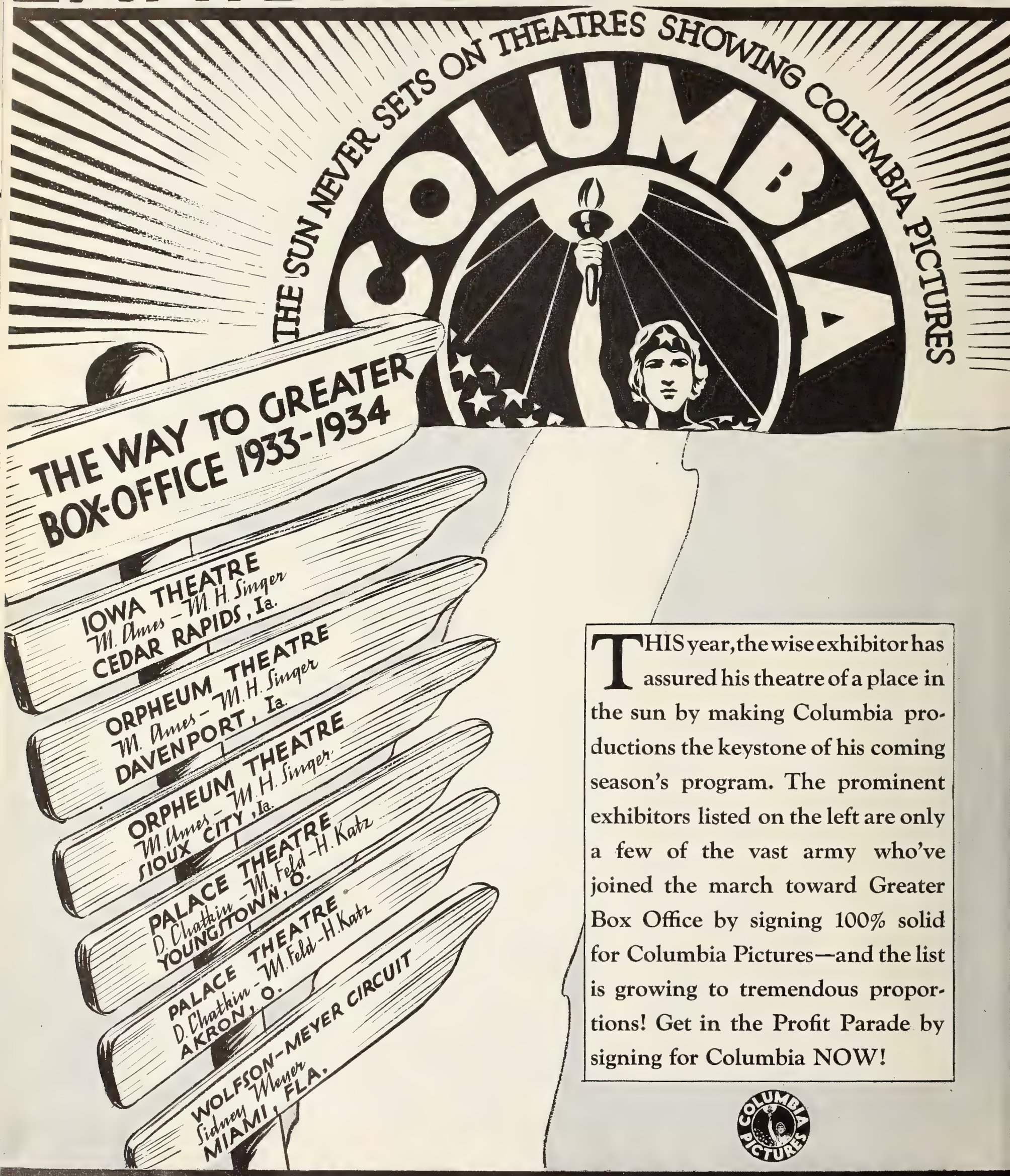
"A link fuse consists of a fuse strip or wire connected at each end to a copper terminal which may be one of various shapes."

(C) G. E. Doe says, "Underwriters' rules demand (a) a fixed minimum distance between contact clips, depending upon voltage and amperage capacity; (b) a certain fixed distance over terminals, depending upon voltage and amperage capacity; (c) a certain fixed distance between contact clips, depending upon voltage and amperage capacity; (d) a certain minimum fixed diameter of contact clips depending upon amperage capacity; and (e) a mounting base of fixed minimum resistance. All of which applies equally (with slight change in wording, with respect to contacts) to cartridge fuses having knife blade contacts."

(D) T. VanVaulkenburg answers thus: "Underwriters' rules are based upon the National Electrical Code in matters such as this. I quote therefrom, all measurements of course being minimum. The quotation covers both ferrule and knife blade type of cartridge fuse, 220 volts, 60 amperes capacity:

"Length over terminals three inches. Distances between contact clips one and three-quarter inches. Width of contact clips five-eighth inch. Diameter of ferrules or thickness of terminal blades outside of tube, thirteen sixteenth inch. Minimum length of ferrules or terminal blades outside of tube, five-eight inch. Diameter of tube, three-quarter inch. Width of terminal blades, five-eighth inch."

The SUREST and SAFEST EXHIBITORS' GUIDE



THIS year, the wise exhibitor has assured his theatre of a place in the sun by making Columbia productions the keystone of his coming season's program. The prominent exhibitors listed on the left are only a few of the vast army who've joined the march toward Greater Box Office by signing 100% solid for Columbia Pictures—and the list is growing to tremendous proportions! Get in the Profit Parade by signing for Columbia NOW!

COLUMBIA PICTURES

Match-Fotyrd with Columbia!!

TRAVELERS . . .

KARL MACDONALD, Warner division manager for Latin America, returned to the home office Tuesday.

MAURICE OSTRER, British motion picture financier, sailed for London Saturday on the liner Empress of Britain.

ED SELZER, of Warners publicity department, is vacationing at Lake Hopatcong.

MISS JEANE COHEN, eastern story editor of Columbia, returned from the Coast.

SAM BERGER, MGM traveling foreign representative, comes back from the Far East next week.

LILY DAMITA, player, arrived Sunday on the Paris.

KAY HANSEN, player, returned from Europe.

CONSTANCE CUMMINGS, player, arrived from Europe Friday with her husband, BEN LEVY.

JEANETTE MACDONALD, player, returned to the Coast from New York.

DAVID J. MOUNTAN, president of Showmen's Pictures, left for Hollywood.

PATRICIA BOWMAN, Radio City Music Hall ballerina, was to leave Thursday for Southampton for a two weeks' vacation.

HOWARD H. IMRAY, advertising manager for Eastman Kodak Company, sailed Tuesday on the Europa.

JIMMY MCHUGH and DOROTHY FIELDS, song writing team, left last Thursday for the Coast.

DAVE GOULD, managing director for MGM in the Virgin Islands, Puerto Rico and the Dutch West Indies, is in New York on vacation.

The BOSWELL SISTERS—Martha, Connie and Vet—arrived last Thursday in New York on the Conte di Savoia.

WILLIAM GAXTON, player, and MRS. GAXTON, reached New York Thursday from Europe.

DR. W. H. VOELLER, vice-president of Conquest Alliance Company, sailed Thursday for the West Indies.

RAMON NOVARRO returned from four months in Europe and left for the Coast.

HENRI LETONDAL, director of Compagnie France-Film and art director of the Stella theatre, Montreal, arrived Wednesday in New York.

MIMI JORDAN, player, left for Hollywood Tuesday.

Two Sentenced on Bomb Charge

Roy Shepherd and Harry Armstrong, Anderson, Ind., were each fined $150 and costs and sentenced to the Indiana State Farm for 45 days by City Judge Bert A. Fagan of Fort Wayne, for placing a stench bomb in the Creighton theatre, Fort Wayne, on July 20. Tony Nelleson, who owns the theatre, and Mrs. Nelleson, were the chief witnesses against the two.

Spaeth at Radio City

Dr. Sigmund Spaeth, the "tune detective" of the stage and radio has joined the Radio City Theatres as a member of the music staff, on appointment by S. L. (Roxy) Rothafel. Dr. Spaeth will be a feature of the stage show at the Music Hall during the week of August 10.

Cowan Bain Dead

Cowan Bain, 43, manager of the Charlotte, N. C., exchange for Universal, died last week after an illness of 10 days. Mr. Bain had been connected with the company since 1925, having started as a student salesman. James Hobb has been named by James R. Grainger, general sales manager, to succeed Mr. Bain.

JENKINS' COLYUM

Valentine, Neb.

Dear Herald:

If you want to see a sight for sore eyes you should see our corn. Eastern Nebraska will harvest the biggest corn crop in her history, and she has some history. Last night eastern Nebraska got a two inch rain which cinched the crop and everybody is happy, and now if they will come on with some more pictures like "Gold Diggers of 1933" it will make this depression look like nobody's business.

But speaking of "Gold Diggers," it drew the largest business at the Moon theatre in Neligh that that theatre has enjoyed since we delivered the High School baccalaureate, which was so far back that the public has forgotten it and in fact it was so far back that we doubt that we ever delivered it.

When they put Ned Sparks, Warren William, Joan Blondell, Dick Powell, Ginger Rogers, Guy Kibbee, Aline MacMahon, and Ruby Keeler all in one picture, you can expect something out of the ordinary.

What we'd like to know is, where has that Aline MacMahon been keeping herself all these years that we haven't seen more of her. There's a gal that they haven't been using in pictures as much as they should. We'll bet that she's the life of the party on all occasions. The way she twanged Guy Kibbee's heartstrings would have put ours right in tune the first twang, but whoever told Ruby Keeler if anyone ever did that she's an actress must have been thinking of someone else. "Gold Diggers" is clean and will get the money and send 'em away satisfied, and that's enough for any picture.

▽

AN OPEN LETTER TO ALLEN JENKINS:

Dear Allen: Just because everybody in the country is crazy about you as a screen character actor is no reason why you should get chesty and high hatted and deny being in any way related to us. You know our ancestors came from Wales, and just see what a fix that left Wales in, and when they got over here just think what that did for this country. Jevver think of that? You ought to get acquainted with us Allen. We are not a bad fella. We came from a good family the most of whom were well acquainted with the Warden—and we were rated quite an actor ourself once when we played the "heavy" in a home talent play, and boy, you can take it from us, it was *some heavy*.

You know, Allen, that us Jenkins folks have got to hang together, those of us who don't hang separately, and the public must be taught to respect us. We are glad to note that the scandalmongers have never made your acquaintance and that Reno is not on your railroad guide, and we'll betcha that your wife —if you have one—sticks to you like a porous plaster, ours does, and sometimes we think she sticks too close, she don't give us enough leeway. Don't you find it that way? If you should ever be short an Uncle or a Grandfather just call on us, but let's not examine our family tree too closely, there might be cocoanuts and monkeys on it. Hurry up and get in another picture, we want to see you.

▽

We note that the music writers are getting all hot and bothered because they claim that the radio and talking pictures are interfering with their "art." Oh, yeah? We have always contended that it was a mistake to spoil a good section hand to make a jazz artist.

▽

And now this NRA comes along and says we can't work only 8 hours a day. Doggone it, but we'll fool 'em, we'll work nights.

▽

Mrs. Georgia Racely who operates the Royal theatre at O'Neill, Nebraska, has a bulldog she is trying to train to go out on the street on show nights and drive 'em in. So far he has only brought in one pair of pants, one step-in and two alley cats. But Georgia isn't discouraged, she says he's a likely pup and has great promise.

There is this about Georgia's show, when she does get 'em in she gives 'em their money's worth and they go out happy. That's why she and the Royal are so popular with the O'Neill folks.

▽

Art Miller of the Lyric at Atkinson has recently been appointed postmaster of that thriving metropolis. Art says that for years the town has needed a good, live Democrat to fill that position. We told him we couldn't see any other good reason why a man should be a Democrat. Then we dodged the inkbottle and paper weight. Art is quite handy at throwing things. If he makes as good a postmaster as he has a theatremanager we can see no good reason why Atkinson folks should not be satisfied and willing to stay in the Union with the rest of us.

▽

A. F. Botsford of the Royal theatre at Ainsworth said he had been working his head off trying to keep his house open and make both ends meet and he couldn't figure out what the trouble was. We told him it was a very simple matter, that he had been struggling along for a year and a half without the aid and assistance of the HERALD and that it couldn't be done, that with the aid of the HERALD he could make one end meat and the other end bread while the producers were getting the pie and ice cream. A. F. said he believed we were right about it, then he reached for his check book. Now everything is all O.K.

▽

Harold Dunn who operates the Jewell theatre here in Valentine, was up in the booth operating the machines when we called last night. He didn't have a damthing on above the waistline except a good, healthy sweat. We told Mrs. Dunn that we were going out and buy him a shirt and she said she wished we would, that she had started to do that once and the children started crying for milk and she didn't have the heart to spend the money for a shirt.

They are going to dinner with us tonight and if Harold don't have a shirt on he'll have to drink water instead of 3.2, we'll insist on that. The Romaine stock company is playing a week's engagement here under canvas, and that will be tough on Harold, but he says he's used to it. He has become so accustomed to competition that an earthquake would be a welcome relief.

▽

And then there is something else we want to talk about. We'd like to be president of the United States just long enough to declare martial law in every big city in the land. We'd order the standing army and marines to police the cities and patrol the highways and bring in every kidnaper and bank robber dead or alive, preferably dead.

We'd give the army and marines something to do besides coming out once a day on dress parade and playing poker and shooting craps the balance of the time.

▽

Why don't kidnappers and bank robbers start operating over in Canada? The reason is very plain. There's a law over there that Canadians obey and respect, and their law enforcement officers enforce the law. That's the answer. Over here money talks. In Canada it is silent. Why not keep our money a little more silent? Think it over. Some time when we get real warmed up we are going to write something hot on this subject, and it may not sound well, so don't read it if you don't want to.

COL. J. C. JENKINS,
The Herald's Vagabond Colyumnist

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BELOW THE SEA: Ralph Bellamy, Fay Wray—A very good picture of the sea. All were pleased and satisfied that we got it, but the business on the picture was just too bad. One of our biggest Sunday flops in weeks, but no fault of the picture. We just could not get them in with lots of extra good added attractions.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CALIFORNIA TRAIL: Buck Jones—A mighty good western. Buck always gets his man and the gal. This story was better than most of the westerns, and well acted. Good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Another good one from Columbia. New York critics may rave over certain pictures, but give me this type. They have the unqualified approval of my patrons, and so are real business builders. While some others are lauded to the skies, like said skies, they are over their head. And goodness knows, I have too much overhead as it is. Columbia has the goods and delivers them reasonable. They are out to win, but don't forget that you are, too. Played July 6.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CIRCUS QUEEN MURDER, THE: Adolphe Menjou, Greta Nissen, Donald Cook—A good drawing picture, and seemed to please everyone. No complaints. This picture has plenty of music, plenty of thrills, and believe me, that is exactly what people want. Played July 21-22.—Jack Saunders, Palace Theatre, Waverly, Tenn. Small town patronage.

COCKTAIL HOUR: Bebe Daniels—Played this right behind New Orleans. No barriers, not stop or deadlines. That's what I like about Columbia. Just name your date, if it's open you get it. Very entertaining little picture. Made a little money without losing a friend. What more can any picture do? Played July 16-17.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

DEVIL COMMANDS, THE: Neil Hamilton—A very good program picture. Story interesting. Well acted, but did not draw.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

END OF THE TRAIL: Tim McCoy—Satisfactory western. Poor attendance because all highways leading into town were under water. Played July 29.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

NIGHT MAYOR, THE: Lee Tracy—A fine comedy picture. This guy has it all right. Puts more pep into a picture than any other ten men on the screen. He makes the poor stories good entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OBEY THE LAW: Leo Carrillo, Lois Wilson—Average draw for Saturday, and it pleased. I still say that I have not run a poor Columbia picture this year. Played July 22.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SOLDIERS OF THE STORM: Anita Page, Regis Toomey—Dandy program for Saturday or action nights. Splendid photography and recording. Played July 13-14.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—The best business that we have had in weeks. While we did not pack 'em in, and could have seated many more, we did do a very satisfactory business. Picture has lots of wisecracks filled with smut. They seemed to enjoy it, so give us more like them. We might get some business again. Played July 15-16.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey—A little risque but not risky for the exhibitor. Some say it was vulgar, but then you know some think it vulgar to laugh. Even Shakespeare said, "The loud laugh, that denotes the vacant mind." Well, there must have been several vacant minds present, including my own. Never mind. There was little vacancy in the seats, nor yet in box office receipts. Played July 6.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

STATE TROOPER: Regis Toomey—A good action picture. Fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Again I must hand it to Columbia. A picture that would hardly qualify in the minds of Broadway critics as worthy of even adverse criticism, but one that pleased mightily our little town audience. If only some of the Big City critics would hike out to some little town and carefully note the reaction of motion picture audiences there, they might lose a little of their colossal conceit. What clicks on Broadway often cracks up in the sticks. Played July 12.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

WHAT PRICE INNOCENCE?: Jean Parker—As a sex picture, this is about the best of its kind so far released. Personally do not believe the average picture fan goes very strong for pictures of this type. Put on the biggest advertising campaign that we have done in years and with the extreme hot weather for competition we did an average business. Under normal conditions this might have been a good drawing card. The recording on this film was the poorest sound that we have had in weeks. Voices were impossible to understand at times. Jean Parker is a very attractive little actress. Picture might have had a little more drawing power if the star had been known. Played July 30, 1933.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt—A good program picture. Drew well. Running time, 68 minutes. Played July 16-17-18.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WHITE EAGLE: Buck Jones—Business way off on this one. A very good action picture that had to be shown to just a few. Played July 19-20.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WOMAN I STOLE, THE: Jack Holt, Fay Wray—This drew exceptionally well, and pleased. If Holt is popular in your location, this should do good business for you. Played July 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—This is most decidedly in the big league class of pictures of this type. It would be hard to pack in more thrills into one picture, thrills that get away from the ordinary type of air picture. The unusual ending in this will have the customers talking about it. I wish they had left out the bedroom scene. But no doubt the producers feel they must have a strong sex-kick, but this did not need the scene I refer to. The same could have been indicated by a kissing scene instead of the bedroom scene. This drew a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

CENTRAL AIRPORT: Richard Barthelmess—Ran this picture on my poorest day, and packed them in. Real entertainment for the whole family. Tom Brown and Sally Eilers are exceptionally good. Running time, 75 minutes. Played July 19.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FRISCO JENNY: Ruth Chatterton—Good show of the sob type. Wonderful acting by every member of the cast. Business fair.—Robert K. Yancey, Cotter, Ark. Railroad and general patronage.

MIND READER, THE: Warren William—A mighty good, entertaining picture. Gave good satisfaction to the few we got in to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THEY CALL IT SIN: Loretta Young, George Brent—Just the type of picture for a small town theatre. In fact, would not be amiss in any theatre in any town or city. But why will producers make such an entertaining little picture and then handicap it with a title that is not at all appropriate? Can it be this bait must be attached to the hook when fishing for patronage? A clean little picture with hardly a trace of villainy and less sin. Young, Brent, Una Merkel and David Manners, the four leaders, can make any picture good if some bone-headed director does not misdirect them. Suffice it to say we got 100% approval, and a lot of so-called specials fail to do just that. And let me state right here: First National gives you a living chance and will furnish you trailers at a nominal price and you can use as many or few as you like. Played July 9-10.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

TIGER SHARK: Edward G. Robinson—Extra good picture to better than average business. The best Robinson picture I have seen. Had lots of compliments from patrons. This is an old one, but still gets money at the box office. Would rather play old pictures and pick them, than play them right out of the can, and play them like some I have coming up, and some I have just played.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Up to the usual standard of Brown's pictures. Drew well. Running time, 72 minutes. Played July 10-11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—A very good comedy, but bucking free shows competition in neighboring towns and hot weather, it didn't do the business I expected.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Good Brown comedy that pleased the Brown fans. Business above average. Believe this is the best Joe E. Brown to date.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Splendid picture, but all highways were covered with water, so the box office suffered. Played July 30-31.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BONDAGE: Dorothy Jordan—I get mad every time I think about this picture. I should think producers would be ashamed to take money for such as this. It did not draw and I did not care because after the showing I was so humiliated at having offered this as entertainment that I stayed in the projection booth while the patrons left the theatre. I promise that if they will forgive me I will never run another picture like this. It has no entertainment value whatsoever; it humiliates the young people and it makes the older ones resentful. The ones who see it will leave the theatre so depressed that you won't see them again soon. I hate to send in a report like this, but I feel it my duty to be frank about such matters. By all means screen this before you run it. You'll be glad you did. Played July 25-26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Not so bad, just ordinary, with business fair. Too short for a feature, takes too many shorts to bring it up to time. Running time, 58 minutes. Played June 21-22.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—I believe some of the adverse criticism levelled at Fox's this year's product to be without just cause. So far, those I have played have compared favorably with the product put out by other companies. Fox occasionally produces a lemon, but I have played other productions that left an acid taste in the mouth. "Hat Check Girl" was O. K. here. Played July 18.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—Fair drama of the lighter type with Baxter and Miss Landi doing fine work. Did not draw. This is the picture Fox released in place of a Gaynor-Farrell. Poor recording in spots—or possibly it was the one set of old discs supplied by the exchange. Fox the worst offenders in this respect. Played July 30-31.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

INFERNAL MACHINE: Genevieve Tobin, Chester Morris—This does not please, and has no drawing power. This one and "Pleasure Cruise" certainly make things bad for Tobin. Dialogue in this is hard to understand. (RCA sound good other nights.)—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver, Raul Roulien—Fair. Story ridiculous, but entertain-

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ing. Roulien's singing not timed, which was very noticeable. Roulien not liked. Pleased about 50%. Business normal. Running time, 68 minutes. Played July 20-21-22.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

LIFE IN THE RAW: George O'Brien—When westerns go, this will go over big. Played July 15.— D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—This is the life of Anton Cermak, opening with his arrival in America as an infant in arms and ends after being killed while talking to President Roosevelt. Well produced, and if your patrons know who it represents, it will be more fully appreciated. Other than this not much entertainment. No appeal to ladies. Played July 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett —A satisfactory program offering that did fair business. Good for any type of audience. Fast in action and holds interest all the way. Running time, 79 minutes. Played Apr. 19-20.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

RIDERS OF THE PURPLE SAGE: George O'Brien—Even in spite of the hot weather this picture drew more than the average mid-week. Picture old and film in poor condition. Just the same it drew them in. We should be satisfied. Played July 26-27.— M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

ROBBERS' ROOST: George O'Brien — George O'Brien always gives satisfactory entertainment. These Fox Westerns have so many very beautiful scenes of the great outdoors. Producers should screen more of the natural beauty of our country. Beauty will carry a thin story a long way to success. Entertainment and business satisfactory. Running time, 63 minutes. Played June 23-24.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SAILORS' LUCK: James Dunn, Sally Eilers—Big entertainment for your young folks. We played a Bosko comedy with this one, and everybody was pleased. Running time, 80 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SECOND HAND WIFE: Ralph Bellamy, Sally Eilers—Good programmer. Business fair. Played July 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SHERLOCK HOLMES: Clive Brook—A very interesting mystery picture, but there was too much shooting in it. Producers should cut down on the noise and shooting. The use of soft and pleasing music would be an addition to many pictures that are made nowadays. Business was fair. Running time, 68 minutes. Played Apr. 21-22.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

STATE FAIR: All star cast—This is the perfect picture. It pleased everyone, and did more business than I have seen in three years. I printed and distributed fifteen hundred tack cards and sixteen hundred handbills on this, and the picture repaid me for my labor. I sold it especially to the farmers, had some in the theatre that I have never seen there before, and some of them have been coming since. More comments on this than on any picture I have ever run before, and all complimentary. The objectionable bedroom scene which many exhibitors have criticized was cut out before I got the print, which saved me the trouble of censoring.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WARRIOR'S HUSBAND: Elissa Landi—This is a good comedy, but it pleased only about 40%. The draw was average. It cost lots of money to make this, but it is useless to try to put costume pictures over. No more like this. Running time, 68 minutes. Played July 18-19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

YOUNG AMERICA: Spencer Tracy, Doris Kenyon —Played this on double bill with "Speed Madness," and it made a good Saturday show. Very good picture. Played July 22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Invincible

SHADOW LAUGHS: Hal Skelly, Rose Hobart—Well, this picture I will have to report as just a picture. Some of the acting was good and some very much overacted. The patrons said the plot was too deep for them to appreciate, and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Mercury

ON YOUR GUARD: Richard Talmadge—A cheaply made picture, and my patrons didn't hesitate to tell me so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SPEED MADNESS: Richard Talmadge—Excellent. A good Saturday show. This man Talmadge is a great stunt man, and had a good story to work on this time. Played on double bill with "Young America." Played July 22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MGM

BARBARIAN, THE: Ramon Novarro—Didn't gross film rental.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BARBARIAN, THE: Ramon Novarro—Good picture and drew well, but the recording was terrible. Pleased all the women, and some of them raved about it. Played July 14-15.—Jack Saunders, Palace Theatre, Waverly, Tenn. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—These supposed comics are a bore to me and should certainly stay in the 2-reeler class. To watch them for 90 minutes is, to me, the ultimate in torture. Dennis King and Thelma Todd are also in the picture, which redeems it somewhat. Booked it Monday and Tuesday to only fair business. Better play it Saturday.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

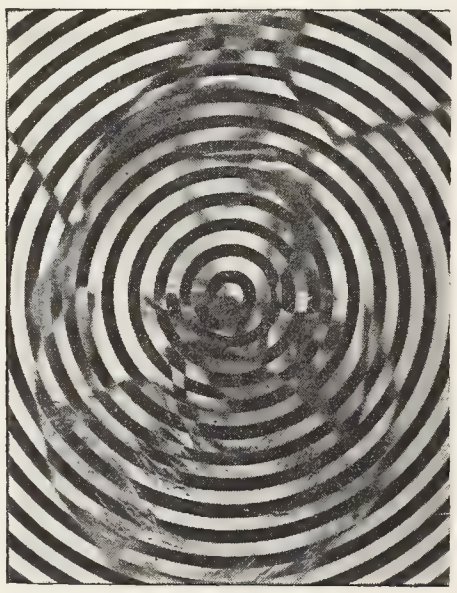
FAST WORKERS: John Gilbert—An extremely mediocre film that is nevertheless about the most entertaining picture John Gilbert has made since talkies came in. It was nice to see Mae Clarke back again, and her performance in this is the high spot of the film. We don't like Robert Armstrong here. The picture will not do business. Like so many others, I just cannot imagine what happened to the John Gilbert who was so splendid in "The Big Parade" and other silent pictures.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Well, if I was the President of this good old U. S. A. I would O.K. this great picture, and I do wish every theatre under the shining sun would date this picture. It will give them a brighter hope for tomorrow. This picture tells the story so plainly that you will know it is real. Huston told the story great. Running time, 88 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HELL BELOW: Robert Montgomery, Madge Evans—A fine picture, splendidly produced and cast, that will certainly please your patrons. The film has some extremely thrilling shots, and although the ending may not please everybody, the audience on the whole will be well satisfied. The box-office cast, including Montgomery, Evans, Walter Huston and "Schnozzle" Durante, should come in for a big play. Give the picture all it's worth.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

HELL BELOW: Robert Montgomery—This is marvelous production. It drew extra business and pleased 90%. It is a great satisfaction to run a picture like this. Running time, 105 minutes. Played July 23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

How can they show an invisible Man?... Well, do they? ... Wait and see—



THE INVISIBLE MAN

LOOKING FORWARD: Lionel Barrymore, Benita Hume, Lewis Stone—Any production with Stone and Barrymore should be good, but this is all cluttered up with pig latin or is it cockney English? Whatever it was, you couldn't understand it, and the whole thing was talk and no action. Why don't producers make pictures for England and see them over there and give us American stuff?—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—This one pleased on a Wednesday and Thursday, and with a stage show drew well. For a while the popularity of Bob Montgomery was on the wane—but can it be he's coming back? I hope so.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

MIDNIGHT LADY: Loretta Young, Ricardo Cortez, Franchot Tone—Another cluck from M-G-M. Would not have run it had I known what it was. Miss Young deserves better stories than this. Drew fairly well account of the players, but they were disappointed. Lots of drinking scenes. Played July 25-26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—Do you like Lee Tracy? If you do, you'll call this picture a dandy, but if you, like me, are one of those who get pretty damned tired of his continuous and monotonous hollering and gesticulating, then dodge this show! As far as your patrons are concerned, however, only those who like him will come, and the picture itself is good enough for a Saturday date. From a general standpoint I believe Tracy is a fairly good box-office star, but boy, how he gets on my nerves!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

PEG O' MY HEART: Marion Davies, Onslow Stevens—Played to the biggest crowds I have had on any MGM picture this year. Yes, and we played "Today We Live," "Rasputin and the Empress" and other specials. Believe me, what the small town needs is more pictures of this type. Give me pictures of rural line with characters in rags, plenty of music and plenty of excitement. The devil with these crying foreign pictures. People want something real, something they can understand and something that's amusing. Why don't these producers get wise.—Jack Saunders, Palace Theatre, Waverly, Tenn. Small town patronage.

PEG O' MY HEART: Marion Davies—Splendid picture. It drew better than average and pleased well. The role of Peg suits Marion perfectly. Photography was rather indistinct and dark. Otherwise I would rate it with the best. Played July 16-17.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PEG O' MY HEART: Marion Davies—Our box-office said this was the best picture Marion Davies had made in a long, long time, and our patrons were of much the same opinion. Played it July 4, to unusually good biz. Personally I couldn't go for it, but my own opinion doesn't matter when the audience was so well pleased. I know the critics went for it too, but I guess the star killed the picture for me.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—It is a talking picture along the same lines of all pictures that start talking and end talking. Just a picture that won't draw the second night. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Frank Morgan—At last MGM have given us an honest to goodness picture chock full of entertainment. If you don't call this good entertainment, then I guess I don't know a good one when I see it. Step on it. Excellent cast that delivers. Good story. Smart and good settings. A perfect picture, had Luis Alberni been left out. He is N.G. Played July 16-17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—The classiest picture out this summer. Clever, witty, smart—a film that is delightful. The cast is perfect, and Alice Brady comes back to the screen in a performance that is positively swell. The heat killed it here, but it should be big box-office in the right weather. Robert Montgomery is excellent in a grand role, and Ann Harding (although late in entering the picture) gives a fine account of herself. I happen to have seen Miss Harding's latest film, "Double Harness," an RKO-Radio picture in which she co-stars with William Powell, and although I have not yet played the picture, I think all exhibitors should be told of what a splendid film it is, instead of just letting it be the surprise hit which it is eventually sure to be. It is so fine, so satisfying, so invigorating from a standpoint of box-office anticipation, that I hasten to urge all real showmen to give it their best dates and publicize it big. The entire cast is so grand, the production so perfect and the possibilities at the box-office so stimulating that "Double Harness" deserves advance recognition in every town throughout the land.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Above average Metro for this year. Don't know how the draw was as I featured Phil Harris in "So This Is Harris," which I am sure drew me the crowd. Stars don't mean a thing, so doubt if it will mean anything at the box office by itself. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

A BEDTIME STORY: Maurice Chevalier—Hurrah for Chevalier! Or shall I give this hurrah for Baby LeRoy. Or should the praises for the success of this go to the author of this, or perhaps to the director for the skillful direction. There is enough for all concerned. Anyone falling down on the job could have made a mess of it. So when all is said and done, the hurrah should go to everyone who took part in making this the fine piece of entertainment that it is. A very hot Sunday hurt business. A cool Monday was much better.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

A BEDTIME STORY: Maurice Chevalier—First of Chevalier's pictures we have run. The people seemed to like him. Music splendid. Running time, 86 minutes. Played July 19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BIG BROADCAST, THE: Bing Crosby, Stuart Erwin—This is certainly an old one, but I doubt if there ever was a better one or one that will please as many people. Got people I never saw before, and people who hadn't been to the show in over a year. Makes you glad you're in the business to have 'em like this. If you haven't run it, by all means do so. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—A-1. The kind of picture you have been yelling for. A highly entertaining musical comedy that you'll enjoy, whether you're troubled with ingrown culture or gout. One of Paramount's best drawing cards here. Played July 23-24.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie, Richard Arlen—Here is a picture that's a cleanup. Did tremendous business all five nights. Young people especially liked it. Many of them came back to see it twice. Very entertaining. It has pathos, humor, wonderful singing by Crosby and excellent recording. Wonderful word-of-mouth advertising. Good Sunday picture. Grossed almost as much as "State Fair." Running time, 81 minutes. Played July 23-24-25-26-27.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—Just another picture, but one which registered more complaints than usual. Drew no good in small towns.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GIRL IN 419: James Dunn, Gloria Stuart—A very ordinary picture that pleased almost 100%. James Dunn is getting to look so common, but Gloria Stuart adds beauty with every picture. Played this Sunday, and with a stage show, the day was extra big.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

GIRL IN 419: James Dunn—Very good. Satisfied all. Entertaining throughout. Can be played any night. Business normal. Running time, 64 minutes. Played July 16-17-18-19.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin—No good for small towns. Too much talk, too slow. Whenever you make a dub out of the hero you have ruined the picture for everyone but the critics. This picture did not please our patrons. Business off for Friday and Saturday. Too much talk puts this one on the suicide list. Running time, 68 minutes. Played June 30-July 1.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HELLO, EVERYBODY: Kate Smith—A dandy picture for small towns. First part better than the last. Too much radio stuff in the last half of picture and not enough action. Did nice business and pleased all. Running time, 69 minutes. Played June 26-27.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HELLO, EVERYBODY: Kate Smith—Kate was the whole show, and we're not alluding to her size, either. She dominated the picture and it was well dominated. Our people (including the writer) just love Kate. This little picture was entirely free from even a suggestion of vulgarity, and I suspect Kate acted a part that did not require any acting at all but was just Kate as is. As big as she is, we'd like to see more of her, artistically speaking, of course. Running time, 80 minutes. Played July 27.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Swell little picture. It's peppy and good for any night.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HERITAGE OF THE DESERT: Randolph Scott—A fair Western that did good business. The new leading man was a drawback, not because of his work but because he was a "stranger" to our patrons. The average movie-goer likes to see players he knows. There are too many new faces and names on the screens today—people are more interested in ones they know. Running time, 58 minutes. Played June 9-10. —R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HERITAGE OF THE DESERT: Randolph Scott, Sally Blane—Westerns are still good in this town, and this one was no exception. While nothing outstanding, it is good and brought all the kids and quite a few mamas and papas with them.—A. L.

NEW YORK EVENING JOURNAL

ROSE PELSWICK CHEERS

May Robson, Aged Actress, Steals Show in Great Film And Soars to Stardom

By ROSE PELSWICK.

Disguised as a round-the-world flier arriving with a message for Damon Runyon, this column slipped past an assortment of guards, sentinels and watchdogs yesterday afternoon and got itself an advance look at "Lady for a Day," Columbia Pictures' filmization of the famous Runyon's equally famous Cosmopolitan Magazine story, "Madame La Gimp."

Rose Pelswick.

And what a picture this one turned out to be! Make a note of the title and when "Lady for a Day" opens (sometime in the next month or so) at your favorite theatre, drop whatever you're doing and rush over to see it. For here's a piece of entertainment that packs every kind of a movie punch there is. You'll laugh and you'll cry. You'll sit in the audience with your eyes glued to the screen and beg for more. You'll enjoy yourself so thoroughly that you'll want to dash out and tell everybody else in the block not to miss it. If I've made myself clear the picture is simply swell.

Runyon, who needs no introduction, rates raves for thinking up one of the most appealing story ideas of this or any other season. His yarn about a sodden old apple woman who has to impersonate a grande dame is rich in human interest, heart-warming in its sentiment and hilariously vivid and flavorous in its fast-moving comedy. To Director Frank Capra and Scenarist Bob Riskin go laurels for turning the brilliant yarn into a brilliant picture, and Columbia, who filmed it, is assured of one of the year's smash hits.

She Steals Show

What's more, "Lady For a Day" introduces a new screen star—May Robson. Hollywood, always crying for youth, has learned that dimples and long eyelashes aren't everything. Box-office records of pictures starring Marie Dressler, George Arliss, Wallace Beery, Lionel Barrymore, Alison Skipworth and other veterans, have proved that. And now add to that distinguished list May Robson, a Broadway stage luminary for decades when the Frohmans dominated the theatre world. Miss Robson recently celebrated her fiftieth anniversary in the theatre—and after the heart-tugging performance she gives in this production, is set for a long and successful career on the screen.

So now Miss Robson is the star. And her supporting cast is something to cable about, too. There's Warren William, as a big-time Broadway gambler. Glenda Farrell, as Missouri Martin, a dizzy night club hostess. Guy Kibbee, as a pompous penny-ante plunger. Also Ned Sparks, of the dry voice and the quizzical eyebrows; that superb actor, Walter Connolly; Jean Parker, the 17-year-old film "find," and a number of others—all written with the colorful and tangy understanding that is Runyon's. You have a treat in store for you.

Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HORSE FEATHERS: Four Marx Bros.—Just fair. Not as good as "Animal Crackers" if the box office is to be the judge. Wish they would let Chico and Harpo give more than one selection. Business low. Running time, 72 minutes. Played June 5-6.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HOT SATURDAY: Nancy Carroll—Fair program picture. Did not draw them in. Running time, 72 minutes. Played July 12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

IF I HAD A MILLION: George Raft, Richard Bennett—Personally thought this good. It has entertainment for any taste. Failed to do any business for me.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

INTERNATIONAL HOUSE: W. C. Fields, Peggy Hopkins Joyce, Stuart Erwin, Burns and Allen—This is a great mixture, and while there is not much story, it was entertaining, and went over with our patrons pretty well. Fields is too vulgar to build here. Gracie Allen is gaining in favor. Girls in cellophane was a good number. Baby Marie was excellent. Played July 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

INTERNATIONAL HOUSE: All-star musical—Grand and swell! Great entertainment, and a cast that is sure-fire at the B. O. We played it Friday and Saturday in hot weather to well-nigh capacity business, and were the patrons pleased! This one has nice music, and a grand line-up of entertainers. Peggy Hopkins Joyce is not at all hard to look at, and W. C. Fields is positively killing. As a team they are a knockout, but not so much so as when Fields is with Alison Skipworth. The radio stars were well received, especially Baby Rose Marie. You just must play this picture. It's a honey.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

INTERNATIONAL HOUSE: All star—Excellent comedy. Will entertain the children and adults alike. Built for laughing purposes and fills the bill. A good drawing card. Played July 4-5.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—Very satisfactory in every respect. Business slightly below normal. Played July 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—A good picture, entertaining and pleasing to our patrons. Should do well almost anywhere, for it has beauty, music and comedy. The story is romantic. Business good. Running time, 92 minutes. Played June 12-13.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

LUXURY LINER: Frank Morgan, George Brent, Zita Johann—Fair picture, and one that is different. Failed to click at box office, however.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SHE DONE HIM WRONG: Mae West—Good. Seemed to be just what most people are looking for. Advertised "not recommended for children," and this caused lots of excitement. Did a little better than average business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—A wonderful production from an artist's standpoint. Walkouts during gruesome scenes. Drew slightly above average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

STORY OF TEMPLE DRAKE: Miriam Hopkins, Jack LaRue—A story too daring for motion picture audience consumption has been brought to the screen, where it never belonged. A picture so fraught with sex as this becomes morbid. Mind, this show does not merely suggest sex, but paints it in big red letters across the screen from start to finish. By the end, our cooling system was exhausted.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Poorest western we have run in a long time. Party that read the book recently said the only thing in the picture that was in the book was the herd of cattle. Wonder why Zane Grey allows his stories to be butchered up this way. Played July 22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SUNSET PASS: Kathleen Burke, Tom Keene, Harry Carey—Very good out-of-door picture. Played July 21-22.—P. G. Estee, S. T. Theatre, Parker, S.D. Small town patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—Two good stars doing good work in a darn good picture that pleased 100%.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

RKO

AGE OF CONSENT: Special juvenile cast—Another high school kid story with one very pathetic death bed scene. It couldn't compete with hot weather.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—An immoral and vulgar stage play that should not have been put on the screen. When will the producers learn that photographed stage plays are not motion pictures. Too much talk—too much sex and not enough business. Played May 15-16.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

CHRISTOPHER STRONG: Katharine Hepburn, Colin Clive, Billie Burke—This is certainly a fine picture, and well acted. An awful box office flop here. This is not the type of entertainment they want in towns of this size, and you have got to give them what they want nowadays or they just won't come to your show, and most of them know more about pictures than us exhibitors can find out. Played July 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CONQUERORS, THE: Ann Harding, Richard Dix—This picture pleased our patrons and did for us a nice business. A type of entertainment that should do well in any theatre. Running time, 86 minutes. Played Apr. 12-13.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

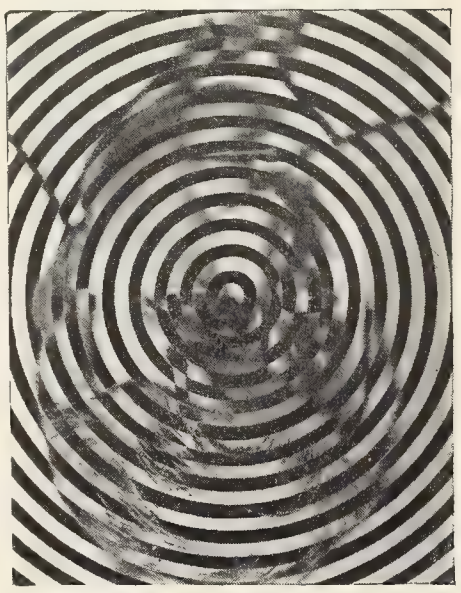
DIPLOMANIACS: Bert Wheeler, Robert Woolsey—You will get what you are expecting in this one. Plenty of laughs, some good songs and music. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DIPLOMANIACS: Wheeler and Woolsey—Frisky, but not up to this team's par. Personally, they are my favorite comedians, but the box-office reported only fair on a Sunday and Monday.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

EMERGENCY CALL: Bill Boyd—This is a little better than average entertainment that failed to get any business. I have had so many bad prints and service and pictures from RKO that my patrons are learning to stay away from their pictures. William Gargan steals this show. He could make an exceptionally good star as he has the stuff to please the public.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GOLDIE GETS ALONG: Lili Damita—A patron told us he had seen in some publication that this was the worst picture ever made. And as he had seen so many bad ones he wanted to see what this was like. It turned out to be an all right little picture without any "dirt" in it. As for the "critics," I say shoot 'em at sunrise, for they are almost always wrong. This did about the best Friday and Saturday business this year. Running time, 66 minutes. Played June 16-17.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Of course it's impossible, but he's here just the same—



THE INVISIBLE MAN

GOLDIE GETS ALONG: Lili Damita—A good program picture. The star extra good in this.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HELL'S HIGHWAY: Richard Dix—Rather depressing story. Did passable business on a hot night. Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING KONG: Fay Wray—The best of its kind. A fantastic novelty that hold the interest throughout. It is packed with thrills, action, suspense and entertainment for all types and ages. It is also the best drawing card we found in RKO pictures. Played June 4-5-6.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—As nice a picture as anyone could wish to see. And such a relief, no gang, no sex, no horror, just a clean, interestingly human bit of entertainment. There is something wrong with the patrons of any theatre that does not do well with this one. Running time, 60 minutes. Played Apr. 17-18.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

LUCKY DEVILS: Bill Boyd—The right kind of picture for my Saturday night crowds. The kids thought it great at Saturday matinee. Running time, 63 minutes. Played July 21-22.—A. B. Jefferis, New Piedmont Theatre. Piedmont, Mo. Rural and small town patronage.

MELODY CRUISE: Charlie Ruggles—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MELODY CRUISE: Charlie Ruggles—First rate. A musical comedy romance with a general appeal. Novel in construction and settings, good camera work and plenty of comedy with some music makes it delightful entertainment. The ice-ballet near the end is the outstanding part of the picture.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

MEN OF AMERICA: Bill Boyd, Chic Sale—Best western we have run. Made us some money. Many favorable comments. Running time, 70 minutes. Played July 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

OUR BETTERS: Constance Bennett—This was just terrible. After this one I doubt if we could get anyone to come to see a Constance Bennett picture. At one time she was a sure draw. But no player is good or strong enough for these "suicide" pictures. Played May 22-23. Running time, 82 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

PAST OF MARY HOLMES, THE: Helen Mackellar—Fair picture. Hot weather, slim business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROCKABYE: Constance Bennett—Not the type for the small towns. Good picture, however. Running time, 70 minutes. Played July 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—Over-talkative and depressing tale of mother-in-law vs. daughter-in-law. Fine acting and clean story. Played July 23-24.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SILVER CORD, THE: Irene Dunne—Fair picture to rotten business. Hope I can hold out to complete the contracts.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SWEEPINGS: Lionel Barrymore—At last RKO came through with a real picture, one that pleased 100%. Running time, 80 minutes. Played July 16-17.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

TOPAZE: John Barrymore—Not the type of picture for small town. Too much talk. Oh, this table talk! Why can't the directors let the camera tell the story—this makes motion pictures. The public is sick and tired of so much talk in pictures. Motion is what they want. Business low. Running time, 78 minutes. Played June 7-8.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

United Artists

CYNARA: Ronald Colman—Very hard to understand. Otherwise would have been a fair picture. No drawing power.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SECRETS: Mary Pickford—Best Mary has ever made, and an all around good picture.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SKY DEVILS: Spencer Tracy, Cooper, Boyd—Very old and very good, and if they are good they will keep until they come down in price so we small fellows can buy them. This was a real motion picture—fine entertainment and did good business. I only wish that some of the new ones were as good and

could get the business this old one did. Running time, 87 minutes. Played May 31-June 1.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Universal

ALL AMERICAN: Richard Arlen—This is a little old, but a real picture, and liked very much. First night about average business. Second night nothing. Played July 22-23.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

BIG CAGE, THE: Clyde Beatty—Bucked a circus and free show with this, and did fair business. It's a very good picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COHENS AND KELLYS IN TROUBLE: George Sidney, Charlie Murray—Some seemed to enjoy this real well. Others did not care for it at all. It certainly is not anything to write home about. Business average. Sound only fair. Played July 22-23.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

KING OF THE ARENA: Ken Maynard—Satisfied the western fans. Business good considering the hot weather. Played July 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KING OF THE ARENA: Ken Maynard—A good western that drew well on Saturday with Little Orphan Annie on the stage. Universal has given us a consistently fine group of pictures this year. Our box office (our barometer, naturally) was especially well pleased, after the shove it received from the profits on "Back Street" last fall, right on through the winter up to the amazingly profitable reissue of "King of Jazz." Besides, their line up for next season, from a standpoint of really fine books and plays, looks as sweet to us as that of any company, and we buy from them all. Universal does not announce their casts, but casts are always changed from the original announcement anyway. From the point of product purchased, however, we have great hopes of a great year from Universal. The story properties they own invite success. And like a patron sometimes says of a short subject—the Slim Summerville-Zasu Pitts series alone is worth the price of admission—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

LUCKY DOG: Chic Sale—Booked this one for two days. Ran it one, and that was one too many. Chic is all through with me with or without whiskers. Running time, 60 minutes. Played July 26.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—This is a very funny picture. This team certainly gets the laughs out of the natives. After every one around us playing it we got out of it alive on a double bill with "Night Mayor," and small admissions. All were satisfied with the show.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PRIVATE JONES: Lee Tracy—Good picture. Fair Saturday business, not that that means much nowadays.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PRIVATE JONES: Lee Tracy—Any director who can't make a good picture with Lee for his leading man is not so hot. If Lee doesn't deliver the goods it's because some fool director took the play away from him. It's my private opinion, "Private Jones" is a good picture. Played July 21.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

PRIVATE JONES: Lee Tracy—Good. Don't fail to play it. It will please all ages. Played July 4.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

RUSTLERS ROUNDUP: Tom Mix—Advertised this as Tom's last, and everyone wanted to see it, so it broke all house records for a Friday and Saturday run.—J. J. Hoffman, Plainvew Theatre, Plainview, Neb. General patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—This pleased a large Saturday night audience. Summerville especially well liked here. Played July 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—Slim and Zasu are left a fortune jointly. Hence the title. Fair comedy-drama with a bit too much semi-suggestive stuff on honeymoon. Played July 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—A fine comedy drawer. Had many comments. This team are really good. House in uproar most of the time. We want more like it. Above average business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

Warner

FORTY-SECOND STREET: All star—To praise this picture is but to echo verdict universally pronounced. Warners are no doubt proud of it, and we are proud to have shown it. And we had no occasion to weep at any scene in the picture, nor at the results from a financial standpoint. Warner Brothers give you a break to keep you from going broke. Played July 23-24.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

FORTY-SECOND STREET: All star musical—(Repeat run)—Any showman who doesn't bring this picture back to his theatre doesn't know what he's missing. We played it on our weakest night (Thursday) to full admission prices and packed the house. Can one ask more?—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

GIRL MISSING: Glenda Farrell, Ben Lyon—Highly entertaining, splendid recording and perfect photography. It would have drawn better without the trailer, I believe. People thought it would be another murder

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THE Film DAILY

• • • A VERY modern and gorgeously entertaining hard-boiled Fairy Story for grown-ups.....that gives you a rough idea of Columbia's smash pix, "Lady for A Day".....it is so crowded with Showmanship Values that we are dizzy trying to figure out the angles to present to you.....suffice it to say at the jump-off that it is a swell mixture of Smiles and Tears.....with an Emotional Kick like seven Missouri mules .....characterizations by May Robson, Guy Kibbee, Ned Sparks and Warren William that have you fighting with yourself as you scan the opus, trying to decide which characterization is the most engaging, appealing and entertaining.....

* * * *

• • • AN AUDIENCE of metropolitan exhibs, their wives, sweethearts and daughters.....along with the fan crits and the trade fellers.....crowded the auditorium of the Waldorf-Astoria to the number of 1,000 .....and all about us the ladies were dabbing their eyes as May Robson hit her emotional and tremendously gripping human bits.....and the next moment laughing uproariously at some swell piece of business by Guy Kibbee or Ned Sparks.....and exhibs who only laugh when they put something over on their local exchange .....(shall we name them?.....why?.....you know the Type)..... laughed right out loud and were unashamed.....what if their laugh added another ten berries to the rental?.....they were in a Holiday Mood..... t'hell with the Expense.....it is that kind of A Picture.

* * * *

• • • COMPARISONS?.....they are always odious .....especially in the film biz where producers are so touchy .....but as a matter of fact there can be no comparison .... "Lady for A Day" is so INDIVIDUALISTIC that it simply defies comparison.....it is one of that rare breed that automatically enters a Class By Itself.....

* * * *

• • • .....

.....we're tellin' you that it's a honey for downright Entertainment.....a bear for continuous sparkle, suspense and surprise punches.....a lulu for what it takes to get the femmes all fluttery and weepy with the Cinderella Stuff and the mother-love and human touches that tug right at your heart .... add to this the hard-boiled Ned Sparks humor and the polished finesse of the Guy Kibbee drolleries.....and if you can't get two dozen intestinal guffaws out of it we hope your face muscles freeze and you never crack a smile till your toes turn up.....you deserve it if you're that hopeless..... saying which, we sign off on "Lady for A Day".....with deep obeisances to Damon Runyon for the type of Story this biz sadly needs.....to Frank Capra for beautiful pace and consummate cunning in masterly direction.....to Joseph Walker for cinematographic composition that is Art Work .....and to members of the Ace Cast aforementioned who deliver about the best work of their separate distinguished careers.....

mystery. Played July 11-12.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

KEYHOLE, THE: Kay Francis, George Brent—A fair picture, but not the type for a small town. Many told us they liked it, and it is a woman's picture. Runnning time, 69 minutes. Played July 24-25.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KING'S VACATION, THE: George Arliss—A mighty good picture. Arliss is well liked by my patrons. Running time, 65 minutes. Played July 23-24.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr.—Very good picture for action nights. The draw was average. They all liked it. Played July 25-26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr., Loretta Young—Entertaining little picture that pleased everyone. Young Doug is well liked here, and this film is just made for small towns. Play it. It should pay.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

Short Features

Columbia

MINSTREL SHOW: Scrappy cartoon—Very good. The Scrappy cartoons are all fine. Running time, 1 reel.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MINSTREL SHOW: Krazy Kat—An extra good cartoon. Several of the grown-ups stayed to see this one twice.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SAFE IN JAIL: Fair. A few laughs. Running time, 19 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SASSY CATS: Scrappy cartoon—Excellent. People talked about this for days. Running time, 1 reel.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WOLF AT THE DOOR: Scrappy cartoon—A very satisfactory comic. Patrons enjoyed this very much.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Educational

HOLLYWOOD RUNAROUND: Monty Collins—Good comedy with quite a bit of action.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MGM

DAUGHTERS OF THE SEA: Traveltalk—Not much. Metro shorts very weak this year, is the opinion of myself, and had several tell me they didn't care much for the shorts I have been showing.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FALLEN ARCHES: Charlie Chase—Good silly comedy—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FISH HOOKY: Our Gang—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

FISH HOOKY: Our Gang—Better than average Our Gang. Gang comedies not nearly so good as Mickey McGuire.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FORGOTTEN BABIES: Our Gang—Splendid. I think these are the best on the market. Running time, 2 reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HOLLYWOOD PREMIER: Colortone Musical Revue—Best of the series so far.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HOLLYWOOD PREMIER: Colortone Musical Revue—Very good. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ICELAND: Traveltalk No. 706—Interesting, where these are liked.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ME AND MY PAL: Laurel and Hardy—This is a very funny two-reeler. One of the best, I think, but all their comedies are good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NOW WE'LL TELL ONE: Charlie Chase—Very funny. Laughs from start to finish, and that's what we want.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

TAXI BARONS: Taxi Boys—A good slapstick comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TAXI FOR TWO: Lot of action, but the two male leads are perfectly terrible. Why a company like MGM will release junk like this is beyond me.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

TOY PARADE: Oddity—Quite entertaining, especially for the children. One reel.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WRECKETY WRECK: Taxi Boys—Their best comedy to date. All slapstick.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

BETTY BOOP CARTOONS: These cartoons are as popular as Mickey Mouse, and that's saying something.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small patronage.

BETTY BOOP, M. D.: Betty Boop—Not so good. Has a horrible ending.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BETTY BOOP'S KER-CHOO: Betty Boop—Old, but one of the best cartoons produced. Your patrons will eat this one up.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BREAKING EVEN: Tow Howard—A lot of old gags with whiskers. If our patrons thought they were funny, they didn't show it. No laughs. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DADDY KNOWS BEST: Walter Catlett—One of the best Sennett comedies I have run. Running time, 21 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

POPEYE, THE SAILOR: Betty Boop No. 18—One of the best of this series. Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

POPEYE, THE SAILOR: Betty Boop—A cartoon worthy of special mention. A knockout, and pleased old as well as young. Lots of laughs.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

SING BING SING: Bing Crosby—Very good two-reel comedy. Running time, 19 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SING BING SING: Bing Crosby—Will please 100 per cent when musical shorts are liked.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SNOW WHITE: Betty Boop, Cab Calloway—One of the very best cartoons we have shown. It deserves

Whirl this in front of your eyes and look for—

THE INVISIBLE MAN

billing. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WALKING THE BABY: Gracie Allen, George Burns—Not much to this one-reeler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

BRIDE'S BEREAVEMENT: Masquers comedy—Good burlesque comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CATFISH ROMANCE: Cartoon—Fair—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DIVORCE COURTSHIP: Headliner act—Too much drinking. Producers are not contented with filling a feature with such rot—have to put it in what they call comedies. Two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JITTERS, THE BUTLER: Clark and McCullough—Not quite so funny as they usually are, but passable.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MICKEY'S BUSY DAY: Mickey McGuire—Fair kid comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PAIN IN THE PARLOR: Harry Sweet—Should be re-titled "Pain in the Neck."—J. J. Hoffman, Plainview, Neb. General patronage.

SHAMPOO, THE MAGICIAN: Roscoe Ates—Ates well liked here. Good comedy. Running time, 19 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHAMPOO, THE MAGICIAN: About the best comedy this company has ever produced.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SO THIS IS HARRIS: Phil Harris—Splendid. Good. Fine. Well liked and we believe that this short drew in a few extras. Running time, 30 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SO THIS IS HARRIS: Phil Harris—A musical comedy. Fine in every respect. Pleased all. Running time, 30 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SO THIS IS HARRIS: Phil Harris, Walter Catlett—Bought this several months ago. Delayed in dating it. Comedy with music. Good for any house, anywhere. Run it. Three reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SO THIS IS HARRIS: Phil Harris, Walter Catlett—Three reels. Music, singing and dancing that will rank with the best. Walter Catlett stole the show. One of the best comedians on the screen. I featured this above the picture, and had about double usual Sunday and Monday audiences.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Universal

MORTON DOWNEY NO. 1: Morton Downey, Vincent Lopez—I consider this one the best of the series so far. I have run half of them. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PICK ME UP: Marie Prevost—It is terrible and no foolin'.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

PICK ME UP: Marie Prevost—Marie, an old timer, looked O. K., but the comedy was slapstick with too much shouting and screaming. Running time, 19 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Warner Vitaphone

BOSKO CARTOONS: All good so far.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HOW TO BREAK 90: Bobby Jones—We have played three of this series. The few who come to see them think they are great. Jones has no voice for talkies. Have not drawn here, even though we have a golf club.—A. B. Jefferies, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NOTHING EVER HAPPENS: Broadway Brevity—This is burlesque on "Grand Hotel." It is clever, but I don't think it can compare with the other Broadway Brevities I have run. The impersonations are splendid. Running time, 2 reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SKYSYMPHONY: Broadway Brevity—Very good. These are the best two reels made.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SPEAKING OF OPERATIONS: All star—This one of the best two reel Brevities we have ever played, also Vitaphone's Melody Masters "How's Tricks." A great one reel subject. Vitaphone shorts makes most of the others look cheap.—Bert Silver, Silver Family

Theatre. Greenville, Mich. Town and country patronage.

TIP TAP TOE: Hal Leroy—Good dacing short.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TROUBLE INDEMITY: Just a comedy, two reels. No laughs.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Serials

RKO

LAST FRONTIER: Creighton Chaney—A serial that is giving satisfaction. But it is time that we have a change in type. We have had enough of Indians and frontier days for a while. Why not something like "Crimson Flash," "Tiger's Claw," or "Queen of the North Woods?" Running time, 20 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Universal

CLANCY OF THE MOUNTED: Tow Tyler, Jacqueline Wells—On the fourth episode. Do the kids like it? Raised our Saturday matinee from about 40 children average to 120 average. This is good for a town of 1,000 population. The grown ups like it too. Running time, about 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

The Latest Reports From San Salvador

In his newest reports on the motion pictures that come to his attention as manager of the Meardi-Hermanos circuit in San Salvador, El Salvador, Central America, Mr. O. Beer discusses the following productions:

RUSTLER'S ROUNDUP: Universal, with Tom Mix—A good western, they liked it. Tom Mix is always a draw. Running time, 55 minutes. Played June 3.

LAUGHTER IN HELL: Universal, with Pat O'Brien, Gloria Stuart—Draw not bad, but chain gang story too depressing, nobody liked that picture. Running time, 65 minutes. Played May 25.

SMILIN' THROUGH: MGM, with Norma Shearer, Fredric March, Leslie Howard—An MGM hit, fine picture, fine story, fine cast. A good draw. Running time, 100 minutes. Played May 28.

NOCHE DE DUENDES: MGM, with Laurel and Hardy—Broke every record in the 2nd gala show. All Spanish talking. Always good business with this picture. Running time, 45 minutes. Played June 4.

RED DUST: MGM, with Jean Harlow, Clark Gable, Mary Astor. A hit. Everyone liked it. Running time, 80 minutes. Played June 4.

DOWNSTAIRS: MGM, with John Gilbert, Paul Lukas, Virginia Bruce—John Gilbert is always a good drawer, but this picture didn't please. I suppose it is the kind of the story, which is without any interest in Central America. Running time, 75 minutes. Played June 15.

NEW MORALS FOR OLD: MGM, with Lewis Stone, Myrna Loy—No draw, just average business. Running time, 70 minutes. Played June 8.

BEAST OF THE CITY, THE: MGM, with Walter Huston, Jean Harlow, Wallace Ford—An outstanding hit, broke every record of the second gala show since we have had talking pictures. If MGM would make a few hundred pictures a year then world depression would be over as far as we are concerned. Running time, 90 minutes. Played June 11.

MAN IN POSSESSION, THE: MGM, Robert Montgomery, Charlotte Greenwood—Fine picture, but didn't draw. Running time, 85 minutes. Played May 21.

EL CANTAR DE MI CIUDAD: San Martin Film (Argentine), with Maria Turgenova—Synchronized. with a few good songs, but poor picture. Songs in Spanish. Running time, 70 minutes.

INGAGI: Congo Pictures (European) — Travel through Africa. Trash. Didn't show it. Running time, 80 minutes.

NAGANA: Universal, with Tala Birell, Melvyn Douglas—A good picture, a good draw, in spite that they get tired of jungle pictures. Running time, 65 minutes. Played May 25.

SHORTS

SPREEWALD FOLK: Fox—Travelogue—An outstanding failure. I do not understand why Fox is making such trash. May be that this would interest in Germany. Running time, 10 minutes.

BIG GAME OF THE SEA: Fox—Travelogue. An interesting picture. Fine. Running time, 10 minutes.

RKO Midwest Sells Bonds To Refund Issue of 1930

The RKO Midwest Corporation, with headquarters in Cincinnati, has issued bonds to the amount of $3,500,000, with interest at six per cent, in order to refund the bond issue of May 1, 1930, which was limited to $4,375,000.

A blanket real estate mortgage to secure the issue has been given the First National Bank, Cincinnati, as trustee for the bondholders, which includes four Cincinnati theatres, together with office buildings, the Paramount and the leasehold on the Grand Opera House. Out of town properties are in Dayton, and Grand Rapids, Mich.

Academy Membership Grows 17 Per Cent in Half Year

The active membership of the Academy of Motion Picture Arts and Sciences on the Coast has increased 17 per cent within the past six months, the largest increase in any similar period in the organization's history, according to Lester Cowan, executive secretary. The art directors' section and the technicians' branch led all groups, tripling the rosters.

Following resolutions adopted by members of the Writers' Guild, in Hollywood, to separate from the Academy, 28 writers recently resigned from the major organization.

ARE YOU DRIVING AWAY THE TRADE YOU WANT TO BRING IN?

ASK US,
"How can I reseat my theatre economically?"

● Community patronage can be regained and retained by many theatres if owners will provide comfort and ease for audiences while seated.

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES

WABASH AVENUE

Chicago

A number of local exchanges, among them RKO, Universal, Fox and Warner, began operating under the NRA code last week. This means that working hours at these branches are on a new basis—from 9 to 5 and from 9 to 12 o'clock on Saturday. The total number of hours a week is 38.

▽

Folks visiting Jack Miller's office got a pleasant surprise this week when they found Tess Heraty (now Mrs. Brady) pinch hitting in her old job for Myrtle Collins, on a vacation.

▽

Herbert Greenblatt, salesman at the RKO exchange, left last week for Cleveland, having been promoted to manager of that exchange.

▽

Early reopening of the Lakeside theatre is planned, 1,000 new Ideal chairs and complete new projection equipment being installed by Joe Goldberg.

▽

Theatres that have signed the blanket NRA code can cash in on the goodwill on their screens with a special trailer just issued by Irving Mack of the Filmack Trailer Company.

▽

Walter Branson, RKO district manager, is back from a trip to New York, where he conferred with home office officials.

▽

Emma Abplanalp, film board secretary, is off on her vacation. Miss Abplanalp will be gone for several weeks, spending part of her time on business at the Rochester film board offices.

▽

Joe Abramson has resigned as manager of the Imperial theatre.

▽

Elmer Miller is carrying his arm around in a sling. Young Miller made a wicked swing at a golf ball and broke his arm.

▽

Jack Miller took a midnight plane to get to New York in time for a code meeting. When he reached there the meeting had been postponed and he was forced to lay over in the big burg until last Tuesday, when the conference got under way.

Holquist

Sarecky Supervising Warner Short Product

Lou Sarecky, former RKO production executive, this week took over the supervision of Technicolor shorts for Warner Bros.

Ross Lederman will be unit manager.

ON BROADWAY

Week of August 5

CRITERION
Making a Champion..... Paramount

GAIETY
Desert Patrol..... Fox
Following the Horses..... Fox

HOLLYWOOD
Parades of Yesterday..... Vitaphone
Ted Husing Sport Thrills... Vitaphone
Wake Up the Gypsy in Me. Vitaphone

MAYFAIR
Hook and Ladder Hokum.. RKO Radio
Lost in Limehouse..... RKO Radio
Tintypes ..... Master Arts

PARAMOUNT
Ole Man Mountain..... Paramount
Capt. Henry's Show..... Paramount
Sporting Melodies..... Paramount

RIALTO
Morning, Noon and Night. Paramount
Hollywood on Parade..... Paramount
Marriage Humor..... Paramount
Screen Souvenirs..... Paramount

RKO MUSIC HALL
Sawdust Sidelights..... Educational
Old King Cole..... United Artists
Pagodas of Peiping..... Fox

ROXY
Three Little Pigs..... United Artists
Hollywood Runaround..... Educational

STRAND
Bosko, the Sheep-Herder... Vitaphone
Strange Ceremonies of the World ..... Vitaphone
20,000 Cheers for the Chain Gang ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 91—President visits home at Hyde Park, N. Y.—British net stars surprise world—Germans welcome new wine crop—High diver thrills crowds at Coney Island, N. Y.—Mussolini reviews King's guards—Nation swelters in record heat—Wild west season reaches climax at Cheyenne, Wyo.

FOX MOVIETONE NEWS—No. 92 — Tennis star collapses during Davis Cup defeat — Kidnapings bring federal action—French jousters take to water —Cowboys round up rodeo material at Ox Yoke Ranch, Mont.—Max Schmeling marries Anny Ondra in Berlin—Record heat wave upsets zoo—Mollisons given rousing ovation in New York.

HEARST METROTONE NEWS — No. 290 — Flying Mollisons get big reception in New York—How to keep cool despite heat—Samuel Untermyer announces world boycott plan—Snapshots from here and there—Vines collapses as United States loses Davis Cup finals—United States acts to end crime —Plump mermaids dive at Miramar Pool, N. Y.

HEARST METROTONE NEWS — No. 291 — Stratosphere hop ends in crash at World's Fair—Moley to lead war on crime—United States tennis queens keep Wightman Cup—Japan plans huge increase in Navy—Snapshots from here and there—60,000 German Gymnasts in great mass drill—New York-Syria flight sets world mark.

PARAMOUNT NEWS—No. 1—France yields Davis Cup—United States moves against crime—Hold ostrich race at Agua Caliente—New York honors Mollisons—University glee clubs rehearsal for singing festival at World's Fair—NRA pledges pour into Washington.

PARAMOUNT NEWS—No. 2—Cloudburst hits Denver, Colo.—Roosevelts rest at Hyde Park, New York—United States keeps Wightman Cup—King George opens new dry dock at Southampton—United States acts to end strikes—Stratosphere balloon crashes in Chicago—Aimee McPherson arrives in Los Angeles.

PATHE NEWS—No. 2—Blue Eagle wings way over nation—Mattern describes daring flight on arrival in New York—O'Connell returned—Sunken treasure recovered off Norfolk, Va.—Wiley Post on stage of New York theatre—Inland surfboard riding at Phoenix, Ariz.—Monkey runs shoe-shine parlor at Cincinnati, O.—Rodeo draws crowds at Cheyenne, Wyoming.

PATHE NEWS—No. 3—Miners in wage strike at Brownsville, Pa.—Mollisons thrilled by New York reception—Daredevil trapeze artist risks neck at Royal Gorge, Col.—Federal war declared on kidnapers—Bathing blimps show form in New York pool—Several suggestions on how to keep cool—William "Pussyfoot" Johnson gives in at dry convention at McDonough, N. Y.

UNIVERSAL NEWSPAPER NEWSREEL—No. 168—Mollisons hailed by New York crowds — Army officers risk life climbing Tyrolean Alps in Austria —King's swans counted in fete at Windsor, England—Heavyweight divers in New York swim meet —Ostriches in thrilling race at Agua Caliente—Navy crews in race at Seattle, Wash.—Odd bits in today's news.

UNIVERSAL NEWSPAPER NEWSREEL—No. 169 —French fliers set new distance mark—Racing season opens at Saratoga Springs, N. Y.—Flood causes $1,000,000 damage in Denver—King George pilots yacht at Cowes, England — Stratosphere balloon falls in Chicago—Strikers and troops battle at Brownsville, Pa.—President and Hull confer at Hyde Park, N. Y.—United States retains Wightman Cup in tennis.

Authors Lose Joyce-Selznick Suit

Neil Brandt and L. E. Heifetz, co-authors of "International House," lost their suit in Hollywood for $2,250 and an accounting of money by Joyce-Selznick, Inc., and Myron Selznick. Brandt and Heifetz alleged they were induced to sell their story for $750, and that it later was resold to Paramount for more than $3,000.

Long With Russell Janney

Robert Edgar Long, former general press representative for D. W. Griffith, and recently in charge of publicity at the United Artists' Rivoli in New York, has been named director of advertising and publicity for Russell Janney, theatrical producer.

Warner Promotes Albert

Arnold Albert, formerly of the Warner home office advertising staff, has been promoted to Warner Metropolitan Theatres' advertising and publicity department under Arthur Jeffrey and Irving Windisch.

When you've got to deliver on time . .

Getting finished jobs distributed or rushing film, props or equipment to location—Air Express has the speed that's needed and the dependability that takes slip-ups off your list of worries. Coast-to-coast in three days less than usual shipping methods indicates the speed with which Air Express links 85 principal cities over the country's major air lines. 23,000 other Railway Express Agency points are reached by fast rail connections, bringing high speed shipments to any part of the country under unified management. Ask your nearest Railway Express Agent for new low rates and schedules.

AIR EXPRESS
VIA RAILWAY EXPRESS AGENCY

AIR EXPRESS
Division · Railway Express Agency, Inc.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A CALL TO ARMS

The following anonymous communication stating a situation that unquestionably exists in hundreds of theatres in every section of the country, is reproduced in full for the benefit of our readers.

Dear Mr. Vogel:

A meeting has been called for Tuesday, August 8th, to formulate a code for the National Recovery Act. The motion picture theatre manager will not be represented at this meeting, unless someone like you, who as Chairman of the MANAGERS' ROUND TABLE CLUB, does so.

At the present time, the code calls a theatre manager an executive. This title gives him the license to work 75 hours a week at a salary comparatively lower than that of any theatre employee. His salary will not be raised, nor his hours shortened, unless you, or someone else represents us at this meeting.

The average theatre manager cannot afford to jeopardize his position by appearing in public assembly to assert his rights. I believe that it should behoove you, as a former manager, and a representative of the MANAGERS' ROUND TABLE CLUB, to represent us.

In fairness to myself and my position, I am omitting my name from this letter. However, should you care to communicate with me, you can do so through the columns of the ROUND TABLE.

Sincerely,

A Theatre Manager,
Member of the Round Table.

This cry in the wilderness does not fall upon deaf ears. Conscious of the obstacles to be overcome, nevertheless your chairman zealously accepts the charge and has taken upon himself the duty of exposing to the light the deplorable and humiliating conditions under which so many managers labor at the cost of health, yes, even to the cost of self respect.

On their behalf, we attended the code meeting and there brought these abuses to the sympathetic attention of Administrator Sol A. Rosenblatt. He immediately requested a report to his Washington offices so that full consideration could be given to the alleviation of these managerial hardships.

So far, so good. But our efforts to gain shorter hours and better pay for the less fortunate brothers can be successful only with the cooperation of those managers who up to now have suffered in silence. To these we say:

If yours is a situation that needs assistance; if you know of a case that calls for attention, write us immediately. Communications will be held in confidence, names will not be divulged. These reports will constitute the ammunition with which we will wage the battle.

Those who are exploiting the manager must be brought to time if they themselves do not see the weaknesses of their short sighted policy. The pitiless glare of the NRA spotlight shall seek out every corner of the land and the industry where these conditions flourish.

Here is the long denied opening; here is the long awaited opportunity to shake off the iron heel of despotic greed and tyrannical indifference to the managers' welfare, the importance of whose job must not be lessened.

Managers, do you accept the challenge?

▽ ▽ ▽

PROFITABLE COOPERATION

Managers everywhere would do well to study the article on Page 10, Aug. 5th issue of Motion Picture Herald, describing a long tested cooperation between St. Louis (Mo.) exhibitors and their local Better Films Council, reported to have resulted in a definite gross increase of the participating theatres over a two and one-half year period.

This movement, inaugurated in 1929 with the active assistance of the MPPDA, evidently has been the means of producing better business by the wholehearted teamwork of managers and leading local club women. Reviews of pictures in advance of their showings were broadcast, printed in club magazines and bulletins, posted in libraries and clubs.

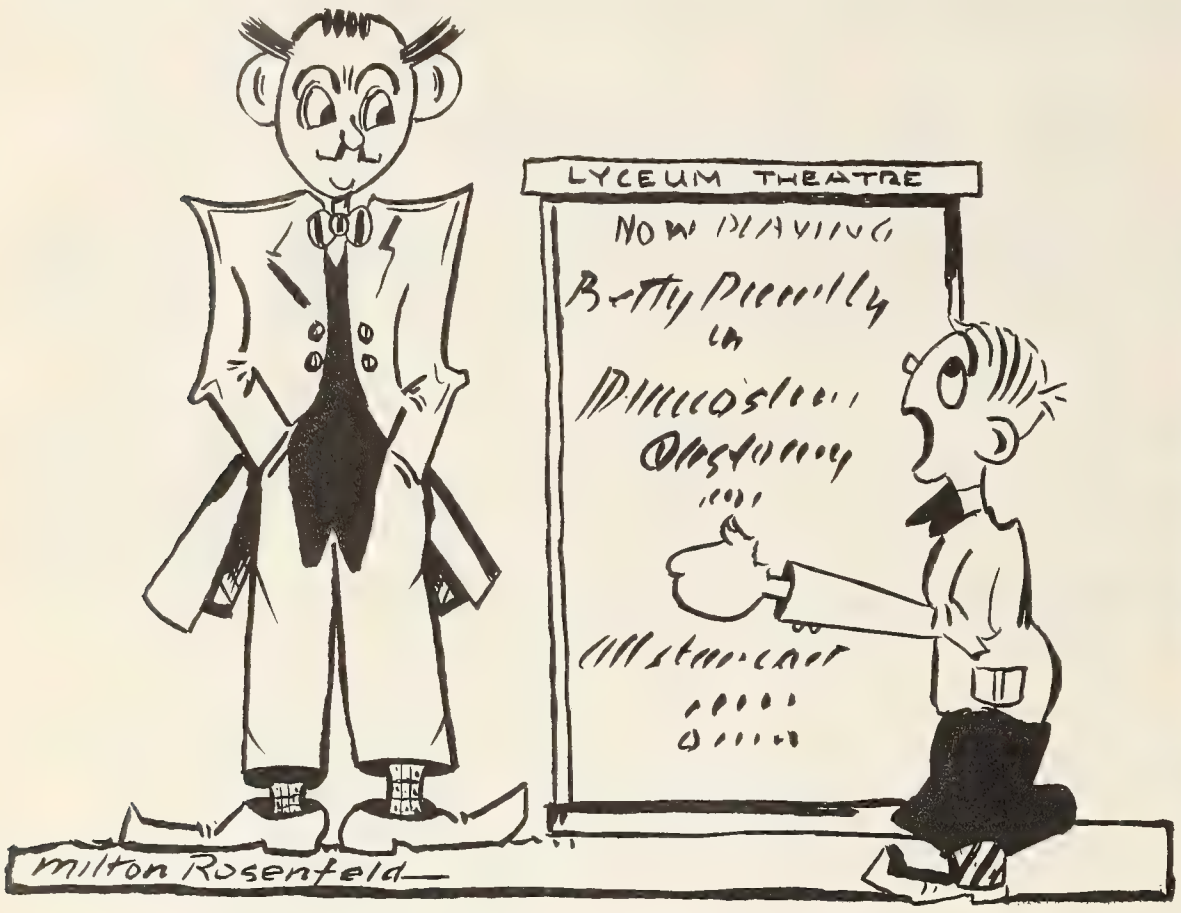
It is significant to note that out of 284 features reviewed, only 12 were rated poor or not recommended. With this ratio in favor of the theatres, and with the accompanying spread of good publicity, there seems to be something in this movement for the benefit of the long suffering movie that might be utilized by managers where similar cooperation is desirable. There can be few places where it is not desirable.

▽ ▽ ▽

Held up by many last minute entries, the judges in the Round Table-Producers' World's Fair Contest will announce the winners in the issue of Aug. 19.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



MANAGER'S SON: "What does S R O mean, Dad?"
MANAGER: "You're asking me?"

HOBBS PROVES BRITISH SHOWMANSHIP RIGHT UP TO DATE

We are pleased no end to receive membership applications from showmen outside continental America, and that of Sidney J. Hobbs, managing director, Plaza Theatre, Coventry, England, is therefore warmly welcomed. As are the exploitation photos and

British "Tea" Front

stories he sends along that class with many of our outstanding American campaigns.

Take a look at Syd's front on "Bitter Tea of General Yen," illustrated below. Not 'arf bad, eh, what? Especially the Chinese drop effect that covers the lobby wall. For "Tiger Shark," Hobbs put out a crowd stopper street stunt with a real shark (dead, of course) mounted on a float to resemble the ocean waves.

Window displays are also emphasized by this hustling showman, and he did some very nice work on "Igloo" by making the biggest tieup he ever put over with a leading auto leader. Syd promoted stuffed reindeer, Arctic penguins, and a waxed Eskimo figure in furs steering an Arctic sleigh, all backed with an Aurora Borealis poster. Alongside was placed a new model car to emphasize the quicker transportation.

Hobbs also got him a nice fur window on this picture, and followed up the good work by cooperating with a credit store for a "Payment Deferred" display, the main feature of which was an animated figure that tapped on the window calling attention to the theatre posters and production stills.

This exhibitor is an old-timer, having been in the business for 24 years, and has been the winner of a number of exploitation prizes. Well, again welcome, Syd; thanks for your stuff, and send some more, and dig up other membership applications from some of your wide-awake English showmen.

The British brothers have come a long way in putting over their pictures, being constantly on the alert for the latest in American exploitation to add to the stunts and selling methods originated in the "tight little else." The visits to England of American showmen and the trips to these shores of British exhibitors have resulted in an exchange of a lot of healthy box office ideas.

O.K. Harry, you have no idea how interested your brother showmen on this side of the water are in foreign activities, so send 'em along.

CALDWELL HAD MANY GOOD WINDOWS FOR NEW MUSICAL FILM

Further evidence of the selling ability of Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, was displayed in his campaign on "42nd Street."

A strip of photos we have at hand shows that Wally obtained five fine fashion windows, each displaying various styles one might see on Park Avenue, 5th Avenue,

Wally's Window Display

6th Avenue, Broadway and 7th Avenue. Note in the accompanying illustration that circular "42nd Street" cards and stills tied in the attraction at Wally's house. Center sketches of New York sky-scraping buildings were carried out in all windows.

In addition he secured a huge, corner 75-foot window in the downtown Edison Company's building; six other downtown windows for display of life-size cut-out chorus girl oil paintings; all sidewalks sniped with 8 by 20-inch arrow streamers; use of 120 Neon signs containing 11 by 14 cards in merchants' windows; use of 16 special merchants' windows with mounted 11 and 14's and stills; large banner stretched across a main street; and special posters in hotels and empty stores. Heralds were also given wide distribution. We scarcely need add that Wally got away with his usual amount of free newspaper space.

In other words, a typical Caldwell Campaign; and thanks to him for passing the information along. We'll be telling you more about his activities from time to time.

PETE EGAN IS STILL KEEN ABOUT PUZZLES; ALSO PINK HERALDS

Our old friend Pete Egan, manager of the Palace Theatre, Calgary, Canada, among other things akin to selling shows has been indulging in the fashionable pastime of jig-saw puzzles, to say nothing of distributing pretty cerise-colored heralds.

His jig-saw was a three sheet of Barbara Stanwyck and used to plug "Bitter Tea." The puzzle was placed in a merchant's window and passers-by were invited to exercise their skill and participate in awards and guest tickets.

The pink herald was used to plug "Woman Accused" and featured "The Ten Best Writing Names in America," or those who contributed to the story published first in "Liberty."

More about Pete Egan and the Palace later on. He's always on the job up in his Canadian stronghold and always has some interesting information to pass along to his fellow showmen.

MAYFAIR FRONT ON EXPLORER PICTURE GIVES B'WAY THRILL

Stockton Leigh, who publicizes the Mayfair, on Seventh Avenue, New York, hit a new display angle to crowd his lobby on the engagement of "Savage Gold," the South American explorer picture. As the picture concerns adventures with the head hunters of Ecuador, Leigh secured through the cooperation of the Museum of the American Indian, four shrunken human heads, blow guns, spears, poison darts, ornaments and native necklaces, and placed these in the lobby under guard, insured for $3,000.

Plaster of Paris heads, three feet high, modeled from the human originals, were suspended from the side of the theatre building on spears, and at night, powerful lights were used for illumination. The lights also helped to call attention to the Hollywood opening, with reserved seats, red carpet on the sidewalk with all other fixin's.

Bide Dudley, one of radio's better known commentators, broadcast a review of the picture immediately after the opening, and also interviewed Commander Dyott, the leader of the expedition. In advance, a group of pictures describing the life of the aborigines was placed in the mezzanine, and this helped to sell the picture.

All in all, a very effective campaign. The shrunken heads make a spectacular flash, and although a bit gruesome for some spots, will attract attention, especially where good judgment is used in lining up local natural history museum heads and educators to help in putting it over.

SCHOOLS HELP MILT PUT OVER COSTLESS LOCAL STYLE SHOW

Selling the high school principal on the idea of furnishing 25 pretty students to act as style models is the height of something or other, and that's just what Milton Field did when he promoted a fashion show at the Parker, Darby, Pa.

Milt first got the Business Men's Association and Chamber of Commerce in back of him and these bodies secured the whole hearted cooperation of every worthwhile merchant. With these sterling endorsements it wasn't the most difficult thing to swing the high schools in line.

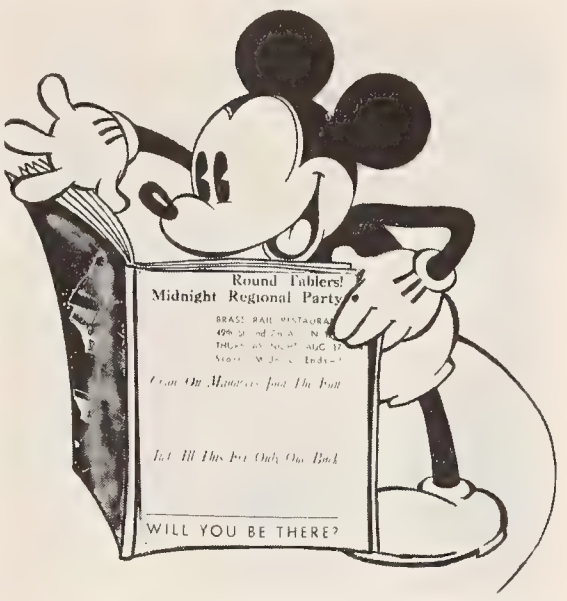
There was no cost to the theatre, as the girls worked for the fun of it, the cooperating stores furnishing all the necessary wearing apparel. The local papers carried front-page stories, and the house was packed for the two-day showing.

Local style shows, done well, can always be depended upon to bring in extra bucks at the box office. Field's campaign was put over very wisely, as he got the help of every one in town who counted, making it possible to get off the nut. Very good, Milt, and we are now waiting for those other campaigns you promised to send along.

Ask Ad Rate Reduction

Loew theatres down in Baltimore have asked "Sunpapers" for a reduction in advertising rates through William K. Saxton, city manager, who claims that depressed business conditions make the move an imperative one if space allotment is to be kept up. Two other local newspapers are said to have agreed to a rate reduction.

ROUND TABLE MIDNITE GATHERING THURSDAY



"And Mickey Will Be There"

JOHN SURE CLICKS WITH LOCAL FOLKS IN MANY CAMPAIGNS

When the columnist in the leading paper devotes plenty of space to the praises of a local manager and his theatre, you may rest assured that something more than friendship earns the plaudits. And this proves so in the case of John S. Trewhela, head man of the Judith, Lewistown (Mont.), whose swell guest editorial we had the privilege of running a few weeks ago.

Johnny is in the way of being an old time minstrel star, and every now and then he blacks up and gives the folks out front a treat with his song and dance. This talent is good for plenty of space, for on our desk we have four different copies of the local paper, each of which alludes to John's talents.

On "State Fair," Trewhela and his staff put on a sock campaign which was entered in his divisional prize drive. It was good enough to grab the first prize which John distributed among his house staff, being the kind of a guy he is. And that, too, was chronicled in the paper, as was a letter from a patron who went to great length to tell the folks what a nice manager Johnny is and the swell movie he runs.

Managers Look Forward to Large Evening of Conviviality and Fellowship; Air Cooled Grill Assures Great Comfort

It looks very much as though the party is going to be a highly enjoyable evening. Of course we mean that Round Tablers Midnite Get-Together, to be held at the Brass Rail, 49th Street and Seventh Avenue, New York, on this coming Thursday, Aug. 17, and if you haven't acted yet, well, the blank at the bottom of this page tells you just what to do. Quite a few of the boys have already followed instructions, so it seems the welkin will ring.

From the reservations, the various circuits as well as the independent theatres will be well represented. There will be quite a gang from the Skouras houses and we've been asked to keep a lot of space open for the Randforce boys who say that Brooklyn will be well represented.

The Warner boys from New York and New Jersey will be there, headed by Mort Blumenstock. Delegations from the Prudential and Century circuits are making plans to attend, as are groups from the local and nearby RKO and Loew theatres. And of course, many members from the independent houses will be out in force.

We've told you that Hal Horne, United Artist ad chief and well known wit, will be on hand to turn on the laffs, and, incidentally, Monroe Greenthal has been in conference with Mickey Mouse and it appears that some kind of a surprise is in the cards.

Other features are planned to help banish dull care, and with the addition of eats and beer, everyone should have a swell time. Privacy and comfort are assured, as the gathering will take place in the air cooled grill, opened especially for our private party.

The cost of One Dollar is within reach of everyone, and if you have no one to come with, then drop over alone. The party starts at midnight, and will run until —(?) so even if you are located in nearby Jersey, Westchester, Connecticut, or on Long Island, you still can get in after the day's work in time to thoroughly enjoy yourself.

See you Thursday night.

A-MIKE VOGEL.

Here's The Dollar!

Please mail me my ticket for the Round Table Midnite Lunch to be held on Thursday, August 17th, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME .....

THEATRE .....

CITY & STATE .....

VISITING ELKS!

Summer and its attendant dog days has its compensation when it means vacations and visits to Club headquarters from such aggressive and enterprising showmen as Frank Boucher, Hagerstown, Md., and Frank La Falce, Washington, D. C. If these boys complain of the greeting they received from us, we'll tear up the welcome mat and go back to taking in washing. What say, boys? And be sure to come again.

KENNETH TAYLOR IS PUTTING HIS TRUCK TO EXCELLENT USE

Kenneth Taylor, manager of the Strand Theatre, Uvalde, Texas, certainly gets good use out of that truck he uses to ballyoo his wares. Not long ago we published a photo showing how Ken used the truck's flat body to depict a couple of convicts breaking stone under the watchful eye of an armed guard. The accompanying illustration shows the same vehicle loaded with

Ken's Street Bally

money bags for exploitation of "Silver Dollars." A man in mining costume is seen standing with ore pan in hand.

Like other Round Tablers, Taylor has a way of using many of old displays and props on pictures of a somewhat similar theme and background. When he played "Congorilla," for instance, he went into the storeroom and dug up a lot of jungle atmosphere used on "Bring 'Em Back Alive." In fact, he even used the cabin that played such an important part when exploiting "Cabin in Cotton." With these revamped props and other selling aids he put the picture over to most satisfactory returns.

As we've hinted before, Taylor is a young, up-and-coming showman and very much on the job of show-selling down in his town. More about his work in future issues.

PAYNE PLANTS ACE NEWSPAPER ANGLES FOR HIGH RETURNS

Earle Payne, helmsman of the Indiana, Washington, Ind., has surely educated the newspapers in his town on the value of tie-ups, and he sends us a batch of tear sheets on three recent campaigns that landed plenty of free space in addition to prizes from participating merchants.

On "Bedtime Story," a local creamery gave away free admissions which took the form of special milk caps concealed under the regular caps placed on every bottle. Not only did the creamery take sizeable space in the papers, but the editor ran a front-page box calling attention to the stunt. A local bank also tied in by opening free bank accounts for every baby born during the run of the picture—$3 for the first birth reported and one buck for each succeeding, which was also publicized in paid space and free cut and story.

A Mickey Mouse cut-out puzzle contest went over big, with a week of teaser ads in advance, and 12 three-column layouts containing the cutouts. Twenty-five prizes were donated by cooperating merchants, who ran window displays. The "King of the Jungle" newspaper memory contest was also promoted for healthy returns.

All the above were well planned and effectively executed, and although this showman modestly states that he got these ideas from the press books, nevertheless the most important part of an idea is to put it over locally. So, Earle, you are entitled to a bow for your good work.

STYLE SHOWS CLICK FOR YOUNGBLOOD AND GOOKIN DOWN SOUTH

Realizing the box office value of a properly produced fashion show, Managers Youngblood and Gookin, who make the wheels turn at the Majestic and Liberty Theatres, Johnson City, Tenn., put over a musical review fashion show that had the town buzzin'.

As the Majestic runs vaudeville one night a week, it was decided to place the acts in the body of the review which proved to be very successful—so much so that the local department store which cooperated gladly footed all the bills for the orchestra, models, extra advertising and even the acts. That's selling!

The review was put on very professionally with a capable master of ceremonies who announced the acts and the type of gown as each model entered. In fact, these live wire managers state the demand for a second style show is so insistent that another of like magnitude is now being arranged.

What we like about the above is the clever inclusion of professional acts in the style show. This takes it out of the amateur classification and gives it the swank touch that brings the extra business.

O'BRIEN HAS BEEN PRODUCING SERIES OF ATTRACTIVE ADS

A number of tear sheets from George O'Brien, operator of the Fargo Theatre, De Kalb, Ill., disclose that he has been experimenting in an effective way with advertising layout suggestions made in various articles published from time to time by this department. Use of rules and mats in the proper proportions combined to produce very attractive ads.

We also note that George was a party to the promotion of a full page co-op ad from local merchants and that he stole half of a large two line banner head to call attention to a current attraction, which we assume cost him nothing as the reward for getting the deal under way.

Thanks for that cartoon on "Goona Goona," George, but we're afraid it's a bit too advanced in theme to pass the board of censors. It's a clever piece of work, however, and just the kind of thoughts that the picture might inspire. Let's hear more about your work.

ATMOSPHERIC!

Credit E. A. Rambonett, manager of the Granada Theatre, Lexington, N. C., for this colorful "Big Cage" front. The "cats" are cut-outs, but the monkeys were real and very much alive.

BABY CONTEST AND OTHER SMART IDEAS GO OVER FOR LOUIE

A most popular baby voting contest was one of the box office stimulators that we have on hand from Louis Lamm, head man at the Capitol, Elyria (Ohio), and brother of the irrepressible Julius. Louis interested his merchant friends to put up the prizes and also promoted a co-op page to further plug the idea.

Arrangements were made with a local photographer to take free pictures of all entries, these limited in age from six months to three years. Voting coupons were distributed at the theatre and stores, and the contest ran a month, the results of which were very successful, according to Louie.

Lamm worked the free pretzel gag on "What! No Beer?" by promoting the thirst-inducers from a nearby restaurant, and distributed cellophane bags with copy headed "are you thirsty for laughs?" "Cavalcade" was plugged in advance, among other gags, with a post card personal endorsement of the picture under Lamm's signature.

ROUND TABLE BIOGRAPHIES

Maybe a good rabbi was lost to the synagogue when Harry Greenman quit his studies for the clergy and turned his attention to the theatre, but showbusiness gained an enterprising devotee.

Born in Russia, on March 21, '98, Harry came to America at an early age and began his theatre career as usher under the managerial guidance of Harold Franklin when the latter was skipper of a theatre in Buffalo, N. Y. Since that time he has climbed the several rungs of the ladder that led to managing director of the Fox Theatre in St. Louis, where he has been for the past three years.

Greenman's past assignments include the Academy, New York City; the Fox-Washington; Fox-Detroit, and the Fox-Liberty, St. Louis. He is a Mason, a Shriner, is married and the father of a boy and girl. He would again choose showbusiness for a career had he to start all over again.

STUDY!

by JOHN TREWHELA, Mgr. Judith, Lewistown, Mont.

The theatre manager who has not for lo these many months seen signs of the returning tide, and who is not confidently proceeding with the business of making new channels to his own foyer and dredging deeper the old ones, lacks the sensitive response to his surroundings that is the first requisite of those who sell the intangibles of existence. With every type of entertainment arriving at his door, begging for an audience, where could you find a more ideal and interesting test of showmanship? Here is the chance to feel the pulse of the industry.

Take a little gem of a theatre in the geographical center of Montana, plus every physical requisite in equipment, colors that glow and please, theatre chairs that invite, carpets that mire you down, and—don't overlook this—a crew that radiates good will. Radiating is the best thing you do where you meet your customers eye to eye. There are no stiff-necked factotums out where men are men and the only brass buttons and gold braid are still in them thar hills.

Add to this a potential audience of a hundred mile area (it's really 300), with the clatter of high-heeled boots in the foyer mingling with the rattle of George O'Brien's heels on the high boardwalk in front of the Sheriff's office. Where leather coats alternate with otter on the backs of the seats with complete serenity in the democracy of the West.

Here is the perfect opportunity for studying what brings them in. Here is aupply and demand in its simplest form, the heart-beat of the theatre under the microscope, the single-cell amoeba of the business ready to give up its secret. We know what's happening, we are watching it happen.

JAMES Q. CLEMMER PROMOTES FREE BUS SERVICE TO THEATRE

Free motor bus transportation to the door of the Fifth Avenue theatre was offered residents of Seattle, Wash., by Manager James Q. Clemmer.

Taking advantage of the local visit of the U. S. Frigate "Constitution," otherwise known as "Old Ironsides." The historic ship was docked at a considerable distance from the downtown area, so Manager Clemmer and Vic Gauntlett, publicity and advertising director for Evergreen State Theatres, chartered a sightseeing bus and equipped it with signs reading "Free Ride to the Fifth Avenue Theatre." As visitors left "Old Ironsides" they were invited to board the bus. Several full carloads were carried every afternoon, and Manager Clemmer reported that only in one or two instances did passengers fail to buy tickets to the theatre when they were let out of the bus in front of the house.

FAST BOOKING MEANT FAST SHOWMANSHIP FOR EGAN AND BLACK

It was a nice Spring day when J. H. Black and Pete Egan of the Capitol Theatre in Calgary, Alta., Canada, received a note informing them that "Cavalcade" had been booked in the house on short notice.

There they were: no exploitation campaign figured out, no advertising laid out—nothing but a trailer. However, they knew the drawing power of the film, especially in

Pete's "42nd Street" Bally

Canada, so Black hot-footed it over to the printer's, rushed off a lot of window cards and heralds, and spent the next few days driving over 1,300 miles (within a 100 mile radius of Calgary), posting the advertising matter all over 42 towns.

He and Egan then called up all the editors of the small town papers and had them insert readers giving showing date. This, and the advertising stunt, did tremendous business. On the morning prior to opening, school teachers were invited to the preview and the pedants showed their appreciation by telling the kids.

The success of "Cavalcade" spurred the pair on to greater heights for "42nd Street," where they engineered a fine campaign, one of their most noteworthy efforts being rental of a street car, which advertised, from top to bottom, the film. Look at it in the cut we are showing and see the fine job. This was but one of the many showman angles used, but that alone could have sold the picture for Pete and Black. How about it, boys?

SID'S CHUCKLE IDEA GRABS TWO COL. AD ON CLASSIFIED PAGE

Sid Dannenberg, Warner Bros. Theatres Cleveland exploitation helped sell First National's "Central Airport" at the Sigma Theatre there, by crashing the Lima News with the "Chuckle Ad Contest," which invites the newspaper readers to submit at least four complete lines from the classified ads and combine them into a humorous paragraph, for free tickets to the Sigma. Here's a typical answer to this contest:

"Why cook when a
Single man will work part time for
Plenty of water and grass. No
Business ability, one who has lived."

This "Chuckle Ad Contest" is a novel departure from the usual run of classified ad contests, and can be worked to good advantage on any picture. The guest tickets are almost a guarantee that readers will sift every ad on the page, which made it easy for Sid to sell the gag, and to corral for the theatre a free two column smash at the head of the page.

Showman's Calendar

SEPTEMBER

1st	John Mack Brown's Birthday Richard Arlen's Birthday
2nd	U. S. Treasury Department Established—1789
4th	Hendrick Hudson Sailed Up the Hudson—1609 Labor Day
6th	President William McKinley Assassinated—1901
9th	California Admitted to Union Colorado Admitted to Union
10th	Perry's Victory on Lake Erie—1813 Lily Damita's Birthday Al St. John's Birthday
11th	Schools Open in New York
12th	Defender's Day (Maryland) Pershing's Drive on Mihiel Salient—1918 Maurice Chevalier's Birthday Dickie Moore's Birthday New York State's 156th Birthday
13th	Star Spangled Banner Written—1814 General Pershing's Birthday Edwina Booth's Birthday Claudette Colbert's Birthday
15th	William Howard Taft Born—1857
16th	Fay Wray's Birthday Jackie Cooper's Birthday
17th	Constitution of the United States Adopted—1787
18th	Greta Garbo's Birthday
20th	Elliott Nugent's Birthday
21st	Rosh Hashonah (Jewish New Year's)
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by President Lincoln in 1862 Paul Muni's Birthday
23rd	First Day of Autumn
24th	Daylight Saving Time Ends
26th	Pacific Ocean Discovered by Balboa—1513
30th	George Bancroft's Birthday Ralph Forbes' Birthday Yom Kippur (Jewish Day of Atonement)

Cumulative Advertising

S. Charles Einfeld, Warner ad chief, worked out a different press book idea with a culminative advertising campaign on seven Warner pictures from "Central Airport" to "Little Giant." Managers were advised to sell the seven pictures at one time in advance of their showing and a number of selling points and ad angles were made up in mimeographed form, and included in press books.

Sorry!

We had intended announcing the winners in this issue of the Managers' Round Table-Producers' July Exploitation Contest. But we regret that we cannot as the number of entries makes it impossible for the judges to render their decisions at this time. We crave the indulgence of all those who have forwarded entries, but we feel that you will not mind the short delay so that every contestant will be sure to receive every last bit of consideration possible.

Though the contest closed officially at the time stated, July 31, there were many who forwarded campaigns that they had put on in the last days of July and the first few days of August, in accordance with our statement that these entries would be eligible for the prizes. This has also held us back a few days in deciding the final awards.

However, the winners will be announced in the Round Table section of the next issue, August 19. So please be patient for these few extra days. And to all of you, who by your cooperation have helped to put this over big, our many heartfelt thanks.

FRANK BOWS THANKS AND BLANKETS TOWN WITH SNAPPY GAGS

After that very swell campaign put on by Hagerstown to welcome him back to the Maryland Theatre, Frank Boucher more than expressed his thanks with a shattering build up on "42 Street" that included twenty-three different wide spread stunts.

Some of the outstanders were teaser mail and laundry package stickers, exploitation records played at theatre, on radio, in all music stores; window displays in every leading main street store; special heralds with a contest angle, sidewalk stencil, jig saw giveaways and street ballyhoo of masked girl passing out "42 Street" cards.

Frank also pepped up his campaign on "Private Jones" with a funny war story contest that he planted in both his papers. A dollar was given for every story printed, and an interesting batch of war jokes were sent in.

CLEVER PUBLICITY FROM HARRY HARRIS, BRITISH SHOWMAN

We have been receiving some fine examples of British exploitation, and among them is the snappy campaign on "Australian Week," by Harry B. Harris, General Manager, Exchange Kinema, Lincoln, England.

Harry had two Australian features to play in one week, so conceived the swell idea of putting on a week in honor of the "down under" island. He promoted Australian cutouts, posters, fruits and farm products, using "Aussie" shorts as well.

On the last half, Harris played "His Loyal Highness" and tied up with a local hospital carnival, awarding prizes for all Australian costumes worn in the fancy dress parades. One of his staff was dressed in a royal outfit and joined the parade advertising the picture by distributing heralds, printed on a two color background of the Union Jack.

The awards got Harry a three-column newspaper cut and story, and when H. R.

Harry and the Kids!

H. Prince George visited the carnival, the town was hung with banners welcoming "his loyal highness" to the theatre.

It certainly was a well planned and executed campaign. Harry sends us samples of his one sheets and heralds which sure shout the news. The photo above shows the judges at the carnival and Harry is the smiling gentleman in the center. Very good indeed, "H. B.," and now that you know the way, come again. Remember us to Harry Crull when you're in London.

Zombies in Mexico!

Walter Gould, representative for U. A. down in Mexico, constructed a striking front for the Cine Palacio on occasion of "White Zombie." In line with the regular campaign he had built atop the marquee a reproduction of the old castle and employed four persons to stand there and impersonate "Zombies."

Wear Your Club Pin!

SMAKWITZ PUTS OVER SPLENDID CAMPAIGN FOR "GOLD DIGGERS"

Charles Smakwitz, Warner Bros. exploiter in Upstate, New York, had all of Albany "Gold Diggers" conscious with his smash campaign on the Warner Bros. musical hit when it played the Strand there.

Smakwitz's biggest stunt was the using of a large Federal truck as a street float, equipped with loudspeaker, microphone, phonograph and amplifying set. The float presented a gorgeous spectacle as it passed through the busiest sections of the city, with its cargo of scantily clad girls dressed as gold diggers, each one holding a gold-painted pick or shovel. The background was made to represent a stone pile, with the foreground representing bags full of gold nuggets.

The float stopped at street corners, where the girls distributed heralds of the picture. On the opening night they acted as hostesses in the theatre lobby, handing out cards, etc.

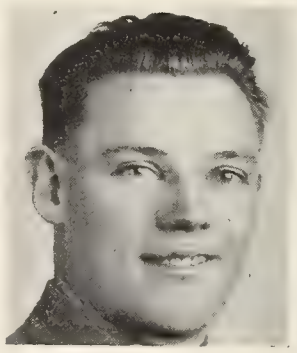
They were also posed in the theatre lobby to represent a live twenty-four sheet—a stunt which caused considerable word-of-mouth talk on the attraction. Music, songs, etc., were also put over on the opening night, which was a memorable occasion for the Albany citizens.

Good Program Idea

R. C. Jones sends us a copy of his four-page "token" program from the Ashland Theatre, Kansas City, Mo., which is worth 10 cents at the box office. Here is how "R. C." works it: On the back page is printed instructions asking patrons to bring the program whenever they come to the Ashland, at which time cashier stamps date. After program has been stamped four times, patron is allowed 10-cent reduction for the fifth show. As the program contains five changes, the extra inducement helps in having patrons retain it, thus selling the entire week's shows. Jones says the stunt is going over very well for him, and no doubt other managers might use it with the same success.

ROUND TABLE BIOGRAPHIES

No guardian angel appeared before the vision of James Snyder and directed him to choose the theatre as his career because of any sentimentality; no, James looked show business over with a cool, calculating eye and went into it because he thought he could make some money thereby.



And so we find him out in Crested Butte, Col., where he occupies the post of partner-manager of the Princess Theatre. Before he went to the Princess, however, he had considerable experience in the projection end of the business.

Round Tabler Snyder was born in Crested Butte and received his education in the schools of his home town. He is married and the father of one child. If he had to start all over again he would pick show-business as his means of livelihood.

QUICK SERVICE IDEAS THAT WORKED

JAKE ROSENTHAL, the Waterloo (Ia.) Thunderbolt, got himself a nice story when he allowed the unemployed to see "42nd Street" at the Iowa Theatre, during one day of the engagement. The only admission necessary was a card from the relief organizations. Jake managed to include in the story that the capacity of the house could take care of 5,000 free guests during the day (heavens forbid!). . . .

HENRY REEVE, director, Mission Theatre, Menard, Texas, put out a special tabloid to announce his theatre's sixth anniversary. Half the copy advertised a drug store that donated ice cream and other party gifts, the store also paying half the cost of the tabloid. Henry also sends in his membership application and tells us that the Mission is still going strong. Glad news, Henry, and don't be a stranger. . . .

LUDWIG SUSSMAN, manager Adelphi, Chicago, in cooperation with K. Louis Linker, ad expert, gets out some very smart newspaper copy which he says has helped make the past year the best his theatre has experienced. Fair enough, gents; your ads do look as if they were going some place and hope they continue to fill the house. . . .

MURRAY BRADSHAW, new ad chief at the Tivoli, Downers Grove, Ill., and Du Page, Lombard, Ill., sends copies of his newly published Tivoli Screen News, a neatly gotten up eight-page bi-weekly, 7,000 circulation, with plenty of ads from neighborhood merchants. Murray reports that all advertising was landed during the bank holiday, which entitles him to a bow. He also has improved his newspaper ads appreciably, and is set to put over a lot of real showmanship. Congrats, and come agin'. . . .

JULIUS LAMM, up-grosser of the Uptown Theatre, Cleveland, Ohio, sends along a copy of his monthly house organ called the "Uptown Mouth Organ," a nine-page mag. in multigraph, with a picture of Julius himself on page 1. Everything of interest to the house staff is covered, with laughs and giggles in profusion to give that homey touch. Very good, Julius; we're looking for ads in the next issue. We know you. . . .

ED HART, the Plainfield (N. J.) thunderbolt, gathered all the canines in town and put them on the stage of the Paramount Theatre there for a contest in connection with his showing of "Peg o' My Heart." The dog in the picture was sufficient excuse for Ed to tie in his most important local paper on the idea, and prizes were awarded for the cutest doggies who were dressed in costumes that best struck the fancy of their owners. Winners were determined by audience applause. . . .

POSTER ART WORK FOR THE THEATRE!

The above photo shows some of the excellent work turned out by Will Wills. For definition, Wills is hard to beat. Let's have some more from you, boy, and how've you been?

H. A. LARSON, manager, Majestic Theatre, Oakland, Neb., got out a one sheet that sold his double feature showing, stressing "The Fighting President" and the newly arrived 3.2 brew. His copy tied-in the kick of the beer to the strength of his show, and "3.2 Sold Here" was interwoven through the ad, standing out in caps. H. A. had no trouble in planting his paper in every place that sold the brew. . . .

CARL WHEELER, manager of Smalley's Theatre, Delhi (N. Y.) sends in his first contribution, and if it's a sample of his work we want some more. Carl got out a card—a message from Eddie Cantor in advance of the local engagement on "Kid from Spain." Eddie addressed the folks, tieing-in his broadcasts to the picture and recommending the songs in the "Kid" as the same ones he has put over on the air. Carl says that this card, sent out to his mailing list and inserted in newspapers pushed his business way up. Good enough, brother! . . .

LOUIS ORLOVE, the "excitement stirrer" at the Modjeska Theatre, Milwaukee, Wis., sends along a few gags he has worked to good results. One is a baseball schedule put out with a Polish paper; another is an invitation card for a newsboys' preview showing, and the third is the announcement of the opening of his free dancing school. All these ideas are bringing in the good publicity and admissions, which is usual with Louie's stunts. . . .

ARTHUR JEFFREY, Warner exploiteer in the metropolitan New York district, put over a neat one in advance of "Picture Snatcher" at the New York Strand, by pulling a contest for the best professional pictures of the opening of the Cagney picture. Money prizes were given for the three best shots, and representatives from every local newspaper and photo syndicate were represented. . . .

BOB PASKOW and WALT LEACH of the Newark (N. J.) Branford Theatre pulled a Neon effect on the "Shadow Waltz" number of "Gold Diggers" by inserting a piece of "red fire" gelatine in the color wheel. The effect was startling, many in the audience believing that actual Neons were used. The stunt is being passed along and should click wherever it is used. . . .

CHARLIE BASSIN, otherwise known as "Kid Kasanova," from the Oriental Theatre up in Mattapan, Mass., comes through with a mailing card which he sends to the outlying districts for patronage within a radius of twelve miles of his house. The card gives the program for the week on the left-hand side of the card where the address is carried, and on the reverse he sells his cooling system and his Starlight Promenade, which has taken on so well. Smart work, Charlie; we'll be seein' yuh. . . .

JAMES F. LUNSFORD, newly appointed manager of the Palace Theatre, Columbus, Ga., is sure putting lots of stuff on the ball since his promotion. Jim made a nice Mother's Day tie-up, inviting mothers to see the show free of charge and presenting each with a flower he promoted in a tie-up with his leading florist. Jim is also organizing a Kiddie Club and is very enthusiastic over the interest aroused. Swell work, boy; looks like you're going places. . . .

J. J. PARKER, Portland (Ore.) theatre operator, rarely lends his name to a personal newspaper picture plug, but did so with "Secrets" in which he compared it with some of the screen's mightiest. Endorsement ads by "J. J." are only run two or three times a year which makes them mean a lot to the box office when they do appear. . . .

LOUIE'S LIFE STORY MAKES SWELL STORY FOR DALLAS PAPER

Louie Charninsky, that peripatetic showman, now reports himself back at his home town at the Capitol Theatre, Dallas, Tex., and to announce himself to the folks, transformed the lobby and box office into a tropical setting, not forgetting the native hut to the right, as you can see below on "Narrow Corner." Louie swears the girl is also a native. Of Dallas?

As befits a wandering son who returns to the fold, the Dallas papers gave Louie a

That's Louie at the Front!

welcome and the leading daily ran a two-column story with cuts of his entire career. Very interesting, too. This showman started his theatre career as a musician, and as orchestra leader of the Pantages Theatres, Kansas City, also doubled as manager while he wasn't in the pit.

Charninsky is also known for his skill in costuming himself in the character of whatever picture he is playing, and the paper ran his photo in cow-hand makeup with one of those 10-gallon hats presented to him by Tom Mix. If Louie keeps dressing himself in character, we hope he never plays "This Nude World."

TED OUTLINES PLAN FOR FREE SHOWS TO HELP DULL PERIODS

A plan that is going over very well to aid business during slow weeks is Ted Schlosser's free-show idea that is helping his box office at the Vernon Theatre, Mount Vernon, Ky. In fact, it is going so well that Ted has kindly volunteered to tell us all how he does it for the benefit of other small-town exhibitors. We quote from Ted's interesting letter:

"In the next few paragraphs I am going to try to tell the small-town exhibitor how to put over the free show idea in their own theatres. I have never seen anything like it for creating interest and getting the public to talk shows. I showed to over three thousand people in a single day in a town where the population is only 950.

"The first thing to do is to get the merchants and leading professional men interested. It is absolutely the cheapest and best advertising that they can buy anywhere. It is best to have them understand from the start that this is not a money-making proposition for any one; it's sole purpose is to create interest and good will. Then see just how many men you can sign up to cooperate with you. In small towns they should not be assessed more than a dollar or two, just enough to guarantee your expenses for each of the free shows. It is best to assess each of them a certain amount rather than to charge them according to the number of tickets they put out.

"In return you agree to furnish them with handbills advertising the free shows, window cards telling the public that this store gives free show tickets and all of the tickets that they may need to supply their customers and friends. In order to get the best distribution possible they should give tickets out freely and not hold out for a 25-cent purchase or anything like that. Remember that the more tickets they put out the more people you are going to show to in your theatre. An ad from a local concern on the back of the tickets will more than pay for the printing.

"Don't let any one stay from one show to another. Fill your house before the picture starts and clear your house when it is over. Don't let them run in and out during the program. Stop after each show long enough to empty and refill your house."

Ted has put this over very effectively and kindly has volunteered to answer any questions, send samples of handbills and tickets to other managers. Good enough, Ted, and expect that you will have many takers.

BETTY BOOP PICNIC LANDS SIX-COLUMN SMASH FOR WAITE

That kiddie clubs are not on the wane and can be made a prosperous source of revenue for the box office is the contention of Irwin R. Waite, manager of the Paramount, Austin (Tex.), who sends along a tear sheet carrying a six-column cut and story with streamer banner of his Betty Boop Club first annual birthday picnic.

The event started with a free show at the theatre in which the kids participated, after which a string of trolleys were loaded with the youngsters and the proceedings adjoined to an amusement park. Here a lengthy program of sport competitions took place, topped with a kiddie bathing revue, after which sandwiches, pink lemonade and ice cream were served free of charge by the company co-sponsoring the club activities.

All this was put over without cost to the theatre, and Irv. reports that a large majority of the club's 2,500 members attended, many bringing friends and relatives. He further states that he believes his Betty Boop is the first club in his part of the country, and judging by the way it goes over, it certainly won't be the last. Thanks for the good wishes, Irv., and we will appreciate some early news of your other activities.

"It's a Panic, Joe"

For a model of its kind, we certainly can recommend Joe Krinsky's rube herald, which he got out for the local appearance of a popular hill billy air unit at the Capitol, Sioux City, Ia. It is regular newspaper size with front page make-up, called the "Toonerville Trumpet," and contains a load of laffs besides selling both the stage show and picture. Joe says that it may be of use to managers playing similar attractions, and as it contains too much good stuff to try and describe it within our space limitations, we suggest that interested members write Joe direct for a copy of this panic attention-stopper.

SURE, THIS IS BULL!

But don't get us wrong. The only bull about E. M. Hart's campaign at the Oxford Theatre, Plainfield, N. J., was the two cows he used on the float publicizing "Kid from Spain." Hart hit the box-office on this one. A truck ballyhoo (see photo) carried two cows with horns (bulls to the public). A small boy in toreador costume, mounted one of the cows. The ballyhoo proved effective.

BOTWICK'S BEER GAG GIVES VERMONTERS BOX OFFICE THIRST

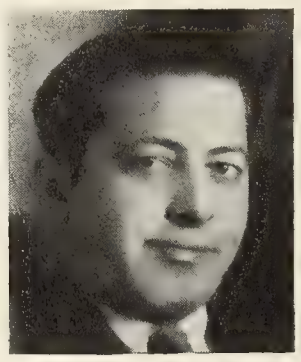
Live members are going for the beer tie-ups, and Harry Botwick, manager, Paramount, Rutland, Vt., put a nice "head" on his campaign on "Song of the Eagle" with a co-op page headed "Beer's Back," and carried the idea further by making up a 22x28 window card planted in stores and bars, the top two-thirds reading: "Beer for Sale Here," and the rest plugging the picture, which opened a few days after the brew was legalized.

An ace attention stopper proved to be a stack of old time beer kegs that Harry placed on the sidewalk and in the lobby. The pretzel pitching contest also gathered the folks, and with jumbo telegrams announcing the date, a midnight showing gave this feature a swell sendoff for a healthy gross.

Sorry we couldn't run a shot of the lobby, Harry, but you'll have to have more light on your photos for proper reproduction. Better luck next time, yes?

ROUND TABLE BIOGRAPHIES

One of the Naify trio of brothers in showbusiness out on the West Coast, Fred Naify, manager of the Senator Theatre, Chico, Calif., began his theatre career at 20 years of age.



He has stuck to one circuit—the T & D Jr.—has Fred, and some of his past assignments include the Royal, San Francisco; the State, Martinez, and the Senator and National in Chico.

This member of the Round Table Club received his education in Atlantic City before making his trek to the West.

Asked if he would again pick out the theatre as a means of livelihood, his answer was a decided yes. He has no intention of ever leaving this field for another.

Just as a tip-off to the girls, he's still single. We can pick but one flaw in Fred's character . . . he hasn't made a contribution to this department in quite some time. Here's hoping he isn't sick.

EVENTUALLY—WHY NOT JOIN NOW!

ELMER H. BRIENT
than whom there are mighty few better showmen, joins us from Loew's Theatre in Richmond, Va. Elmer dropped into headquarters almost immediately after joining us, so he's tied up all the way round. He promises us some excellent material for use in our pages as soon as he returns to his desk from a well-earned vacation. Don't forget your promise, Elmer, we'll be waiting for your stuff with open arms.

▽

ANTHONY POTACNIK
out at the Rexy Theatre, in La Salle, Ill., joins us and we extend the welcome mat to him. Come in and sit around the Table with us, Tony, we're a nice bunch, as you will learn later. But the only way to get in our good graces is to send in your own stunts for the rest of us to read about.

▽

NICHOLAS MANN
is with Skouras at the Victoria Theatre in Ossining, N. Y., and he's more than welcome. Nick is coming down from up yonder to be with us at the Round Table get-together and if he doesn't start off like an ardent rooter for the Club, we've missed our guess. We'll be seeing yuh, Nick, and don't get dressed up in "swallertails" for the occasion either.

▽

JAMES TOTMAN
manager of the Warner Theatre, in Erie, Penna., is one of those boys who has contributed to our pages and only just joined up. Too busy sending your stuff in to sign on the dotted line; is that it, Jimmy? Well, now that you're actually one of us, keep up the good work, 'cause as fast as you send material in, we'll use it.

▽

JAMES NIEDERPRUEM
assistant manager at the Lafayette Theatre in Buffalo, N. Y., comes to us recommended by his superior. With the boss you have, Jimmy, you'll be learning the business right, so we're expecting big things from you. Don't disappoint us.

▽

FRANCIS R. DEERING
assists at Loew's Theatre in Richmond, Va., where Elmer Brient holds forth. Francis speaks highly of our Department and starts his membership by contributing to our pages, so he's off to a good start. Keep up the good work, and when Elmer gets back home keep after him till he sends us the story he promised.

▽

HENRY REEVE
keeps the shekels coming in the cash box at the Mission Theatre in Menard, Texas, and we wish he'd write and let us know how he does it. Remember, Henry, this is a Service Department and the rest of the boys want to take advantage of the stunts you pull, just as you do theirs, so get the old Waterman out and let's hear from you.

▽

JOHN J. DELSON
holding down the fort at the Smithtown Theatre, Smithtown, L. I., joins the ranks of up-and-coming showmen and we're counting on him for big things. Long Island is pretty well solidly sold on the Round Table Club, "J. J.," so you'll have plenty to do to keep abreast of the rest of the boys. Are you on?

▽

HERBERT BLOOM
is the youngster manager of the Family Theatre, an E. M. Loew house up in Worcester, Mass., and since we are always interested in the activities of our younger members, we're hoping he'll keep us posted so we can report his doings via our pages. Remember us to the rest of our friends in Worcester, Herb, and let's be a'hearing from you.

RAYMOND COHEN
is another Warner man to join the ranks and he comes from the Capitol Theatre in Belleville, N. J. From what we have seen of the activities of the Warner Jerseyites, you boys are in for some good, snappy campaigns from Ray, unless he doesn't live up to the reputation of the rest of the lads in his division—and I'm sure that's not the case. Better prove it to us, Ray; we'll be seein' yuh.

▽

RAYMOND J. WILLIAMS
comes to us from the Orpheum Theatre in Utica, N. Y., and he's another of the younger set to show his aggressiveness by wanting to be one of us. You're bound to succeed in this business, Ray, and one of the best ways is to take advantage of the many slants in our pages that have been successfully tried by other showmen in the field.

▽

C. HAYS FOSTER
is the owner manager of the Opera House in Stanford, Ky., and joins up by wanting a Club pin, showing that he is with us 100%. O. K., Hays, we need members like you as an incentive to keep the pages alive, so your next step is to send something for reproduction in our good sheet. What say, can we count on you?

▽

CORWIN BALDWIN
manager of the Roxy Theatre in Walla Walla, Wash., apparently takes the prize for being the youngest manager to join our ranks. Corwin says he was born in nineteen hundred and fourteen, which makes him exactly nineteen, unless our mathematics is poor. Well, Corwin, we bid you welcome, and you come from a town of pretty snappy showmen, who are brother members of yours, so you'd better show us that Walla Walla can boast of another live-wire showman.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

PHIL BILLIET
is out at the Coliseum Theatre in Annawan, Ill., where he operates a little 250 seater house. You ought to be on your toes trying to keep them coming in, and since we have thousands of members and readers in towns your size, they'd be particularly interested in reading how you exploit your various pictures.

▽

WALTER G. ERBES
manages the State Theatre in Mendota, Ill., and we're glad to acknowledge his recent application for membership in the Club. Now that you're on the active list of contributors, Walter, let's see what you can do to keep the pages full of interesting slants on what's going on in showbusiness. What was that last stunt you pulled to swell the box office receipts? Shoot along an account of it.

▽

J. M. ENSOR
owns and manages the Crescent Theatre out in Little Rock, Ark. He joins our Club by sending in a contribution, and if that isn't a good sign we don't know what is. You'll find your first contribution in our pages as soon as we can jockey it in, Ensor, and keep them coming; we love it.

▽

OSCAR WEBER
manages the Majestic Theatre in upper Manhattan, New York City, and knowing that neighborhood as well as we do, we are sure he has his hands full keeping them out of the opposition houses, of which there are plenty, and coming to him. Tell us about it, Oscar, the rest of the boys would like to know, too.

▽

SHELLY HOWARD
assistant manager of the Bellevue Theatre in Niagara Falls, N. Y., wants to be one of us. In his enthusiasm he tells us to watch him. Well, Shelly, we're only too happy to see what kind of stuff you're made of; so go to it and send us dope on how you help keep Niagara Falls show-conscious. Are you on?

▽

ANDY BIORDI
manages the Majestic Theatre in Ellwood, Pa., and he's not quite thirty yet. Judging by the rate with which the "younger set" is coming along with us, the older boys had better look to their laurels. Well, Andy, a little lively competition is always relished by good showmen, so do your stuff.

▽

R. S. HELSON
resident manager of the Capitol Theatre out in Morrison, Ill., tells us that he has intended joining us for the past year but for no good reason kept putting it off. Well, R. S., even though you're a little late coming through, we bid you welcome and the only way you can make up for your tardiness is to send us in some good ideas on how you "keep them coming." How's that for a bargain?

▽

JAMES E. STEWART
is the assistant manager at the Jewel Theatre in Oklahoma City, Okla. Jimmy tells us his house is a four-hundred-seater in the heart of the residential section. He also says that the house is not quite two years old and that they are still trying to sell it to the folks in Oklahoma City. Write and give us some more dope on how you're doing it; we'd be interested.

▽

HARRY M. SHAPIRO
hails from out in Salem, Mass., where he manages the Rialto Theatre. Massachusetts is a very show-conscious state, Harry, and some of our most active members come from out there. So here's hoping you'll help swell the ranks of live-wire managers from Salem.

ONCE upon a time Mack the pointer and his little playboy friend, Rags, the half-breed terrier, were taken a-hunting. They put up a bevy of birds. Rags was ecstatic with excitement and zeal. He dashed hither and yon, hell-bent and full of noise. He forgot the birds and took after a rabbit, but they passed a woodchuck hole and Rags stopped to dig for the chuck. There was a skunk in the hole. We drop the curtain about here—but of course you know it was the thoroughbred pointer which brought in the birds.

MOTION PICTURE HERALD is a thoroughbred motion picture publication—incidentally the only one with an audited circulation—it is not at all confused about its business.

MOTION PICTURE HERALD does not leap from screen to vaudeville and back to film again. It is not in the carnival business, or the fair business. It does not merchandise rattlesnake oil, nor peanuts, popcorn and chewing gum or slot machines.

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MOTION PICTURE HERALD
1790 Broadway, New York City

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
Intruder, The	Monte Blue-Lila Lee	Dec. 26,'32	69	Jan. 14
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1,'32	69	Dec. 10,'32
Officer 13	Monte Blue-Lila Lee	Nov. 26,'32	67	Dec. 3,'32
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters				
Davy Jones' Locker				
Midnight Alarm				
One Year Later	Mary Brian-Russell Hopton		67	
Open for Inspection				
Pullman Car				
Red Kisses	Dorothy Mackaill-Regis Toomey			
Scarlet Virgin, The				
Silk Trimmed				
Slightly Used				
Without Children				

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15,'32	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp			
Man of Sentiment, A				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan. 15	67	Jan. 28
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24,'32		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6	89	Nov. 26,'32
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19,'32	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28,'32	60½	
Hell's Cargo (See "Below the Sea")				
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26		
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30,'32	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5		
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10		

Coming Feature Attractions

Biddy	Richard Cromwell			
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook			
Fighting Code, The	Buck Jones-Diane Sinclair			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Fury of the Jungle	Alan Dinehart			
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell			July 15
Lady Is Willing, The	Leslie Howard			
Man of Steel	Jack Holt			
Man Trailer, The	Buck Jones-Cecilia Parker			
Man's Castle	Loretta Young-Spencer Tracy			
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory			
Ninth Guest				
Once to Every Woman				
Police Car 17	Tim McCoy-Evalyn Knapp			
World's Fair	Jack Holt			

EQUITABLE PICTURES

[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Ralf Harolde	Apr. 1	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28

Coming Feature Attractions

Dassan			51 and 38	
Throne of God (Tent.)		Aug.	65	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan. 14	76	Dec. 17,'32
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell			
Female	Ruth Chatterton			
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin			
Shanghai Orchids	Richard Barthelmess			
Son of the Gobs	Joe E. Brown			
Wild Boys of the Road	All Star			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Face in the Sky	Spencer Tracy - Marian Nixon - Stuart Erwin	Jan. 22	77	Feb. 4
Handle with Care	James Dunn-Boots Mallory	Dec. 25,'32	75	Dec. 24,'32
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 15	76	Jan. 28
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan. 1	64	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar.
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 8	64	Jan. 1
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
He Knew His Women	Warner Baxter - Mimi Jordan - Heather Angel	Oct. 27		
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Nov. 17		
My Lips Betray	Lilian Harvey-John Boles	Nov. 10		
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29		
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Aug. 18		
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Sept. 1	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6		
Three Against Death	Marion Burns-Kane Richmond			
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13		
Worst Woman in Paris?	Benita Hume - John Boles - Adolphe Menjou	Oct. 20		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23,'32		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5,'32		
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
East of Sudan				
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sister of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	63	
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh			
Sin of Nora Moran, The	Zita Johann-John Miljan			
Sing, Sinner, Sing	Paul Lukas-Leila Hyams			

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1	65	May 13
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1,'32	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.			
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.			
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan.	1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24		Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28	90	May 2
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3	78	Jan. 21
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23,'32	79	Jan. 7
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30,'32	112	Sept. 3,'32
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21	78	Feb. 4
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Beauty for Sale	Otto Kruger-Madge Evans				
Bombshell	Jean Harlow-Lee Tracy				
Bride of the Bayou	Lionel Barrymore-Madge Evans				
Dancing Lady	Joan Crawford-Franchot Tone				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt			110	June 10
Eskimo	Native Cast				
Fire Chief, The (Tent.)	Ed Wynn				
Hollywood Party, The	(All Star Musical)				
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore				
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti				
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Sept.	1		
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes				
Queen Christina	Greta Garbo-Laurence Olivier				
Show World	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Jimmy Durante	Aug.	18		
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill				
Stage Mother	A. Brady - F. Morgan - M. O'Sullivan - F. Tone				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10		
Black Beauty	Alex Kirkland-Esther Ralston	May	10	70	Apr. 29
Breed of the Border	Bob Steele	Mar.	1	58	July 22
Crashing Broadway	Rex Bell	June	1	55	July 15
Diamond Trail, The	Rex Bell	Dec.	30,'32	61	Aug. 5
Fighting Champ	Bob Steele	Dec.	15,'32		
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steel-Doris Hill	Aug.	5		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15	63	Feb. 25
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1,'32		
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb.	28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Self-Defense	Pauline Frederick	Dec.	15,'32	68	Dec. 10,'32
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
West of Singapore	Betty Compson	Jan.	31	68	Apr. 15

Coming Feature Attractions

Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	
Rangers' Code	Bob Steele	Aug.	15		
Riders of Destiny	John Wayne-Cecilia Parker				
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30		
Skyway	K. Crawford-Ray Walker	Aug.	15		
Sweetheart of Sigma Chi, The					

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6	78	Dec. 31,'32
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. Marsh-C. Grant-J. Oakie	May	19	72	May 6
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6	78	Dec. 10,'32
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Hello, Everybody	Kate Smith	Feb.	17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3	70	Jan. 28
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20	59	
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan.	27	66	Feb. 18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb.	10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5	64½	Apr. 28
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14	65½	May 6
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13	76	Jan. 7
Under the Tento Rim	Stuart Erwin-Verna Hillie	Apr.	7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17	73	Feb. 4

Coming Feature Attractions

Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
Captain Jericho (Tent.)	Richard Arlen-Elizabeth Young	Oct.	27		
Cradle Song	Dorothea Wieck-Evelyn Venable				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Oct.	20		
Duck Soup	Four Marx Bros.	Oct.	27		
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22		
I'm No Angel	Mae West-Cary Grant	Sept.	22		
Lone Cowboy		Oct.	13		
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1		
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth				
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13		
To the Last Man	Randolph Scott-Esther Ralston	Aug.	25		
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	15		
Torch Singer	Claudette Colbert - Ricardo Cortez	Sept.	8		
Way to Love, The	Maurice Chevalier-Sylvia Sidney	Oct.	6		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Cheyenne Kid	Tom Keene	Jan.	20	54½	July 29
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27	68	June 10
Great Jasper, The	Richard Dix	Mar.	3	76	Feb. 11
Headline Shooters	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3	60	Dec. 31,'32
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13	52	Oct. 1,'32
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6	58	Jan. 21
Our Betters	Constance Bennett	Mar.	17	72	Mar. 4
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20	62	May 6
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb.	24	78	Feb. 11

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Eric Linden				
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Sept.	29		
Blind Adventure	Robt. Armstrong-Helen Mack	Sept.	1	60	
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon				
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Aug.	18		
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug.	25		
Jamboree	Robt. Armstrong-Helen Mack				
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas				
Midshipman Jack	Bruce Cabot-Betty Furness				
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	18	70	July 29
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	15		
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	22	70	Aug. 5
Son of Kong					
Without Glory	Constance Bennett-Gilbert Roland				

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5	71	Jan. 21
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June	19	63	July 1
Devil's Playground, The		Principal	Jan.	1	54	
Eskimo Perils		Amer-Anglo				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riquad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutali			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.	'32	
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9		
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1,'32	67	Nov. 19,'32
Men and Jobs		Amkino	Jan. 1	70	Jan. 14
Midnight	Sidney Fox - Lynn Overman-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The		Joan of Arc Picts.			
Patriots, The	Hans Klering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics			
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics			
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal			
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Sol Lesser			May 20
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Virgins of Bali		Principal	Dec. 8,'32	46	Dec. 17,'32
Wandering Jew, The	Jacob Ben-Ami	JAFA			
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARITISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24,'32	80	Nov. 5,'32
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 8		
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29		
Broadway Thru a Keyhole	Constance Cummings - Stuart Erwin	Oct. 13		
Emperor Jones, The	Paul Robeson	Aug. 25		
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Nana	Anna Sten - Warren William - Phillips Holmes			
Private Life of Henry VIII, The	Charles Laughton			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22,'32	57	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12	68	Jan. 7
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	
Nagana	Tala Birell-Melvyn Douglas	Jan. 26	74	Jan. 7
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
They Just Had to Get Married	Summerville-Pitts	Jan. 5	75	Feb. 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan			
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone			
Oh! Promise Me	Summerville-Pitts			
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke			
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Saturday's Millions	Robert Young-Leila Hyams			
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Ex-Lady	Bette Davis	Apr. 8	62	Feb. 18
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27	90	May 27
Keyhole, The	Kay Francis-George Brent	Mar. 25	69	Apr. 8
Ladies They Talk About	Barbara Stanwyck	Feb. 4	64	Jan. 7
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	
Mary Stevens, M.D.	Kay Francis	July 22	72	
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Somewhere in Sonora	John Wayne	May 20	57	
Untamed Africa		Apr. 8		
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")	May 6	67	Apr. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Ever in My Heart	Barbara Stanwyck			
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee			
Kennel Murder Case	William Powell			
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24
World Changes, The	Paul Muni			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8	75	Dec. 24,'32
Drum Taps	Ken Maynard	Jan. 29	61	
Hypnotized	Moran and Mack	Dec. 25,'32	70	Dec. 24,'32
Lone Avenger, The	Ken Maynard	May 14	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10
Tombstone Canyon	Ken Maynard	Dec. 25,'32	62	
Trailing the Killer	(Special)	Dec. 4,'32	68	Oct. 15,'32

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7,'32	83	Jan. 28
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29,'32	76	Dec. 31,'32
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Yorck	Werner Krauss	Protex	Nov. 23,'32	99	Dec. 10,'32

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists	July 8		
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15,'32
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31,'32
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Here's George	George Clarke	P.D.C.-British		64	Nov. 5,'32
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17,'32
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15,'32
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15,'32
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10,'32
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
Crystal Gazabo	Nov. 7,'32	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7	1 rl.
Minstrel Show, The	Nov. 21,'32	1 rl.
Out of the Ether		
Prosperity Blues	Oct. 8,'32	1 rl.
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl.
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	21½
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11,'32	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11,'32	1 rl.
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl.
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9,'32	1 rl.
Great Bird Mystery	Oct. 20,'32	1 rl.
Match Kid, The	May 9	1 rl.
Movie Struck		
Sassy Cats	Jan. 25	1 rl.
Scrappy's Party	Feb. 13	1 rl.
Technoracket	May 20	1 rl.
Wolf at the Door, The	Dec. 29,'32	1 rl.
World's Affair, The	June 5	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21
College Gigolos	Jan. 3	18½
Entertainer, The Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19½
Partners Two	Jan. 19	22
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19
The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl.
In the Good Old Winter Time	June 17	1 rl.
Rough Sport	Dec. 29,'32	1 rl.
Throwing the Bull	Jan. 14	11

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22
Artist's Muddles	Jan. 29	20
Big Squeal, The	July 9	18
Boy, Oh Boy!	Dec. 25,'32	21
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21
Loose Relations	June 11	20
Sunkissed Sweeties	Oct. 30,'32	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11
Kid'n Africa		
Kid'n Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Pie-Covered Wagon	Oct. 30,'32	10
Polly Tix in Washington	June 4	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2,'32	9
Beneath Our Feet	June 25	
Desert Demons	Nov. 27,'32	9
Killers	Oct. 30,'32	10
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Our Bird Citizens	Oct. 9,'32	8
Our Noble Ancestors	Dec. 4,'32	9
Pirates of the Deep	May 7	9
Stable Manners	Nov. 6,'32	7
Wild Company	Jan. 1	10
Wild Life at Home	June 18	1 rl.
Woodland Pals	Jan. 29	1 rl.
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	9
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Taming the Wildcat	Jan. 15	8
The Iceless Arctic	Nov. 6,'32	11
Two Hundred Fathoms Deep	Mar. 19	8
DO YOU REMEMBER?		
Gaslit Nineties, The	Nov. 27,'32	8
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
When Dad Was a Boy	Jan. 22	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19
Always Kickin'	Oct. 9,'32	20

Title	Rel. Date	Min.
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16,'32	18
Evil Eye Conquerors, The	Jan. 8	14
In the Clutches of Death	Nov. 13,'32	14
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10
Animal Fair, The	Jan. 15	10
Any Way to Get there	July 16	
Down on the Farm	Dec. 18,'32	10
Little Thrills	Oct. 23,'32	9
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Traffic	Nov. 6,'32	10
Women of Many Lands	Mar. 12	9
Wonder City, The	Nov. 20,'32	9
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6,'32	22
Hitch Hiker, The Harry Langdon	Feb. 12	21
Knight Duty Harry Langdon	May 7	22
Hooks and Jabs Harry Langdon	Aug. 25	
Tied for Life	July 2	
Tired Feet Harry Langdon	Jan. 1	22
Vest with a Tale, The Tom Howard	Dec. 4,'32	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22
Walpurgis Night	Oct. 30,'32	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Cornell	Dec. 18,'32	9
Georgia Tech	May 7	9
McGill	May 28	9
Michigan	Dec. 4,'32	8
Yale	Oct. 9,'32	10
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Cinderella	May 28	6
College Spirit	Oct. 16,'32	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Farmer Al Falfa's Birthday Party	Oct. 2,'32	6
Forty Thieves, The	Nov. 13,'32	6
Grand Uproar	Aug. 25	
Hansel Und Gretel	Feb. 5	6
Hollywood Diet	Dec. 11,'32	6
Hook and Ladder No. 1	Oct. 30,'32	7
Ireland or Bust	Dec. 25,'32	6
Jealous Lover	Jan. 8	6
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	
Pirate Ship	Apr. 30	6
Robin Hood	Jan. 22	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Toyland	Nov. 27,'32	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July 9	
Drug on the Market, A	Jan. 22	11
Honesty Pays, But Not Much	June 4	
The Acid Test	Nov. 27,'32	11
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2,'32	20
Torchy's Kitty Coup	Jan. 22	21
Torchy's Loud	June 25	20
Torchy Rolls His Own	Nov. 20,'32	21
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23,'32	21
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Pirate Isles	Nov. 27,'32	9
From Kashmir to the Khyber	Dec. 4,'32	9
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10
Gorges of the Giants	Jan. 29	9
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping		
Shades of Cairo		
Glimpses of Greece		
Playground of Pan		
The Island of Malta		
The Desert Patrol		
Elephant Trails		
Outposts of France		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	19
Mr. Bride	Dec. 24,'32	19
Now We'll Tell One	Nov. 19,'32	19
Nature in the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Over the Counter	Oct. 15,'32	18
Wild People	Nov. 26,'32	18
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25	
Daughters of the Sea		9
Fiji and Samoa		8
Iceland	Jan. 14	10
Leningrad	Dec. 17,'32	9
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo		9
Papua and Kalabahai	June 10	
Rio the Magnificent		9
World Dances, The		9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Cuckoo the Magician	Jan. 21	
Funny Face	Dec. 24,'32	8
Lunchroom, The		
Nursemaid, The	Nov. 26,'32	7
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies	Oct. 7,'32	
Me An' My Pal		21
Midnight Patrol	Nov. 25,'32	20
Their First Mistake		21
Towed in a Hole	Dec. 31,'32	21
Twice Two	Feb. 25	21
ODDITIES		
Duck Hunter's Paradise	Dec. 31,'32	10
Menu	Aug. 26	
Toy Parade, The	Dec. 3,'32	7
Whispering Bill	Dec. 31,'32	10
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17
Bedtime Worries	Sept. 9	
Birthday Blues	Nov. 12,'32	20
Fish Hooky	Jan. 28	19
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	
PITTS-TODD		
Asleep in the Feet	Jan. 21	19
Bargain of the Century		20
Beauty and the Bus	Sept. 16	
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10,'32	17
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	
Auto Racing	Apr. 1	
Blocks and Tackle	Nov. 5,'32	12
Bone Crushers	Feb. 8	8
Chalk Up	Dec. 10,'32	10
Football Footwork	Nov. 19,'32	12
Motorcycle Mania	Jan. 28	9
Swing High	Dec. 10,'32	10
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Bring 'Em Back a Wife		18
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Taxi for Two	Dec. 3,'32	18
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 13	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18,'32	11
No. 5	Dec. 16,'32	11
No. 6	Jan. 13	10
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	1 rl.
No. 11	June 2	1 rl.
No. 12	June 30	10
No. 13	July 28	10
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	1 rl.
Hawaiian Fantasy Vincent Lopez	Jan. 20	8
Jazz a La Cuba Don Aspiazu	July 7	1 rl.
Let's Dance Burns and Allen	Mar. 17	10
Moonlight Fantasy Vincent Lopez	Apr. 14	1 rl.
Rookie, The Tom Howard	Feb. 24	10
Walking the Baby Burns and Allen	May 12	1 rl.
Your Hat Burns and Allen	Nov. 25,'32	11

Title	Rel. Date	Min.
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4,'32	10
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4,'32	10
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30,'32	10
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	1 rl.
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl.
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7
Aloha Oe Royal Samoans	Mar. 17	7
"Boilesk" Watson Sisters	June 9	7
Dinah Mills Bros.	Jan. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing a Song James Melton	Dec. 2,'32	7
Sing, Sisters, Sing Three X Sisters	June 3	1 rl.
Song Shopping Ethel Merman		1 rl.
Time on My Hands Ethel Merman	Dec. 23,'32	7
When It's Sleepy Time Down South Boswell Sisters	Nov. 11,'32	1 rl.
SCREEN SOUVENIRS		
No. 5	Nov. 25,'32	10
No. 6	Dec. 23,'32	10
No. 7	Jan. 20	10
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	1 rl.
No. 11	May 12	1 rl.
No. 12	June 9	1 rl.
No. 13	July 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl.
Balance	June 23	1 rl.
Call Your Shot	July 21	1 rl.
Canine Thrills	Feb. 3	10
Catch 'Em Young	Dec. 9,'32	11
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	1 rl.
Over the Jumps	Jan. 6	11
Straight Shooters	July 21	16
Stuff on the Ball	Nov. 11,'32	11
Wonder Girl, The Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Crazy Inventions	Jan. 27	1 rl.
Betty Boop for President	Nov. 4,'32	7
Betty Boop's Ker-Choo	Jan. 6	7
Betty Boop's May Party	May 12	1 rl.
Betty Boop's Museum	Dec. 16,'32	1 rl.
Betty Boop's Penthouse	Mar. 10	7
Is My Palm Read	Feb. 17	1 rl.
Mother Goose Land	June 23	1 rl.
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Blue of the Night Bing Crosby	Jan. 6	20
Bring 'Em Back Sober Sennett Star	Nov. 18,'32	10
Caliente Love Sennett Star	Mar. 10	20
Daddy Knows Best Walter Catlett	June 16	2 rls.
Dentist, The Sennett Star	Dec. 9,'32	20
Don't Play Bridge with Your Wife Sennett Star	Jan. 13	18
Doubling in the Quickies Sennett Star	Dec. 16,'32	19
Dream Stuff Sennett Star	May 12	2 rls.
Easy on the Eyes Sennett Star	Feb. 17	22
False Impressions Sennett Star	Nov. 4,'32	21
Fatal Glass of Beer W. C. Fields	Mar. 3	19
His Perfect Day Sennett Star		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hollywood Double, A	Nov. 25,'32	2 rls.
Sennett Star		
Honeymoon Bridge		
Sennett Star		
Husband's Reunion	July 7	19....
Sennett Star		
Human Fish	Dec. 30,'32	22....
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23	2 rls.
Sennett Star		
Lion and the House, The	Dec. 23,'32	18....
Sennett Star		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21	2 rls.
Sennett Star		
Plumber and the Lady, The	Mar. 31	2 rls.
Sennett Star		
Prosperity Pays	Nov. 4,'32	
Tom Howard		
Roadhouse Queen	May 26	2 rls.
Sennett Star		
See You Tonight	June 2	2 rls.
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24	19....
Bing Crosby		
Singing Boxer, The	Jan. 27	20....
Sweet Cookie	Apr. 14	20....
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10	20....
Sennett Star		
Uncle Jake	May 5	2 rls.
Sennett Star		
Wrestlers, The	Jan. 20	22....
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20....
The Floorwalker	Dec. 23,'32	20½..
The Pawnshop	Mar. 17	
The Rink	Nov. 11,'32	20....
The Vagabond	Feb. 3	21....
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17....
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20....
Iceman's Ball, The	Aug. 13	20....
Jitters, The Butler	Dec. 30,'32	20½..
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28,'32	18....
Heave Two	Mar. 10	20½..
Loops, My Dear	Jan. 6	17....
Shakespeare with Tin Ears	June 30	18½..
Thrown Out of Joint	May 12	21....
HEADLINER SERIES		
No. 1—Shampoo, the Magician	Nov. 25,'32	17....
Roscoe Ates-Hugh Herbert		
No. 2—Private Wives	Jan. 27	21....
Skeets Gallagher		
W. Catlett		
No. 3—Hip, Zip, Hooray	Mar. 31	18½..
Nat Carr		
No. 4—She Outdone Him	July 21	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20....
Bride's Bereavement, The	Nov. 18,'32	19....
Lost in the Limehouse	Apr. 7	20½..
Moonshiner's Daughter, The	May 19	20....
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½..
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18....
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2,'32	19....
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19....
Fish Feathers	Dec. 16,'32	18....
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½..
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28....
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7....
In the Park	May 26	
Magic Mummy	Feb. 7	7....
Panicky Pup	Feb. 24	7....
Pencil Mania	Dec. 9,'32	7....
Piano Tooners	Nov. 11,'32	7½..
Puzzled Pals		7....
Tight Rope Tricks	Jan. 6	7....

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26....
Killing to Live		17....
ATLANTIC FILM		
Playgrounds in the Sky		10....
Sportsmen's Paradise		10....
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23....
Terrors of the Amazon		29....
CAESAR FILMS		
Veneziana		1 rl..
CENTRAL FILM		
A Pilgrimage Through Palestine		10....
Boston Common—and Proper		10....
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7....
FIRST DIVISION		
My Side of the Story		5½..
David L. Hutton		
Strange Case of Tom Mooney, The	July 21	23....
IDEAL		
Canal Gypsies		9....
Evolution		28....
Goofy Games		8....
Next War, The		26....
We're on Our Way		9....
INDUSTRIAL		
The Silent Enemy		30....
MARY WARNER		
Berlin: Its Sports and Recreation		8....
Berlin: Rhythm of a Metropolis		8....
Glimpses of Germany		8....
Green Heart of Germany, The		20....
Springtime on the Rhine		7....
The Mosel		8....
Trier, Oldest City in Germany		6....
Vintagers' Festival in the Palatinate		10....
Winter in the Bavarian Alps		1 rl..
Young Germany Goes Ski-ing		1 rl..
MASCOT		
Technocracy		10....
MASTER ART PRODUCTS		
Melody Makers Series:		
Sammy Fain		10....
Benny Davis		9....
Gus Edwards		
Cliff Friend		9....
Jimmy McHugh and Dorothy Fields		9....
Melodies on Parade		
Night of Romance		7....
Oriental Phantasy		
Stephen Foster		
Tongue Twisters		9....
PRINCIPAL		
Beer Is Here		
Get That Lion		29....
Isle of Desire		3 rls.
Isle of Peril		32....
Isles of Love		1 rl..
Killing the Killer		11....
Matto Grosso		24....
New Western Front		25....
Primitive		1 rl..
Tiger Hunt, The		20....
Voodoo		36....
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½..

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32	6½..
5. The Wayward Canary	Oct. 28,'32	7¼..
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8....
8. Building a Building	Dec. 20,'32	7....
9. The Mad Doctor	Jan. 20	6....
10. Mickey's Pal Pluto	Feb. 10	7....
11. The Mellerdrammer	Mar. 3	8....
12. Ye Olden Days	Mar. 24	7....
13. The Mail Pilot	June 5	7....
14. Mickey's Mechanical Man	June 9	6....
15. Mickey's Gala Premiere	June 30	7....
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32	7....
6. Babes in the Wood	Dec. 2,'32	8....
7. Santa's Workshop	Dec. 30,'32	7....
8. Birds in the Spring	Dec. 30,'32	7....
9. Father Noah's Ark	Jan. 27	8....
10. Three Little Pigs	May 26	8....
11. Old King Cole	July 27	8....

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22	1 rl..
Carnival Capers	Oct. 10,'32	1 rl..
Confidence	July 31	1 rl..
Going to Blazes	Apr. 10	1 rl..
Ham and Eggs	June 19	6....
New Deal, A	July 17	1 rl..
Ocean Hop (Reissue)	Apr. 24	1 rl..
Plumber, The	Jan. 30	7....
Shriek, The	Feb. 27	7....
Teacher's Pest	Dec. 19,'32	7....
Wild and Wooly	Nov. 21,'32	1 rl..
POOCH CARTOONS		
Cat and Dogs	Dec. 5,'32	1 rl..
Crowd Snores, The	Oct. 24,'32	1 rl..
Hot and Cold	Aug. 14	1 rl..
King Klunk	July 31	1 rl..
Lumber Champ, The	Mar. 13	7....
Merry Dog, The	Jan. 2	1 rl..
Nature's Workshop	June 5	8....
Pin Feathers	July 3	1 rl..
Terrible Troubador, The	Feb. 13	1 rl..
Underdog, The	Nov. 7,'32	1 rl..
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31,'32	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14,'32	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28,'32	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12,'32	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26,'32	1 rl..
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16	21....
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30	21....
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14	21....
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6	20....
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13	10....
Your Technocracy and Mine	Apr. 15	1 rl..
World's Greatest Thrills	Aug. 18	19....
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17,'32	1 rl..
No. 24—Novelty	Nov. 14,'32	1 rl..
No. 25—Novelty	Dec. 12,'32	1 rl..
No. 26—Novelty	Jan. 23	8½..
No. 27—Novelty	Mar. 20	8....
No. 28—Novelty	Apr. 17	8½..
No. 29—Novelty	May 29	1 rl..
No. 30—Novelty	July 10	1 rl..
No. 31—Novelty	Aug. 7	1 rl..
No. 32—Novelty	Sept. 4	1 rl..
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl..
Good Old Days, The	Nov. 21,'32	1 rl..
Greeks Had No Word for Them, The	Oct. 24,'32	1 rl..
Lizzie Stratta	Jan. 23	10....
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21....
Alias the Professor James Gleason	Mar. 8	21....
Boys Will Be Boys Frank Albertson	Nov. 30,'32	2 rls.
Family Troubles Henry Armetta	Jan. 11	21....
Finshing Touch Skeets Gallagher June Clyde	Oct. 19,'32	2 rls.
Gleason's New Deal James Gleason	July 12	20....
Hesitating Love L. Fazenda-M. Prevost	Nov. 16,'32	2 rls.
His First Case Vince Barnett	June 14	20....
Hunting Trouble Louise Fazenda	Feb. 8	20....
Light Out James Gleason	Dec. 24,'32	2 rls.
Mister Mugg James Gleason	May 10	21....
My Operation Vince Barnett-June Clyde	Dec. 28,'32	2 rls.
Nature in the Rough Louise Fazenda		
Officer, Save My Child Slim Summerville	Nov. 2,'32	2 rls.
Open Sesame Henry Armetta		2 rls.
Pick Me Up Marie Prevost	Apr. 5	19....
Rockabye Cowboy James Gleason	Jan. 25	21....
Room Mates Frank Albertson	Apr. 19	20....
Chould Crooners Marry? Frank Albertson	Feb. 22	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22	20½..
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1,'32	19....
No. 3—You Call It Madness Richy Craig, Jr.		18....
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12,'32	18....
No. 5—Then Came the Yawn Jack Haley		20....
No. 6—The Run Around William Demarest	Dec. 10,'32	17....
No. 7—Trouble Indemnity Codee and Orth	Jan. 7	17....
No. 8—The Build-Up Jack Haley	Jan. 21	17....
No. 9—Buzzin' 'Round Roscoe (Fatty) Arbuckle	Feb. 4	
No. 10—Wrongorilla Jack Haley	Mar. 4	20....
No. 11—How've You Bean? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19....
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8,'32	17....
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22,'32	19....
No. 5—A Modern Cinderella Ruth Etting	Nov. 5,'32	18....
No. 6—Picking a Winner Technicolor Musical	Nov. 19,'32	16....
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3,'32	18....
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18....
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17....
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18....
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18....
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19....
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18....
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18....
No. 17—Nothing Ever Happens Musical	Mar. 25	18....
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21....
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19....
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters	Aug. 12	19....
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26,'33	19....
No. 27—Rufus Jones for President Ethel Waters		
No. 28—Use Your Imagination Hal LeRoy-Mitzi Mayfair		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9....
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10....
LOONEY TUNES		
No. 1—Ride Him, Bosko		7....
No. 2—Bosko the Drawback		7....
No. 3—Bosko's Dizzy Date		7....
No. 4—Bosko's Woodland Daze		7....
No. 5—Bosko in Dutch		7....
No. 6—Bosko in Person		7....
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10....
No. 2—Municipal Band Wagon		10....
No. 3—Smash Your Baggage Small's Paradise Band		9....
No. 4—The Lease Breakers Aunt Jemima		9....
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9....
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10....
No. 7—Abe Lyman and Band		10....
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10....
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9....
No. 11—The Name is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9....
No. 14—Vincent Lopez and Orchestra		
No. 15—Dave Apollon and Orchestra		
No. 16—Claude Hopkins and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8....
No. 2—I Wish I Had Wings		7....
No. 3—A Great Big Bunch of You		7....
No. 4—Three's a Crowd		7....
No. 5—Shanty Where Santa Claus Lives		7....
No. 6—One Step Ahead of My Shadow		7....
No. 7—Young and Healthy		7....
No. 8—The Organ Grinder		7....
No. 9—Wake Up the Gypsy in Me		7....
No. 10—I Like Mountain Music		7....
No. 11—Shuffle Off to Buffalo		7....
No. 12—The Dish Ran Away with the Spoon		7....
No. 13—We're in the Money		7....
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
No. 27—Walter Donaldson		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl..
No. 2—Transportations of the World		1 rl..
No. 3—An Oriental Cocktail		10....
No. 4—Curious Customs of the World		1 rl..
No. 5—From Bethlehem to Jerusalem		10....
No. 6—High Spots of the Far East		10....
No. 7—Main Streets		10....
No. 8—Beauty Spots of the World		1 rl..
No. 9—Workers of the World		1 rl..
No. 10—Wonder Spots of the World		1 rl..
No. 11—Costumes of the World		1 rl..
No. 12—Strange Ceremonies		1 rl..
No. 13—Top of the World		1 rl..

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson		20.... (each)
Three Musketeers, The		
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20.... (each)
Gorden of Ghost City Buck Jones-Madge Bellamy	Aug. 14	
Lost Special Frank Albertson	Dec. 5,'32	
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union. National Executive Offices, 3546 Vincent North. Minneapolis, Minn.

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SOLO ORGANIST WHO HAS PLAYED IN SOME of America's largest theatres desires connection in Fall where requirements demand best in versatile ability and showmanship. HY. C. GEIS, "World's Tallest Organist," 3547 Rosedale Place, Cincinnati, Ohio.

THEATRICAL DISPLAY ARTIST, STRICTLY High Class, exploiteer, own all equipment, salary or contract, anywhere. BOX 311, MOTION PICTURE HERALD.

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FORMER ERPI ENGINEER WITH EXCELLENT references desires position in middle west. BOX 314, MOTION PICTURE HERALD.

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THE raw film used in the pictures you show may not hold any immediate interest for you. *But screen quality does.* And back of your finest pictures is Eastman Super-sensitive Panchromatic Negative ... the first, and to this day the greatest, of super-speed, color-sensitive motion picture films. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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PANCHROMATIC NEGATIVE

PARAMOUNT BOX OFFICE CHAMPION!

Speaking of "championship years"

PARAMOUNT

in Motion Picture Herald's "BOX OFFICE Champions" Report for the 1st six months of 1933 has twice as many pictures* as any other company

1 "A FAREWELL TO ARMS"
2 "SIGN OF THE CROSS"
3 "A BEDTIME STORY"
4 "COLLEGE HUMOR"

* Four from Paramount
Two from the next company

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EUROPEAN MARKET WIDENS FOR AMERICAN PICTURES

Exhibitors of Fifteen Smaller Countries Look to Hollywood for Films as Production Output in Germany Is Reduced

WILLIAM FOX LOSES ROUND IN PATENT SUIT

Tri-Ergon Sound Patent Is Not Valid and Never Has Been Made a Commercial Success, Federal Judge Declares

RALPH KOHN HEADS PUBLIX THEATRES

Named Vice-President in Charge of All Paramount Theatre Operations; Herschel Stuart To Assist; Cokell Made Treasurer

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TUGBOAT ANNIE

WOW!

(Continued! Everywhere the same sweet story . . . and in the good old summer time!)

BALTIMORE—Topping everything that ever played here!

ATLANTIC CITY—Biggest week in two years!

WILLIAMSPORT, PA.—Greatest number of opening day admissions in history of house!

WILDWOOD, N. J.–Biggest week since early 1929!

CINCINNATI—Whoopee! Some fun!

NEW HAVEN—First week equals "Emma." That's terrific!

DAYTON — Equals "Emma."

AKRON—Beats "Emma" previous record-holder!

CANTON — Doubles "Prosperity"!

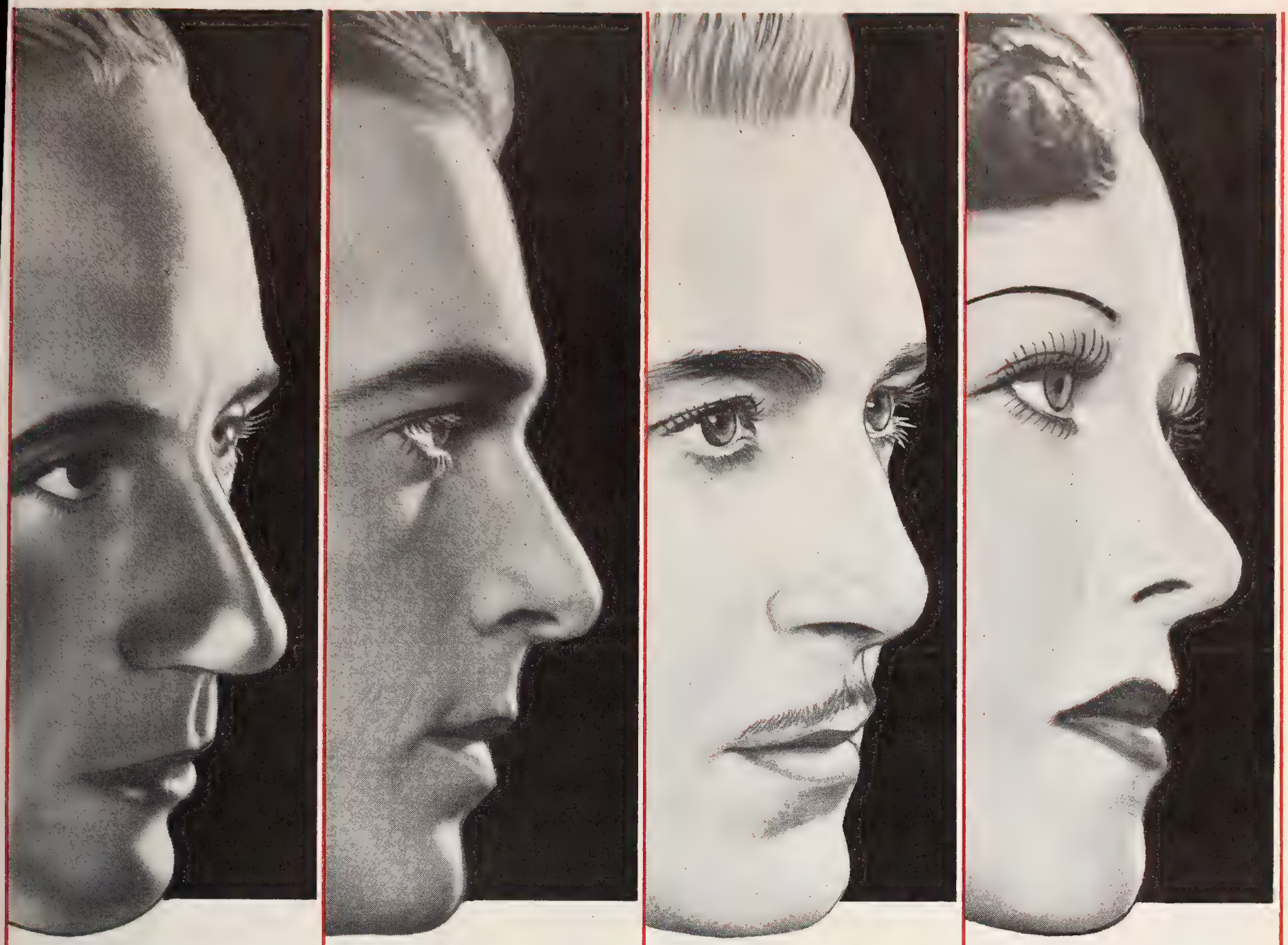
PROVIDENCE—Best in 5 years!

TULSA — All records blooie!

DALLAS—New record here!

(We could go on and on, to report the same in Scranton, Hartford, Cleveland, Pittsburgh, Columbus, Richmond, Syracuse, Washington, etc., etc. . . . but you'll find out for yourself!)

WE DO OUR PART!



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Four great stars have given their greatest performances to give you the most important box-office property since "Gold Diggers of 1933"

"CAPTURED!"

Watch the fat box-office figures trade papers are reporting daily on "Voltaire," "Mary Stevens, M. D.," "Baby Face," "Mayor of Hell" . . . Then watch "Captured!" pass them like Washington passed the Yanks! *Sight unseen*, we submit next week-end's premiere receipts from "Captured!" as a preview of the kind of business you'll do in 1933-'34 with

WARNER BROS. PICTURES

VITAGRAPH, INC., DISTRIBUTORS

WARNER BROS. HAVE PERFORMED ANOTHER NATIONAL RECOVERY ACT BY PROVIDING THE NATION'S THEATRES WITH THE FIRST ARLISS PICTURE EVER RELEASED IN SUMMER!

ARLISS

e Affairs of

VOLTAIRE

Opens Aug. 22 at
N. Y. Hollywood

Look what *Variety* reports about the first key dates: —"Heavy draw snaps Aladdin, Denver out of dumps. Smacking gross in sight"... "Surprisingly good trade at Boyd, Philly."..."Strong bet at Hollywood, L. A."..."Very strong at Downtown, L. A."... And Pittsburgh Western Unions news of biggest take since January 1, excepting "Gold Diggers" and "42nd Street."

THIS LETTER IS ADDRESSED TO YOU

if you're still in doubt about playing
"Gold Diggers" *for all it's worth . . .*

The Playhouse

GEORGE E. FULLER, PROP.
FAIRHOPE, ALABAMA

August 2, 1933

Warner Bros-First Natl Pictures
New Orleans La

Attention Mr Luke Conner;-

Dear Luke

I am enclosing herewith film rental check on GOLDDIGGERS 1933. It is over four times as large as any film rental check I have ever sent to any film distributor. But I am sending it WITH PLEASURE.

The fact is, we broke every house record for the past nine years with this feature. We more than doubled the gross business we did on "42ND STREET" and our gross on that subject was 25% more than on any other feature we have played in the past twelve months. My books bear out that statement.

After paying you what appears to be an exorbitant rental for GOLDDIGGERS 1933 we still have a net that exceedes any other feature played in over a year. My books bear out that statement also.

Playing this feature first in this terretory, pushing it hard with advertising, and getting a good break on the weather and other factors, accounts for some of the surprising business we did these last three days. But there is magic in that title, it is timed right for the public demand, and "42ND STREET" gave it the build-up to crash through old records. But the picture itself is overwhelming in its charm, beauty and bigness and word of mouth advertising really put it over after the first night.

I am already thinking about bringing it back in October when the resort people are gone and winter people are here. What can you do for me?

With sincere best wishes,

Cordially

Ed Fuller

WARNER BROS. INVITE YOU TO *Read*
ONE OF THE MOST REMARKABLE DOCUMENTS EVER
ADDRESSED TO A PRODUCER BY AN EXHIBITOR

GAIETY THEATRE
THE POWER
NOW
COMING
BERKELEY SQUARE
SMASH
THE POWER AND THE GLORY
A JESSE L. LASKY Production
THE POWER AND THE GLORY
JESSE L. LASKY PRODUCTION
OPENS AUG. 16
THE POWER AND THE GLORY
SPENCER TRACY · COLLEEN MOORE
OPENS AUG. 16
GIANT FROSTY CONE
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ADAM HATS
GIBSON
NRA
MEMBER
U.S.
WE DO OUR PART
JOIN THE UPSWING WITH
FOX

AUG 18 1933

MOTION PICTURE HERALD

Vol. 112, No. 8 ©C1B 198573 August 19, 1933

TRAFFIC IN SCANDAL

CONTINUED reverberations of the recent impingement of Mr. Al Jolson upon Mr. Walter Winchell suffice to remind us that the production community of Hollywood continues to be the field of operations of a well defined traffic in scandal in behalf of an equally well defined area of the newspaper press.

We are confronted by the interesting picture of these newspapers, through their columns and columnists, exploiting for sale to their readers the players and personalities of the motion picture on the editorial hand and on the business hand, charging the industry, through the motion picture theatre and the high amusement advertising rates, a discriminatory price for access to the same readers.

For the lack of adequate central consolidated commercial representation, and for lack of courage to take issue in some quarters, Hollywood and the motion picture industry stand for it.

Can you fancy just what would happen if the newspapers so interested in the adventures and "romances" of Hollywood developed an equally probing interest in the lives and loves of the motor barons of Detroit? Automobile editors go to the motor shows but they do not go backstairs at Detroit, Flint, Pontiac and Dearborn.

Now it may be argued that while the motor industry sells just machines, cars, the motion picture sells personalities and hence invites, or at least automatically incurs, a more personal treatment. But that is only the semblance of the fact, not the fact. The motion picture really sells personalities-on-the-screen, not in the wrong bedroom, not on the beach at Malibu and not in the ship news photographs with skirts around the neck.

Fan followings are followings of idealizers. Idealizations are not based on facts and most assuredly not on the spice and garlic of the columnists' pabulum.

The motion picture industry has, generally speaking, long recognized that stories about "how it is done," destroying consumer illusion about feats of daring on the screen, are invasive of box office drawing power. We submit that exposition in the fan magazine and daily press of the sex technique, the preferences and peccadilloes of the players do not conduce to audience support of the screen roles of those same players.

Mr. Jolson took a large handsome swing at what he didn't like in current journalism and appears to have landed with some considerable degree of success. But who swings for the motion picture industry?

THE SENTRY DROWSES

SUMMER having been what it was, one can have a certain sympathy with the art of Miss Sally Rand, famed for the moment for her achievements at the Chicago Fair, costumed in two fans and the fanniest act that these alert old eyes have focused upon in several decades. One idly wonders, however, who was nodding in the August heat, when a brace of theatre managers, cultured in the Chicago school, were permitted to make arrangements to superimpose this ruddy little maraschino cherry upon the cup of the motion picture already overflowing with delightful aphrodisiacs. It is announced that the two fans, with robust Miss Sally in between their intermittent arcs of motion, are to be displayed on "an extensive tour of film houses," and that "offers have been received for her appearance at Radio City." Mr. Diego Rivera was painted out for less. And so the motion picture adds a sprig to its bouquet of rue.

△ △ △

BY STAR LIGHT

LEADING up to the premiere of "The Power and the Glory," one may suppose a very good publicity job is currently being done on Mr. Jesse Lasky and in connection with it comes a story from Hollywood, presented in *Motion Picture Daily*, in which the producer discusses the public pressure which he sees as "a silent but successful campaign to establish the star system."

Every showman will find himself in considerable sympathy with Mr. Lasky wherein he expresses the problem of the divergence between the policies of fitting the star to the story and the story to the star. Mr. Lasky would prefer to fit the star to the story. He finds he can do that successfully only by getting the overwhelming story. To be sure, when he does that he is almost certain to start a new star.

Public inertia, the dumbbell consumer mind, likes stars and types in part because they are automatic narration, in part because they become readily recognizable vicarious agents of attainment of heart's desire.

Producer-distributor inertia, the merchandising mind, likes stars and types because they provide ready-made advertising, semi-automatic selling, pre-introduced, pre-digested wishfood.

△ △ △

THREE motion picture concerns are said to be angling for the services of Mr. Elliott Roosevelt in various capacities—executive, exploitation, etc. One presumes that this bidding arises from an exhaustive investigation of his experience in this field.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

PERENNIAL BUTT

Once more is the much-maligned motion picture industry the butt of self-important, zealous reformers, this time in Kansas, where last week was launched a campaign by the Kansas Council of Christian Education, its objective: stricter regulation of the industry in Kansas. The courageous council has taken upon itself the task of "educating the people" to the need of industry reform, urges the censor board to greater stringency, asks prosecution of the "Sunday" law. Toward the Council cause is seen leaning state attorney general Roland Boynton. To what would church councils turn if there were no motion picture to be the perennial objective of burningly righteous attack. . . .

STARS A-MAKING

Startling, little short of revelation is the order passed down from the Soviet government to the film producing companies under its thumb to popularize individual cinematic stars, build up personalities. In line with a growing liberal policy toward the arts is the radical permission to establish the star, attempt to put more interest into Soviet productions, make them less boring, less anonymous in personality. To the "directive," (government order) has come ready and willing producer response. Yet far from musical comedies on the screen, the Russian cinema may soon show pep, personality. . . .

COLOR'S PROGRESS

From an expensive hobby into a reasonable business proposition would the use of color photography be turned by the use of the screen's latest improvement, emanating from Berlin, in the opinion of its sponsors. One Dr. Gaspar, indefatigable worker, over a period of 10 years has developed a new type of color film, representing progress. No claimant is Dr. Gaspar of discovery of a new principle, merely the achievement of an improvement of major significance. The method: film covered with three sensitive layers, each of which reacts to light rays of only certain colors. Layers are tinged with the color to which they are susceptible. Yet may color be feasible, practical in ordinary feature film production. . . .

ADVERTISING LEADER

To the motion picture industry, perhaps more than to any other, is advertising a most important vertebra in the backbone of successful enterprise. Well may the industry, then, mourn the passing of John I. Romer, longtime president and publisher of the renowned "Printers' Ink," purchased in 1908 from its founder, George P. Rowell. One of the first professional writers of advertising in the country, Mr. Romer gave untiringly in his pages of his long experience to raise the tone, improve the quality of advertising. He "combed the advertising and commercial world for the best thoughts on selling and week by week infused advertising with the tenets of experience and tested methods." Credited is Mr. Romer with founding what today is the vital Better Business Bureaus of the nation, important to the motion picture, as to other industries. . . .

AUTHORESS, PLAYWRIGHT

Not from a garret of mean appearance to trudge weary miles of streets to innumerable hardened producers came a budding playwright last week to New York. Rather by plane, in state, wined, dined and greeted, came this authoress. Her name, Mary Pickford, whose name made startling recent news with the announcement of a shaky, not yet completely shattered marriage to one Douglas Fairbanks. Authoress Pickford brought her play to New York, with Max Gordon as possible producer, Grace Moore possible star. Revealed suddenly by newshawks was the fact that Miss Mary is also a writer of novelettes, short stories. Not yet lost, however, is her first love, since a new picture will occupy her attention when she returns Coastward, late this month. Extremely uncommunicative was she about marriage, Mr. Fairbanks. . . .

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WOMAN'S SCOOP

Familiar to the newspaper is the often heralded "scoop." Less frequent, less common is the scoop in the field of magazines, periodicals. To the popular "Woman's Home Companion" has recently gone a definite scoop, two years in the making, fostered by quick thinking and rapid action. To a woman goes credit for the beat. When Charles Chaplin finished "City Lights," two years ago, Miss Gertrude B. Lane, editor-in-chief, was bathed in the light of a great inspiration. She cabled Chaplin in London, dispatched managing editor Willa Roberts to conclude negotiations. The result: in the current issue (August 18) begins the great comedian's 40,000 word autobiography, to run in five instalments. One of Chaplin's terms was that the piece be published as he wrote it. Glad to comply was Editor Lane, knowing well the value of her scoop. . . .

NAME OF THE HOUR

Powerful in selling, exploitation would be the byword name of the hour: Roosevelt. Not unconscious of that conspicuous fact are motion picture companies, reported last week hot on the heels of recent Renoite Elliott Roosevelt, one of the President's sons. To him, says report, have gone offers from Twentieth Century, Universal, Radio, the last ready to compensate services to the extent of $500 per week in an executive post. An exploitation job is Universal's bait. Obvious is the ready tieup with a White House inhabitant. . . .

POOR RISK

No good bet to insurance companies are the theatres of Kansas City, relative to coverage on holdup and robbery. Rapidly are companies canceling such insurance on theatres, while new policies are not being written. The revelation came last week when Jay Means, local organization president, reported a holdup at his Oak Park theatre, $200 gone, and a canceled policy. With Saturday and Sunday receipts still about, Monday morning is the popular moment, with such raids on the increase in the past year. One more problem have Kansas City owners to fret about. . . .

"STILL" BOOMING

To the publicity man at the studio, avid for good shots on or off the set, has come a possible great boom, in the form of a new "still" camera, the product of Coast inventor George Walters. Long difficult, troublesome has been the problem of making stills after the scene has been shot. The camera: electrically button operated, set up beside the motion camera, takes 60 to 90 stills a minute, shooting the scene, putting new film in place and refocusing for the next shot, automatically. . . .

KOHN HEADS PARAMOUNT THEATRES; COKELL IS ADVANCED TO TREASURER

Former Treasurer Will Represent Trustees and Management on Board in Subsidiaries; Continues as Vice-President

The management of Paramount Publix this week effected the following important changes in the executive structure of its motion picture and theatre companies:

Ralph A. Kohn was placed in charge of all theatre operations.

Walter B. Cokell was elevated from the assistant treasurership to treasurer.

Sam Dembow, former Publix theatre executive, was given an opportunity to purchase an interest in one of the company's theatre subsidiaries.

Herschel Stuart joined Paramount to participate in management of various subsidiaries of Publix.

Adolph Zukor announced Tuesday from Paramount's home offices in Times Square that Ralph A. Kohn had been appointed vice-president of Paramount Publix Corporation in charge of all Paramount theatre operations. The appointment was approved by Messrs. Leake, Hilles and Richardson, the trustees in bankruptcy.

In such subsidiaries as Paramount has an interest, Mr. Kohn will represent the trustees and the management on the board, after the reorganization of such subsidiaries by the advisory committee on theatre properties, headed by S. A. Lynch.

Mr. Kohn will continue as vice-president of Paramount Productions, Inc., Paramount International, Inc., and Paramount Distributing Corp., Inc.

Cokell Becomes Treasurer

This move is generally regarded as placing Mr. Kohn in the post now occupied by Sam Dembow, Jr., who succeeded Sam Katz as the operating head of Publix theatres late in 1930.

The trustees have under consideration an arrangement whereby Mr. Dembow will be given an opportunity to purchase an interest in one of the company's theatre operations now controlled by Paramount, in keeping with the plan of theatre decentralization. Mr. Dembow has, for some time, according to reports, been negotiating with the company to take over its group of Upper New York State theatres, but has met with opposition from Mr. Lynch.

Walter B. Cokell, who has been with the company for over twelve years and is now assistant treasurer, succeeds Mr. Kohn as treasurer. At the same time, George J. Schaefer, general manager of Paramount Publix, announced that Herschel Stuart had been invited to join the company, and that he will participate in the active management of various subsidiaries in the theatre department. Mr. Stuart's first assignment is in Detroit, where he now is in charge of all theatres in which Paramount is interested.

Meanwhile, Referee Henry K. Davis

RALPH A. KOHN

issued a statement pointing out the necessity that creditors of Paramount Publix file proofs of their claims with the referee before September 14. According to Mr. Davis, large numbers of creditors thus far have neglected to file. The statement said the bankruptcy law makes no provisions for extending the time for filing claims, under any circumstances, and that creditors who fail to comply will be barred from participating in bankruptcy dividends.

According to Mr. Davis claims have been filed upon less than $8,000,000 principal amount of Paramount-Famous-Lasky 6 per cent bonds and Paramount Publix Corp. 5½ per cent bonds, out of a total of about $25,000,000 outstanding, indicating that many bondholders are unaware of the necessity of submitting proofs of claims to the referee. It was stated that every individual bondholder or his representatives must file a proof of claim upon his bonds.

Kohn With Paramount 20 Years

Ralph A. Kohn has been associated with Paramount Publix and its predecessor companies for the past 20 years. Immediately on his graduation from law school in 1913, he became a member of the law firm of Elek John Ludvigh, then counsel of Famous Players Film Company, of which Adolph Zukor was president. In 1914, Mr. Kohn was elected assistant general counsel and assistant secretary of Famous Players.

On organization of Famous Players-Lasky Corporation, in 1916, he was given the same positions in the new company and served in these capacities until 1918, when he was given a leave of absence for the duration of the war. He enlisted as a private in the Signal Corps, and later was commissioned as a second lieutenant.

After the war he returned to Famous Players in his former duties and in 1922

Herschel Stuart Joins Company To Participate in Management of Subsidiaries of Publix Under Decentralizing Plan

was elected a member of the board of directors and also assistant treasurer. On the formation of Paramount Productions, Inc., Paramount International and Paramount Pictures Distributing in November, 1932, he was elected a director, vice-president and treasurer of each of these three subsidiaries.

Cokell First an Accountant

Walter B. Cokell came from Denver to study at New York University. Upon completion of his course there he returned to his home to enter the railroad business as an accountant. Then followed positions with American Telephone and Telegraph Company, with whom he continued until the World War. After service with the Ordnance Department, Mr. Cokell joined Paramount in May, 1920.

Sam Dembow, Jr., was educated in New York and started his business career as a salesman, variously handling lines ranging from financial securities to paint. In 1913 he joined the sales force of Film Rental Company, owned by William Fox, and remained until 1922. That year he joined Samuel Goldwyn as Pacific coast district manager and one year later joined the Herbert L Rothchild theatre circuit as general manager. Famous Players-Lasky owned one-fourth of this organization and in 1925 it purchased the remainder. Mr. Dembow took charge of all buying and booking of attractions operated by Famous Players, and at the organization of Publix Theatres Corp., became executive vice-president.

Herschel Stuart started his career as a newspaper man and then turned to publicity for chain theatres. He later became general manager for the Hulsey theatres and film exchanges and later was made division manager for Paramount theatres in Texas, Oklahoma and Arkansas. After that he was for eight years Harold B. Franklin's chief of staff, and handled Washington, Oregon and Montana. He then became manager of the Fox Poli circuit, in which capacity he remained for four and one-half years. In 1933 Mr. Stuart joined the RKO Theatres staff as general manager of all RKO theatres under the supervision of Mr. Franklin. He resigned early in the summer.

Threatened Sales Tax Defeated in Colorado

As a result of unusual activity on the part of Duke Dunbar, secretary of the Denver Film Board of Trade, in addition to protests from business men and newspapers, a threatened two per cent sales tax has been dropped. The governor had recommended the tax to the special session of the legislature, and that body is now attempting to raise revenue by other means. Theatres would have been included in the provisions of the sales tax.

Mistress Mary Asks Producers To Try Discovering America Again

by TERRY RAMSAYE

Mistress Mary Pickford, quite contrary, with golden curls, pouting lips and Irish eyes not always too unsophisticated, put on a blue and white polka dotted frock and had some friends to luncheon on a terrace of the Sherry Netherlands in New York one day this week.

It was not precisely an official occasion. Miss Mary, chatting along from the fruit cocktail until quite a distance past the demitasse, for once, spoke her mind with a sharp succinctness of matured executive opinion that no fervid fan would ever believe of his screen lady. It might just as well be admitted now that Miss Pickford, unlike some of the spokesmen of the great creative community of Hollywood and most of its hired hands, does not see the institution of the motion picture as precisely perfect.

"'What are they doing to America?' Miss Pickford quoted a questioner in the round table badinage. "I can tell you one thing— — —

"The other morning, it was only a few days ago in Beverly Hills, I passed the door of my young niece's room, Gwynne—she's only about seventeen and has been raised, oh so carefully, always under the eye of her governess, when Doug or I were not with her —and I heard her singing bits from that song from 'Diamond Lil'—I say 'that song,' just because I'd blush to quote the title line even here.

"NOW WHAT DO YOU SUPPOSE I THINK about a production policy that puts on the screen things that can invade the home—no matter how carefully guarded—with the lyrics of 'Diamond Lil.'

"Such things are not for America and for Americans. It is not our taste, our point of view, our kind of life that is getting on the screen in so many of today's pictures."

"And I am talking about America," Miss Mary reiterated. "New York is a country, a nation unto itself—and so is Hollywood. America is that great big land in between those two countries—and America is where the customers are."

The talk drifted about to this and that and alighted on the fact that Charles Chaplin's autobiography was about to start its appearance in serial publication.

"I do hope that he puts in the story about the time he was the only little boy that did not get an orange for Christmas when he was a forlorn waif in an English orphanage," remarked Mary. "The world does not know, and probably never will, the tremendous vital drama and the desperate sufferings back of the art of Chaplin."

MISS PICKFORD GREW MERRILY REMINISCENT about Chaplin, recalling in glee the time, way back yonder before the wave of Chaplin appreciation started in "better circles," that Sidney Chaplin came to her with an offer of $10,000 a week for four weeks playing opposite Charles.

"'What—play opposite that moustached little pie thrower—Mary Pickford in a pie picture—sir, never!'

"I was handsomely insulted then," Mary remembered, "but you know I shouldn't at all mind working in a picture with him now—except that before Charlie got around to finishing it, they'd probably be wheeling me on the set in an old lady invalid's chair."

To be sure every one knows now what a deep, firm friendship has existed these many years between Mr. Chaplin, Douglas Fairbanks and Miss Pickford. Many the whimsical story that Miss Mary has to tell of goings on at Pickfair with that trio.

"And I remember how Douglas and I were all on pins the time that we were to introduce Charlie and John Barrymore at dinner at our house. In some things they are so much alike that there was more than a chance that the fur would fly.

"Well it all turned out fine. Douglas and I gave up and retired at two o'clock in the morning and when we came down for breakfast the next morning at seven-thirty they were still sitting at the dinner table, talking so earnestly they didn't hear us come in."

Then the talk got back to pictures again Miss Pickford is in the early stages of thinking about two pictures. She is given to a deal of that before electing to go to work.

"You know," she exclaimed, with a gesture made especially handsome by the glint of the armour of platinum of diamonds about her right wrist, "this motion picture industry would be much better off if everybody has his money taken away from him and he had to go to work—and I include myself, too. All of us, actors, directors, producers and everybody did a better job when we were poor."

MISS PICKFORD IS VERY MUCH ALERT, AS ever, to the evolutions of the art of the screen, and is just now much of the mind that the motion picture has yet to make its adjustments in the assimilation of sound.

"It seems to me," says Miss Mary, "that we still should have motion and pictures in the motion picture. A great deal that had been tediously learned and worked out in the years of the silent picture went overboard with the coming of sound and dialogue. We now must get back to more pantomime, and I think we can use more music. Talk, dialogue, it seems to me, ought to have about some such degree of importance and function as the printed titles of the silent screen had.

"The talking picture has strangely taken on many of the limitations of the stage and the locutions that are forced on the drama of the stage by reason of limitations that the screen can so easily escape. Just to use an old Shakespearian example—the stage sometimes has to say 'this is a horse', but for the pictures we can show them the real horse.

"And, too, since the coming of the motion picture the stage has had to play to minorities and limited rather than general audiences—not the whole country and the whole people. So if we borrow too much from the stage we borrow limitations of audience with it."

EAGLE WITH STRIPE FOR NRA EXCEPTIONS

General Hugh S. Johnson announced this week that a special Blue Eagle, bearing a chevron, or wound stripe, on his breast will be made available for those employers actually unable for specified reasons to enroll under the NRA program. The chevron will bear the reasons and extent of the exception.

Dowling Planning Own Film Company

Eddie Dowling, popular musical comedy star, who has made two motion pictures in the past, is negotiating the formation of a holding company, planning to produce from six to 24 features in the east with various Broadway stage producers. Arthur Hopkins is to be the first.

The company will be capitalized for $500,000, of which Erpi is said to have agreed to supply 50 per cent. The firm has not yet been incorporated. Production will be at the Erpi-controlled Eastern Service Studios, formerly the Paramount Astoria plant. "The Great Adventure," starring Lillian Gish, with Roland Young in support, will be the first. William de Mille will direct, with Mr. Hopkins supervising. Ben Jackson, formerly of Fox, will be production manager and Arthur Edeson cameraman.

Additional deals with other producers are under way. It is understood the arrangement will not interfere with the stage activities of the producers, but calls for their assistance in production.

Utah Exhibitors Decide Handling of Sales Levy

Exhibitors in various cities and towns of Utah will decide whether the new two per cent sales tax will be absorbed or passed on to patrons. A majority vote will decide in each case, with the practice uniform in each community, according to the Intermountain Theatre Owners' Association.

Permit Sunday Shows

The city council of Greenville, Ill., has amended a city ordinance to eliminate restrictions against Sunday showings of motion pictures.

CAMERAMEN BEAT JAILS, BULLETS, RIOTERS IN FILMING CUBAN REVOLT

One Hoisted Into Jail at End of Bayonet; Cars Attacked, Photographers Roughly Handled, Part of Film Burned

The dramatic coup of the military in displacing Dr. Geraldo Machado as president of the Republic of Cuba, came none too soon to deliver from peril some dozen or more intrepid American newsreel cameramen. Despite the dangerous antagonism of the Machadoists toward their filming activities, these newsreel men shot through over the week-end, to the screens of the nation, a pictorial record of one of the most gripping screen stories of recent history, of blood and joy, destruction and vengeance, showing fighting, cheering mobs as they swept the streets of Havana, storming homes, looting the Presidential Palace, which Dr. Machado found it advisable to abandon so hastily.

The film records which reached New York home offices and newsreel laboratories between Sunday and Monday, caught the hysteria of what appears to be all of Havana's 600,000 native and Oriental population cheering wildly the abdication of Machado.

Fires are shown raging throughout the city as the contents of elaborate mansions are thrown from the windows to the anti-Machadoists.

Finally, from the hysterical joy, the mob turns to a more venomous mood and crowds break up into small armed groups, pursuing Machado cohorts about the city, murder bent.

One of the gangs even paused proudly in the act of "pumping" forty bullets into Colonel Jiminez, head of the secret Cuban police, long enough to pose for Paramount's cameraman, James A. Buchanan.

Theatres Closed Two Weeks

And in Cuban exhibition and exchange circles, too, there appeared to be cause for celebrating the newly created possibilities, under the new provisional president, Manuel de Cespedes, for supplanting chaos with peaceful home life and orderly business. Not a coin had passed over the box-office counters of Cuban theatres for two weeks, until Wednesday afternoon. Houses in the interior will open gradually.

Foreign managers in New York for some time had heard stories from the island about the serious effect of the reign of terror on theatre business. For the past two years hundreds of Havana residents have not dared venture forth from their homes at night.

The newsreel cameramen got negatives out of Cuba under almost insurmountable difficulties. David Oliver, Universal's man, literally was hoisted into jail by the seat of his pants before a Cuban bayonet when he appeared in the streets of Havana with his camera. One strange bit of irony was the repeated arrest of Buchanan of Paramount, who finally was ordered from the country last week by President Machado. A few hours later Machado himself was forced to flee the island. Luckily the revolution triumphed before the order against Mr. Buchanan could be enforced.

In the meantime newsreel representatives

DAVID OLIVER

Universal newsreel photographer, being released from a Havana jail where he had been imprisoned late last week by Machado for trying to film the Cuban revolution. The policeman is wearing the new Cuban uniform.

frantically were cabling New York for aid in obtaining governmental intervention in their arrests. For some 48 consecutive hours crews were at their posts in the New York newsreel offices, awaiting negatives, and contacting Washington, Havana and elsewhere.

Because of the strict telegraphic censorship, Paramount News referred to ex-President Machado in cablegrams as "Aunt Mary."

Cameramen Under Guard

Each of the cameramen reported that at the start of the revolution they were placed under guard and a strict ruling against filming was enforced by Machado. Communications to and from New York had to be written in code. Paramount's Buchanan, as others, fought vigorously for permission of authorities to "shoot" the historical events. Last Thursday, Buchanan wired New York: "No credentials yet. Ambassador Sumner Welles (mediator in the Cuban upheaval) trying to secure. They don't mean much. Can't take cameras out of our hotel (Plaza, Havana), because of guards. Each door carefully watched."

The Paramount newsreel official in New York replied, by cable: "Remove to Saratoga Hotel as nicer location. Get big, airy room with plenty windows, as it must be hot." Knowing his Havana, the Paramount executive realized that the Saratoga Hotel afforded a better strategic spot for filming. And, in view of the fact that at that time the bar was up against photographing on the street, he reasoned that shots could be taken directly from the hotel room. It was merely a reminder to Buchanan not to forget lighting angles in case of "inside" filming. Machado's flight, however, lessened the difficulties.

Working with Mr. Buchanan, for Paramount, were staff cameraman Lou Hutt; soundman, George Westbrook, and three native photographers hastily enlisted and placed in strategic positions around the city.

As soon as the rioting broke out, cameramen

Rifles Pointed at Heads; Plane Fired Upon; Newsreel Men Dragged Along by Mob for Poses Beside Slain Victims

got to work in the open. But even then a photographer could scarcely set up his camera before a threatening mob would surround it. Other instances repeatedly were reported of cameramen with their long-lens cameras being mistaken for machine gunners. In still other cases enthusiastic mobs would capture a cameraman and drag him along with them to take pictures of their activities, while they posed near the bodies of pro-Machado victims.

On Saturday afternoon, when the rioting was at its height, practically all the newsreel men in Havana rushed to the Pan-American airport to get their negatives out of the country. Their arrival at the field was met by several thousand blood-thirsty Cubans. The cameramen's cars were attacked, many of the photographers were roughly handled, much of the film was burned or destroyed, cameras were broken, and noses, too. The mob opened fire on the plane and drove it off the field before any of the pictures could be placed aboard..

Early Sunday morning, in conjunction with the Associated Press man, Paramount News obtained the only plane then available in Miami and flew it across the channel to Havana. Buchanan secretly put out in a small motor launch, meeting the plane outside the harbor. Within a few minutes, the seaplane was nosing for the Florida shore, carrying a complete pictorial record of the revolution and its horrors. At Miami a fresh relay of planes rushed the film to the laboratories on West 44th Street in New York. Prints were on Broadway Monday night.

Run Ragged by Rioters

Typical shots were the crowds ransacking Machado's palace, tearing down the monuments, Lt. Col. Erasmo Delago leading the Cuban army in revolt against Machado, and the slaying of Col. Jiminez.

Truman Talley, director of Movietone News, paid tribute to all the cameramen. "Their filming of the revolution was more of a story of personal heroism of the newsreel photographers than one of newsreel enterprise," he said. "The men were run ragged day and night while shooting the incidents. When a mob is out to murder, they don't want cameramen around to take pictures of their crimes, which would serve as evidence."

Heading Mr. Talley's Cuban staff assigned to the revolution was James Painter, regular staff photographer, and three others were brought to the island from the mainland, including I. Miller.

Fox also rushed negatives by plane from Cuba to Miami, and thence to the laboratories at Tenth avenue and 55th street, New York. Principal shots showed the rioting and murderous activities of the thousands of revolting Cubans, the burning of police cars, raids on Machado's palace and on the homes of his lieutenants.

Almost coincident with the recent release of Universal's two-reel subject, "The World's Greatest Thrills," depicting newsreel cameramen at work in tight spots, came word from Havana of the attack by revolutionists upon David Oliver, Universal headline shooter.

Assigned by cable to cover the Cuban rebellion, Mr. Oliver experienced one of his most exciting eposodes when, with Leo Reisler,

(*Continued on page* 34)

GERMAN PRODUCT DECLINE OPENS EASTERN EUROPE TO U. S. PICTURES

Exhibitors of 15 Smaller Countries, Uncertain as to Where Their Programs Are to Come From, Look to Hollywood Now

by ENDRE HEVESI
Special Budapest Correspondent

Exhibitors in central and eastern Europe are looking to Hollywood to recover lost prestige in the motion picture market, now that production in Adolf Hitler's Germany has made a precipitous decline. The status in Hungary mirrors a condition which has developed in a dozen or more countries, a condition distinctly favorable to American distributors and producers, outside of Germany and France with their severe quota restrictions.

Until the advent of talking pictures, American product had reigned supreme in Hungary. But when talkers came in, exhibitors naturally preferred those made in a language which the entire intelligentsia of Hungary speaks, besides its Magyar mother tongue. The major part of audiences in Budapest, the capital, understands German, and this fact accounts for the three-year slump in American pictures, and the boom in German talkers.

Hires 800-Seat Theatre

Local branches of American companies began to realize that, since exhibitors were shying at American pictures, their one hope was to reconquer audiences for Hollywood by exhibiting in their own theatres. Metro-Goldwyn-Mayer accordingly leased Radius theatre, a house seating 800 and decidedly in the red, three years ago. The purpose was to show MGM pictures, but at the same time to popularize American pictures in Hungary again. Months went by while the public gradually found its way into the Radius theatre again. It attracted a high-brow public at first, but finished by conquering the masses for Hollywood product once more. Most critics are turning strongly against German product, not so much for political reasons but because of a preference for American artistry. Now a strong tendency in favor of American-mades is making itself felt throughout.

The history of Radius' three years is instructive for American producers and distributors. This is certainly the moment to win back lost ground on the European market. Production in Germany has gone down tremendously, and the limited number of pictures produced offers less attraction for other countries. Hungary, Austria, Switzerland, Holland, Sweden, Norway, Denmark, Finland, Esthonia, Poland, Rumania, Yugoslavia, Czechoslovakia, Bulgaria, Greece were all tributaries to German pictures for several years, but now they are buying fewer films from Nazi Germany. Exhibitors are in absolute uncertainty, not knowing what pictures they will have for showing this season.

One reason American pictures retreated in most of these small countries was that the branch offices gave in too easily to their German competitors. Radius in Budapest offers an example of how to fight successfully for the prestige of American pictures in all the more important European cities. It will be far easier to follow this example now, when German pictures have lost so much ground, than it was to take up the problem three years ago when German pictures were trumps.

American Ballyhoo Used

The local representatives of MGM realized that it did not suffice to exhibit good American pictures, but it was necessary to advertise them *a l'Americain*. European audiences are far more susceptible to American exploitation methods than the American public itself, which has grown hardened.

Before the opening of "Hell Divers" the management, in conjunction with the Hungarian Aero Association arranged an aerial exhibit which 35,000 persons visited. The winner of a contest for the best criticism of the picture was awarded an aerial trip to Paris.

Before the opening of a Greta Garbo picture, Radius, in conjunction with a Budapest daily newspaper, arranged a contest to find the Hungarian girl who bore the strongest likeness to Miss Garbo. This resemblance contest proved such a success that it was repeated on the opening of "Grand Hotel," with doubles for six principals honored. The opening of "Grand Hotel" was the first "Hollywood premiere" in Hungary. Attila Petschauer, fencing champion, was broadcasting announcer. Society turned out in full force, with the Regent, Nicholas de Horthy and his wife, also present.

These few examples show the way American films were reinstated in one theatre. The coming season is the time for American producers to reconquer the European market by the method which MGM used in Budapest by managing their own theatres or at least by having a say in publicity matters. American propaganda in Europe must be original, novel, and inexpensive. The European market cannot be burdoned by costly advertising, but a clever idea may work wonders.

Reviewers Must Sign Form At Warner New York Houses

The Warner advertising and publicity department at the home office, by letter signed by S. Charles Einfeld, department director, has informed press representatives who review films that, as a result of a new regulation of the government, the company must return an affidavit giving the names, addresses, signatures and reasons for attendance at the theatre on all tax free admissions.

All holders of the passes will be required, according to the letter, personally to sign a form which will be kept at the box office by the cashier, having pass number, signature and address of the holder. A guest accompanying the reviewer will have to pay the tax, the letter said.

Watterson, Who Found Berlin, Dies

Henry Watterson, the man who is credited with having given Irving Berlin his start, and who was generally known in and about New York as the dean of "Tin Pan Alley," died suddenly last week at his summer home in Porter's Corners, near Saratoga Springs, N. Y., of heart disease. He was 63 years old.

Mr. Watterson, virtually stone deaf, and knowing nothing about the reading of music, was chiefly identified with the "ragtime" melody so popular in the early part of the century. He had an uncanny ability to call the turn on public preference six months ahead, and organized the Grand Radio Company as early as 1920. Other interests included mines and industrial chemical plants. At the time of his death, he, with his son, Henry, Jr., was interested in a health machine imported from Germany which he was about to market.

In 1912 Mr. Watterson bought the music publishing house of Ted Snyder. Later he met Irving Berlin, and the result was a series of popular melodies which made fortunes for both. In gratitude Mr. Watterson took Berlin into the firm, calling it Watterson, Berlin and Snyder, a name it still bears. Mr. Watterson is survived by his widow and a son.

Fight Paramount Trustees in Court

Samuel Zirn, attorney for a Paramount bondholders' group, has filed an action in the circuit court of appeals, New York, appealing a decision against the removal of Paramount Publix trustees. The action may be heard late in October.

Referee Henry K. Davis is scheduled to hear, on September 6, a proposed settlement of a controversy between Paramount Publix and Fox Film arising out of a west coast theatre leasing agreement. The difficulty developed from an agreement by which Fox was to lease 10 Coast properties from Paramount.

In his original action Zirn charged the then Paramount trustees, Charles D. Hilles. Eugene W. Leake and Louis J. Horowitz with "not being qualified." Referee Davis was charged in the complaint with being "disqualified by bias."

The Criterion and Loew's New York theatres property, held by a Paramount Publix realty subsidiary, will be sold at public auction during November unless an acceptable offer for the property is received by the Paramount Publix trustees in the interim. It was publicly advertised for sale recently by the trustees but no bids were received.

THE CAMERA REPORTS

REPRESENTING AMERICAN DISTRIBUTOR. Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, at the British & Dominions studio as "Bitter Sweet," a U. A. release, was nearing completion. Among those shown are Murray Silverstone, managing director for U. A. in Great Britain (third from left), Mr. Kelly (at Mr. Silverstone's left), Anna Neagle, the star (center), Herbert Wilcox, the director (at Miss Neagle's left), and Hubert T. Marsh, managing director of B. & D. (third from right).

HAIL TO THE CHIEF. As Ed Wynn, stage and radio star, arrived in Los Angeles to make his first screen production for MGM. He is shown with Harry Rapf, MGM producer; Fire Chief Ralph Scott of Los Angeles, and C. P. Dodge, an official of the Texaco Company, the "Chief's" sponsor. So-o-o!

ARRIVING FOR STARRING ROLE. Constance Cummings, recently signed to star in the Schenck-Zanuck production, "Broadway Through a Keyhole," as she reached New York from Europe, accompanied by her husband, the playwright, Benn W. Levy. The 20th Century picture will be released by United Artists.

A FLORAL MICKEY. (Above) Walt Disney's celebrated Mr. Mouse, star of United Artists cartoons, as he was aromatically impersonated during the Seattle flower show.

SOCIETY RECRUIT. Juliet Ware, whom the reporters assign a high place among New York's fashionables, and now a contract player for Warner Brothers.

GOOD WILL ENVOY. (Above) Dolores Del Rio and B. B. Kahane, president of RKO Radio, reading letter from Mexican organization congratulating Radio on having signed the star.

NEWCOMER. (Right) Irene Bentley, a new Fox personality, who makes her debut in "My Weakness," which co-stars Lilian Harvey and Lew Ayres.

WINNER. (Left) Dorothy Short, Atlantic City girl who won MGM's personality contest in the East. She was awarded a three-month's MGM contract.

BACKING DEVICE TO AID THE DEAFENED. Executives and members of the sales organization of the Sonotone Corporation at the luncheon opening their convention at the Park Central Hotel in New York, at which was announced a new development in a device enabling the deafened to hear by bone conductance and said to be capable of adding thousands to the talking picture's public.

COMMITTEES SPEEDING WINDUP OF COORDINATING INDUSTRY CODES

Subjects Reported Awaiting Public Hearing Include Double Bills, Open Buying, Playdates, Score Charges, Rejections

The industry entered the second week of its official code drafting, under orders from Sol A. Rosenblatt, deputy administrator for amusements under the National Recovery Act, with a completed production code, a superficially-completed distribution code, and disagreements on several proposals in the exhibition code, completed Tuesday at midnight.

Charles L. O'Reilly, exhibitor coordinator, said late Wednesday that "without a doubt a tentative draft of the industry code would be completed some time Thursday," indicating that the distributors and exhibitors will have completed the coordination of their respective drafts. It appeared, however, that certain important clauses will not be adjusted until later, possibly not until the official NRA hearing on the industry code at Washington.

Sidney R. Kent, distributor coordinator, presented to the exhibitors' committee late Wednesday the distributor recommendations for inclusion in the exhibition code. Subcommittees were at work throughout Wednesday night adjusting the codes and at 10 o'clock Thursday morning the exhibitors' and distributors' committees of the whole were to begin final coordination.

The distribution code was finished Monday with the exception of five specific proposals set aside for the coming public hearing in Washington. These were: open market buying, picture rejection privileges, score charges, double featuring and designated playdates. It is understood that the exhibition committee agreed on all proposals except the five already mentioned, the four Allied members standing pat in their views.

On Wednesday, Sidney R. Kent, coordinator for production and distribution, met with Charles L. O'Reilly, coordinator for exhibition, in the rooms of the Association of the Bar Building, to begin coordinating the exhibition and distribution codes. They were still coordinating at press time.

Windup Thursday Awaited

The production code, completed early Saturday morning, was destined to stand with few changes, Mr. Kent said. Wherever any of its proposals affected any activities other than production, they were passed on to the distribution committee for coordination only between exhibition and distribution codes. With but one exception, all of the production code provisions were adopted unanimously by the committee, Mr. Kent said, and in this one case the one dissenting vote reserved the right to present an opposing viewpoint at Washington.

Nothing in the production code calls for any salary reductions for studio personnel, Mr. Kent said, this to be left to the individual companies.

Louis B. Mayer, on his return to Hollywood this week, had been quoted as saying he expected the industry code to provide for downward salary adjustments for high-salaried executives and many lesser actors, but that stars under contract would not be made to bear the brunt of the revisions.

Joseph M. Schenck, en route to the Coast this week, said at Kansas City that the production code would be submitted to Mr. Rosenblatt Wednesday and that among the most important provisions was the prohibition of "star raids and secret and premature agreements and negotiations between studios and contract players belonging to another studio." He said a minimum wage for extras had been set at $3 a day with no guarantee on any number of work days. Mr. Schenck said the code did not call for cuts in the salaries of executives or contract players.

Labor provisions for studio and production employees not under contract were included in the code. Hour and wage provisions for studio union employees were to be drawn later, after conferences late this week in New York.

The Agents' code will be heard separately in Washington, Mr. Kent said. Most of its provisions relate to contract workers.

On the production committee placing the code in its legal form were B. B. Kahane, RKO Radio; J. Robert Rubin, MGM; H. S. Bareford, Warner-First National; Nathan Burkan, Academy of Motion Picture Arts and Sciences, and Edward Loeb, counsel for several Coast studios.

"There is no doubt," Mr. Kent said, "but what the coordinating committees will complete a whole code for the industry without outside assistance and, moreover, with a minimum of proposals left to Washington for settlement."

60 Items in Exhibition Code

"The job of Mr. Kent and myself as coordinators has been to secure as much agreement as possible, leaving a minimum of proposals for controversial discussion in Washington," Charles L. O'Reilly, coordinator for exhibition, said Wednesday in announcing completion of the exhibition code. "What we have been unable to agree on among ourselves, as well as what we may not be able to coordinate with the other branches, will have to be settled by the deputy administrator."

Some 60 separate items comprise the exhibition code, which fundamentally is based on the code draft drawn up by the MPTOA in Chicago early in July. A draft of this code was published in the July 22 issue of Motion Picture Herald.

Disposition of these 60 proposals had been accomplished by midnight Tuesday, and as fast as each one had been voted on it was sent to distribution committee members for action. As soon as the proposals were returned, they were collaborated into a whole and submitted to the distributor committee for formal coordination with the distribution code.

The committee on Wednesday went to work on communications sent in from exhibitors in all parts of the country. These were being carefully considered and placed under the heading of miscellaneous addenda.

That double features in all probability will be left to local opinion was the general sentiment. Open buying, when it comes before the deputy administrator, quite possibly will be left out of the code, according to distributor opinion. Score charges as such are, in the opinion of many, an annoyance which has no particular significance to either distributor or exhibitor. As to designated playdates, a distributor pointed out Wednesday that the only films on which dates are designated are percentage pictures. Rejection privileges, for which the Allied members of the exhibition committee want a cancellation of 20 per cent, are expected to be the subject of much discussion within the committee at the hearing, with most exhibitors reported opposed to that high a percentage as encouraging overbuying.

There may be coordination of some of the five proposals before the Washington hearings, an official source said late Wednesday.

While Mr. Rosenblatt was bringing pressure to bear on the committees' work, Mr. O'Reilly said Wednesday that the deputy administrator realized fully that coordination of the wishes and desires of some 15,000 live businesses, with their problems of many years' standing, could not be finished as quickly as if the committee represented only sixty.

"He appears satisfied with our progress," Mr. O'Reilly said.

When the Washington hearings get under way the opponents of specific proposals will be allowed their say.

COMERFORD AND KUYKENDALL DRAFTED

M. E. Comerford and Ed Kuykendall have been drafted by the President to serve as national administrators of the Recovery Act in their respective states. These appointments will not interfere with their present code activities.

Box Office Receipts Show Large Increase; Movement for Added Employment and Higher Pay Shows Results

Increased Business Reported

With the Blue Eagle of the National Recovery Administration flying over most of Broadway theatres this week, the various units of the film industry took up the job of creating new jobs and raising wages. Exchanges, equipment dealers, premium and poster supply dealers as well were indicating that they were "doing their part."

Home offices of all major and independent companies were showing the Blue Eagle in conspicuous places.

Throughout the country theatre men reported increases in box-office intake. In Chicago business was recorded as better than it has been for six years and the theatre men were said to have "only begun to realize what it means to be a World's Fair town." Employees were added in many exchanges.

From Buffalo came word that all exchanges had adopted the 40-hour week and that all theatres were operating under the NRA.

All Saenger theatres in the New Orleans territory hoisted the Blue Eagle despite the fact that striking stagehands, musicians and projectionists had opposed the action on the charge that receiver E. V. Richards had locked out his union employees and decreased salaries. All exchanges in the sector were taking steps to acquire the NRA emblem.

To conform with the NRA code, John Hamrick, owner of the five Hamrick theatres in Portland, Ore., announced a rearrangement of working and pay schedules for all his employees.

Reflecting the box office upturn in Kansas was the statement by W. H. Eggleston, Atwood, Kan., exhibitor, that with run-of-the-mill product and with no special campaign, the last 10 days of July had shown a 200 per cent increase at his theatre over the preceding 20 days.

The Eastman Kodak plant at Rochester reports that its manufactures are almost on a level with 1926 and will increase employment and wages when the photographic code goes into effect.

Canadian exchanges are watching develop-

(*Continued on following page, column 2*)

BLUE EAGLE FLIES OVER INDUSTRY

NRA Film Drive Enlists Exhibitors

The fullest facilities of the motion picture industry are to be called upon in an intensive campaign to "put over" the national recovery drive, according to plans now nearing completion by Frank R. Wilson, motion picture pioneer and head of the propaganda division of the National Recovery Administration. Screen stars are to be enlisted in the production of a series of short dramas depicting recovery themes, the raw stock for which will be supplied from a donation of 600,000 feet tendered by J. E. Brulator.

The campaign will be made without cost to the government, and the production and distribution of these pictures, as well as trailers, are being donated by various branches of the industry.

Joseph I. Breen, chairman of the production committee of the NRA motion picture publicity drive, met in Hollywood Tuesday with the heads of the eight large studios, who agreed to produce individually one short subject running 250 feet showing the story of the human side of reemployment and portrayed by leading stars. The producers will attempt to persuade President Roosevelt to open their drive with these subjects on September in theatres throughout the country.

By August 25 one thousand prints from each studio will be despatched direct to theatres. Actual production is in the hands of William Holman, Columbia; Edward Ofearma, Fox; Jack Cummings, MGM; Merritt Herlburt, Paramount; Glen Alvine, Radio; Robert Fairbanks, United Artists; Warren Doane, Universal; George Thomas and George Bilson, Warner-First National.

In a letter to 15,000 exhibitors, John C. Flinn, of the motion picture division of the NRA, outlined the campaign as follows:

"The motion picture industry, characteristic of its patriotic spirit expressed frequently in the past, has mobilized its vast resources as a channel of information in behalf of the President's emergency re-employment campaign under the National Recovery Administration.

"You are earnestly requested to communicate immediately with the local campaign chairman of your community and present this letter of formal notification as an indication on your part to cooperate with local activities to the extent of your time and ability for volunteer service.

"You will receive prior to week of August 20 an official film trailer manufactured and distributed through the generosity of Messrs. Herman Robbins, of National Screen Service; Alan E. Freeman, De Luxe Film Laboratory, and J. E. Brulator. This trailer, with its timely and effective message, should be exhibited at every performance in your theatre throughout the week commencing August 20. There will be no charge for this trailer.

"On or about September 1, you will receive through the distributing offices of National Screen Service the first of a series of six or more short motion picture feature films of approximately 250 feet in length, produced through the generosity of some of the largest studios, prepared by outstanding authors of the stage and screen and featuring world famous stars. The companies which have volunteered this generous cooperation are Fox, Metro-Goldwyn-Mayer, Paramount, Universal, Columbia, United Artists, RKO, Harold Lloyd, and others."

Blue Eagle Flies Over the Industry

(Continued from preceding page)

ments in the United States because of the probability that the new policies under the film code will have a direct effect on business in Canada.

Reports from Hollywood Monday indicated that protection of extras under the code is under consideration. Telegrams were dispatched to J. T. Reed in New York by the Academy.

Adoption of the NRA blanket code by individual theatres and circuits is said to have added 18,000 employees and increased the industry's weekly payroll by $250,000. The Loew payroll is understood to have been increased by $15,000 a week; Warner, $16,000; RKO, over $5,000; Balaban & Katz, nearly $7,000.

Representatives of actors, producers, stage unions and dramatists joined in approval of the legitimate theatre's code Thursday at the public hearing in Washington.

At the theatre hearing Mr. Sol A. Rosenblatt read a telegram from Sidney R. Kent, who placed the motion picture industry on record as agreeing to the provision in the theatre code against "stealing" of actors from stage plays for films and asking a reciprocal provision.

Independents Make Proposals on Code

Independent exhibitors, representing 45 theatres in New York, Wednesday presented recommendations to the exhibition code committee. The recommendations were compiled by Lee A. Ochs, president of the Ochs Theatre Circuit, from representations made to him by Consolidated Amusement Enterprises, Inc., and the Manhattan Playhouses, Inc., both operating theatres in the metropolitan area.

Included in the recommendations were specific proposals for elimination of protection, compelling of exhibitors to play unsuitable product, withholding of films contracted for, withdrawals, substitutions, double features, score charges, and broadcasting by motion picture stars during certain hours.

Objection to the present form of contract and a request for the writing of "a uniform contract by the Administrator" are made. Give-aways, added attractions, gifts, lucky numbers, two-for-ones, personal appearances, contests and amateur acts are opposed.

The report recommends formation of a federal board to regulate all differences within the industry so that "once and for all time, truly fair competition and a square deal would be guaranteed to all divisions of the industry."

Harmon Yaffer, of Consolidated, and Mr. Ochs submitted the recommendations—printed in a 16-page booklet—to each of the exhibitor members of the code committee Wednesday. No announcement regarding action on the proposals was made by the committee, which already had started coordinating its code with the distribution code.

NRA Request to End Strike Waited

The inspiring NRA letters appear to be the "open sesame" to the studio strike deadlock in Hollywood. There is expected momentarily from official channels a request to both strikers and studios to "forget it" and get back to work, with all arguments to be taken up later.

The NRA was considering, late Wednesday, the advisability of asking studios to adopt the legal provisions of the proposed industry code as a means of settling the difficulties, even prior to NRA acceptance of the code.

Some place along the striking front, someone seems to have dropped the gentle "hint" that studio officials and union leaders call an abrupt halt to bickering and negotiations for a settlement and place the problem in the hands of an arbitration board in which the American Federation of Labor and the labor board of the National Recovery Administration will participate. This decision was reached in Hollywood at a conference of strike leaders and film producers with Timothy A. Reardon, state director of industrial relations, who was appointed mediator by Governor James Rolph, Jr., on specific request from the NRA. Mr. Reardon said the factions had agreed to recognize government methods for harmony.

Following the opening of the strike several weeks ago, IATSE and the electrical union, IBEW, had disputed the right of each to control sound technicians. Producers said they were unable to negotiate with either group without incurring the enmity of the other. This was one of the chief obstacles to a settlement and will be referred to the meeting of the board of the American Federation in Washington in October.

Governor Rolph was asked over the week-end by the National Labor Board to appoint a coordinator, and if the governor's appointee. Mr. Reardon, failed to effect a settlement, the board indicated it would take up the matter.

Following conferences early in the week with Mr. Reardon, Governor Rolph received assurances from Leo Wolman, NRA representative in Los Angeles, that the industry code would be pushed with all speed to settle labor difficulties in Hollywood.

Mr. Reardon met later with representatives of the IATSE and the IBEW, and the IATSE and the Electrical Brotherhood agreed to let the American Federation of Labor settle the question of jurisdiction over soundmen.

Both Hollywood unions demanded there be no discrimination in the rehiring of striking sound technicians.

The presence at the Reardon conferences with union executives, of federal labor conciliators Fitzgerald and Marsh, and of W. H. Evans, NRA representative, is believed to have expedited the unions' agreement to have the matter arbitrated by the NRA and the AFL.

Erpi Signs Blanket Code

Electrical Research Products, Inc., on Wednesday signed the blanket code under the National Recovery Act.

EQUITY DRAFTS CODE TO REGULATE STAGE PLAYERS IN HOLLYWOOD

Speculation as to Whether New Move for Equity Shop Is Underway Left in Air by President Gillmore

Actors' Equity Association this week launched its sixth attempt to regulate the affairs of the actor from Broadway's legitimate stage who is attracted to Hollywood's motion picture studio.

Equity began drawing up a code which will deal with wages and working hours for players engaged in actual film production, provide against voluntary release by a producing manager of any actor to permit his employment in motion pictures, prevent inducement of any sort by a motion picture producer to breach contract during the run of an attraction. (An account of individual moves by Sidney R. Kent and Lee Shubert to prohibit star "raiding" appears on page 28.) Several other matters will be treated in the code, said Frank Gillmore, Equity president, but he declined to make specific explanation.

Code Going to NRA

The organization, by its latest effort to assume jurisdiction in the motion picture field, is merely proclaiming itself as a bona fide representative of a large group of actors in the films, Mr. Gillmore said. To speculation in theatre circles as to whether this code project signalizes a new fight to obtain an Equity shop in the film business, Mr. Gillmore replied cryptically: "These times are so wild and wooly, we cannot tell what will happen from one day to another."

"We naturally are not going to make public any information at this time," he added. "It is only fair and proper that the Recovery Administration carefully considers our proposals before we give out any of the details."

Questioned as to the direct purpose of the proposed code, Mr. Gillmore said it was designed for the protection of "the vast numbers of our members who are in Hollywood engaged in the rigors of motion picture production."

"We cannot prevent our members from deserting the stage for the more lucrative pursuits of the West Coast," he said. "Nor would we if we could. But so long as they remain Equity members in good standing it is our duty first and last to protect them, to see that they get fair play from all and to prevent their becoming enmeshed in the webs of unfair practice. It is not within the province of any organization to countenance the breaking of contracts. This is a practice which has occurred time and again in the theatre and it must be stopped."

In 1929 Equity waged its severest war with Hollywood in trying to obtain all-Equity casts and the Equity contract in this industry. A 10-week strike of Equity members on the Coast resulted in a tactical victory for the producers. Equity also was defeated in similar campaigns in 1919, 1922, 1924 and 1927.

The fracas in 1929 started early in June when Mr. Gillmore went to Hollywood to attempt to promote an eight-hour working day for actors. At that time Equity maintained considerabe influence over the acting branch of the industry. Mr. Gillmore explained the move at that time as follows:

"My study of the situation disclosed the fact that the phenomenal success of sound and talking motion pictures created such a demand for actors whose voices record well that members of our association have gone into them in droves. Many complete casts in Hollywood are made up entirely of Equity members. Recently conditions in the studios, as far as the actors are concerned, have been going from bad to worse. Many producers have been working their people unconscionable hours, and keeping it up day after day."

Early in June of 1929 Willard Mack and Lionel Barrymore, both Equity members, came out squarely opposed to the project. The Equity order, which required that all casts must be Equity casts and that actors must work under none but Equity contracts, involved some 2,500 actors.

Advisory Board Dissolved

When the producers, independents and majors alike, challenged Equity's move with the declaration that they would "continue to engage artists for our productions only under the fair and just form of contract which was formulated by representatives of both producers and motion picture actors," Mr. Gillmore dissolved the Advisory Board of Equity. The producers declared they would close every studio rather than accede to Equity's demands.

Many stars, Equity members, signed non-Equity contracts. Fewer and fewer were the numbers of actors supporting the Equity move as June drew to a close. More than 175 Equity members had signed producers' contracts between June 4 and June 25 of 1929.

Demands of actors for a true representation in the dispute brought a new phase of the issue before the production branch early in July. This demand was climaxed by a move by Conrad Nagel to obtain 30 required signatures on a petition to Mr. Gillmore for a closed meeting. Mr. Gillmore declared the petition invalid, after a series of events that brought some sharp clashes. A meeting at the Beverly Wilshire hotel was beclouded when 150 Equity "loyalists" entered and hurled charges of "traitor" and "Judas" at the conferees. Fists flew.

Gradually the Equity move faded and in July producers were making all the pictures they wished to produce.

Fred Datig, chairman of the casting directors' committee, announced names of 268 who had signed contracts since June 5. At the end of July 350 had signed the new contracts of the Academy of Motion Picture Arts and Sciences. The Academy had been formed shortly after the Nagel petition for actor representation.

And late in August Mr. Gillmore called off the Equity shop movement.

ROOSEVELT TALKS ABOUT NEW RELIEF

President Roosevelt on Tuesday summoned his recovery council into session for agreement upon a new plan, details of which were not made known, whereby the federal drive toward better times will be more closely coordinated.

Under discussion were not only the business man and the wage earner, but the farmer and those who are being maintained through charitable sources.

Merely Proclaiming Itself Bona Fide Repreesntative of Large Number of Actors, Says Gillmore; Five Efforts Defeated

Schenck Predicts Early Prosperity

Voicing a prediction of record business by all industry in the country within a few months as a result of President Roosevelt's NRA program, Joseph M. Schenck, president of United Artists, stated this week his utter confidence in the national recovery plan.

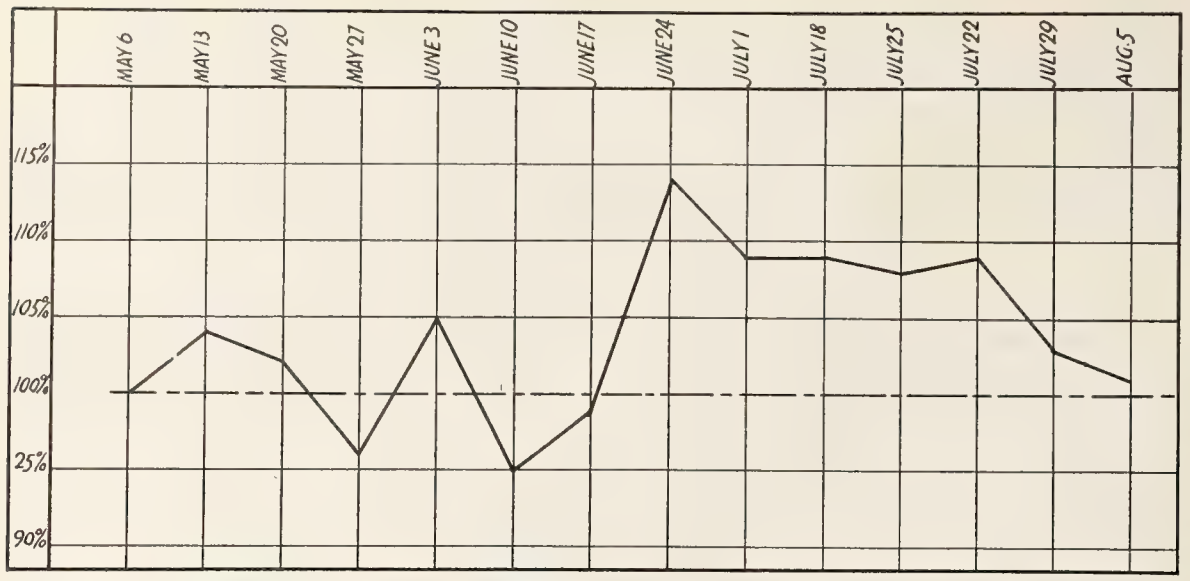
Mr. Schenck pointed to his recent formation, with Darryl Zanuck, of Twentieth Century Pictures as evidence of his confidence in the future. "I am producing more pictures than ever before, and am putting all my own money into the venture," he said.

Mr. Schenck also announced that working hours in the home office and throughout the country have been reduced without any reduction in compensation, although hours were always above the minimum of code requirements. The same policy is being followed in production on the Coast, he said. "I feel certain that this year will see a decided increase in revenue everywhere. We intend to pass this new prosperity on to our employees, and, at the first opportunity, we are going to increase wages."

The United Artists studio is now employing over 1,200, which compares with 300 at this time last year, Mr. Schenck said, chiefly as a result of the organization of Twentieth Century. The sales personnel has been increased 10 per cent, from 469 at this time last year to a total employed today of 512.

"Film Curb" Moves

"Film Curb," independent monthly trade journal, will move next week to new quarters in the RKO Building, Rockefeller Center, New York.



The chart, based on Motion Picture Herald's weekly compilation of box office grosses, indicates the changes in receipts during the fourteen-week period from May 6 to August 5 in twelve key cities. The 100 per cent line represents the business done during the first week of this period. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

Hochreich Attacks Procedure on Code

Protestations against socalled "star chamber" sessions for drafting a motion picture code were voiced late last week by David R. Hochreich, former independent sound equipment distributor, who, in a supposedly private communication to General Hugh S. Johnson, NRA administrator, denounced the action of Sol. A. Rosenblatt in appointing committees of representative industry leaders to coordinate all previous code efforts. Simultaneously, Mr. Hochreich issued copies of his letter to General Johnson to the press.

Attempts to upset the industry's code activities were made by Mr. Hochreich, who coincidentally is trying to stage a comeback in the film business, following the general industry code conference last week. Hochreich recently sued Erpi and its affiliated Western Electric interests for some $65,000,000, claiming damages for a number of alleged grievances, principally supposedly unfair competitive actions of the electrics.

Mr. Hochreich will be remembered for his activities in connection with Vocafilm, which he said was unsuccessful in marketing sound equipment at the beginning of the talker era. Later he became associated with the Schlesinger interests in a sales capacity in General Talking Pictures, but in recent years he has remained quiet.

Using a press "blast" on the Erpi suit as the signal for his return to the business Mr. Hochreich followed up with an announcement of a company called America's Theatres Corporation, which he said will produce, distribute and exhibit motion pictures on a wholesale scale, and participate prominently in marketing motion picture theatre equipment.

Mr. Hochreich's newest "broadside" to General Johnson and to the press said that he had attended the general industry code conference at the New York Bar Association Building last week, fully "prepared to discuss certain phases of the proposed codes submitted, but it was decided by your deputy administrator (Sol Rosenblatt), that all matters pertaining to the code were to be discussed at private meetings of producer and distributor representatives, thus not affording an open hearing to anyone whose interests are vitally affected by the code to be finally adopted."

Mr. Hochreich's charges, however, do not appear to be supported by the record. At the opening session, Mr. Rosenblatt repeatedly invited discussion and code suggestions from the floor. Several individuals, of both independent and large interests, responded. Mr. Rosenblatt then said that any and all problems should be taken up with the two industry coordinators, Sidney R. Kent and Charles L. O'Reilly, and that if anyone does not get the proper attention from the coordinators, "let me hear from you." Mr. Rosenblatt emphatically said, "There is no problem too small and none too large to get attention." Public and private statements voiced both by independent and major executives, following the conference with Mr. Rosenblatt, indicated that this was generally understood.

Nor does it appear that Mr. Hochreich attempted to participate in or discuss his socalled "problems" at any of the many and various meetings of independents held previously for purposes of formulating tentative code drafts.

Mr. Hochreich's letter said that if an industry code regulates admission prices, 5,000 theatres will be added to the "8,000 houses already dark."

Erpi Will Continue Its Service Charges

Erpi intends to continue service charges and furnish replacement parts at current rates, the company announced in a letter sent to all licensees and signed by H. G. Knox, vice-president.

A court decision, referred to in the letter, is the temporary injunction issued by the federal court in Wilmington on July 26 in three suits. The injunction, according to the letter, applies only to those parts of the contract which require exhibitors to get their replacement parts from Erpi and limits distribution of Western Electric recorded pictures to Erpi reproducers.

Paramount Resumes Chevalier Film Without Sylvia Sidney

Paramount's case against Sylvia Sidney for walking out on Chevalier's "Way to Love" rested this week, temporarily, at least, with the borrowing of Ann Dvorak, from Warners, to succeed Miss Sidney, and the decision of the Academy of Motion Picture Arts, through its conciliation committee, to postpone the Sidney hearing for three weeks, on request of the producer.

Showmen to Write Warner Campaign

Warner's advertising department, under the direction of S. Charles Einfeld, director of advertising and publicity, has inaugurated a new exploitation method, by which exhibitors themselves will prepare exploitation campaigns. The policy will be initiated with "Bureau of Missing Persons."

An Exploitation Advisory Board has been formed, including in its membership Earle Holden, manager of the Georgia theatre, Atlanta; Lou Metzger, Spreckels theatres, San Diego, and Harry Goldberg, in charge of Warner theatre advertising in Philadelphia.

Independent exhibitors as well as Warner theatre managers are represented on the advisory board, according to the announcement, and the board is expected to be enlarged later. Regular conferences will be held.

George O. Weeden, Noted Theatrical Agent, Dead

George Orlando Weeden, 64, president of the Weeden & Schultz Agency, Inc., vaudeville booking concern, and long a prominent figure on Broadway, died last week at his New York home of pneumonia. He had been ill for several weeks. His career embraced newspaper work, fight promotion, bicycle racing, theatrical production, racing stable ownership and management of actors.

Eastern Allied Units Will Meet September 5

All Allied units east of Pittsburgh will hold an annual convention at Atlantic City September 5-7. Leaders are being requested to forward statistics on the conditions in their respective territories.

Allied of New Jersey, which originally planned to hold its meeting on the designated days, will join the other units and, in addition, will elect officers for the new year. Sidney Samuelson is expected to be re-elected president of the unit.

26 from Universal for Seventh Avenue Roxy

Completion of negotiations Monday for the showing of at least 26 of Universal's new product at the Seventh Avenue Roxy in New York marks the signing of the first line of large company product into this theatre since the long-time Fox contract ran out months ago. For the current season Universal had sold to RKO for the metropolitan area a clause requiring that six Universals play either the Music Hall or the RKO Roxy.

Jason Joy, On Leave From Fox, Assisting Wingate

Jason S. Joy, former head of the studio relations committee on the Coast, until joining the Fox story department under contract, has returned temporarily to the MPPDA to assist Dr. James Wingate, who succeeded him, for a four-week period. Fox is said to have given Mr. Joy leave of absence.

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LADY FOR A DAY

A FRANK CAPRA production with WARREN WILLIAM with May Robson, Guy Kibbee • Glenda Farrell • Ned Sparks

MAN'S CASTLE

A FRANK BORZAGE PRODUCTION from the play by Lawrence Hazard. Featuring Loretta Young and Spencer Tracy.

LEWIS MILESTONE PRODUCTION

One of the industry's greatest directors, wielding the megaphone in a powerful, dramatic romance.

20th CENTURY

Greatest Broadway comedy hit in years. By Ben Hecht and Charles MacArthur, authors of "Front Page".

The PARTY'S OVER

A sparkling comedy from year's smashing stage success.

THE INDUSTRY'S OUTSTANDING ACE DIRECTORS

Frank CAPRA

Frank BORZAGE

Lewis MILESTONE

HELLO BIG BOY

Song and soul of world's greatest street—Broadway — musicalized and dramatized in an infectious musical comedy.

The NINTH GUEST

Pulitzer Prize Winner Owen Davis' sensational stage success.

ONCE to EVERY WOMAN

From great Cosmopolitan Magazine story by A. J. Cronin, author of "Hatter's Castle".

The LADY is WILLING

Starring LESLIE HOWARD, outstanding stage and screen artist. Directed by GILBERT MILLER, Dean of American stage producers.

CAROLE LOMBARD

Lady of the Orchids in a drama of a woman who loved to *live* and lived to *love!*

FOG

From the Saturday Evening Post serial—now, one of the year's best-selling novels by Valentine Williams and Dorothy Rice Sims.

WHOM THE GODS DESTROY

with WALTER CONNOLLY heading a brilliant cast. A vivid, unforgettable drama.

TAKE the WITNESS

Based on the life of one of the greatest lawyers of all time.

2 JACK HOLT PRODUCTIONS

The king of all action stars in two productions —made to order for his tremendous box-office following.

MOST PRECIOUS THING IN LIFE

From McCall Magazine story by Travis Ingham.

Too TOUGH to KILL

Starring JACK HOLT.
Story by J. D. Newsom.

3 COLUMBIA ROAD SHOW PRODUCTIONS

Three road shows will be produced by Columbia under the able direction of these recognized geniuses whose productions have consistently been acclaimed the outstanding achievements of the industry.

LET'S FALL *in* LOVE

A sparkling, musical romance with lyrics, music and story by America's foremost songsmiths and writers.

BLACK MOON

Starring JACK HOLT. From the Cosmopolitan serial by Clements Ripley. Two lovers caught in the web of jungle magic.

CAPRA-MONTGOMERY

Another great FRANK CAPRA production with a brilliant cast headed by ROBERT MONTGOMERY, beloved favorite of millions of fans.

PRODUCE *the* BODY

The amazing story of a man who was punished for a crime he did not commit until *after* he'd served his sentence.

SISTERS *UNDER THE* SKIN

From the sensational play by Courtenay Savage.

BLIND DATE

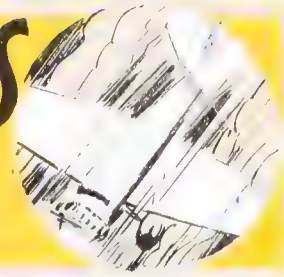
Crossed wires—flirtation—a blind date. Young lives caught in the swift current of youthful passion and intrigue.

MEN NEED WOMEN

Its emotional appeal is as gripping as life itself.

ABOVE THE CLOUDS

A flying death ray—terrifying the world—destroying mankind! Astounding! Unbelievable! Thrilling!



SHADOWS of SING SING

A powerful drama of a love that transcended the law.

AMONG *the* MISSING

What happens to girls who disappear? The inside story of the workings of the police drag-net.

The LINE-UP

Culled from the dramatic high-lights of the daily Police line-up and woven into one of the most thrilling pictures you'll play this year.

The HELL CAT

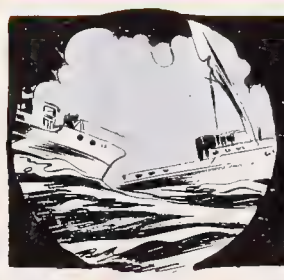
She scorned love until its subtle fingers clutched her heart and conquered her flaming spirit.

The CRIMINAL WITHIN

A remarkable story of a dual personality—good and evil—regenerated by a love stronger than himself.

KING OF THE WILD HORSES

Starring REX "The Wonder Horse." A mighty thrill picture of love and daring in the wastelands.



4 POLICE ADVENTURE DRAMAS

"STUDIO MYSTERY"—"MAN FROM HEADQUARTERS"—"FINGER PRINTED"—"HELD FOR RANSOM"

12 OUTDOOR-WESTERN-ACTION MELODRAMAS

starring BUCK JONES and TIM McCOY

COLUMBIA STILL LEADS THE WORLD IN SHORT FEATURES!

Exhibitors know that Columbia one and two reel shorts are the best box-office tonic in the business.

MARCH OF THE YEARS

"A one-reel sensation that will sweep the nation. A 'feature' of any program."
—Hollywood Reporter.

MINUTE MYSTERIES

Millions read them in Liberty and hundreds of newspapers! Something new in shorts! One-reel.

KRAZY KAT

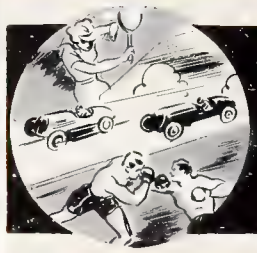
Based on George Herriman's nationally famous cartoon strip. Over ten million read it daily. One-reel.

SCRAPPY

The all-American boy—his pranks, practical jokes, bubbling spirits and amusing antics. 1-reel each.

SCREEN SNAPSHOTS

The private lives of the screen's great. How they act when they're not acting. 1-reel.



WORLD OF SPORTS

1-reel. All the zest, action, color and thrills of modern sport.

LAUGHING with MEDBURY

Uproarious world tour with America's foremost humorist. Produced by Walter Futter.

Walt Disney's MICKEY MOUSE and SILLY SYMPHONIES

Two of the greatest shorts ever made. Known the world over.

26 TWO REEL COMEDIES IN 4 GREAT SERIES

George SIDNEY and Charles MURRAY

Of Cohen and Kelly fame in 2-reelers of concentrated laughs.

SMITH AND DALE

Uproarious comics in a series of 2-reel mirthquakes.

MICKEY McGUIRE

The tough kid of the screen. Makes you laugh out of the side of your mouth.

MUSICAL COMEDIES

Starring outstanding personalities of stage, screen and radio.

March Forward with Columbia
THROUGH
1933 - 1934

Printed in U. S. A.

★★★★ 4 stars FROM Liberty!

A new picture takes its place among the Greatest!

FRANK CAPRA says:—
"The greatest picture I have ever directed!"

WARREN WILLIAM says:—
"The greatest role I have ever played—and the greatest picture of the year!"

MAY ROBSON says:—
"Has given me the greatest thrills of my life!"

GUY KIBBEE says:—
"This is the picture of the year from an entertainment standpoint!"

GLENDA FARRELL says:—
"It is the greatest picture I ever saw!"

NED SPARKS says:—
"One of the best five made this year!"

JEAN PARKER says:—
"It is a privilege to work with May Robson and Warren William."

WALTER CONNOLLY says:—
"As entertainment, it is undoubtedly the best!"

LADY FOR A DAY

Story by Damon Runyon

A FRANK CAPRA *Production*

Screen Play by Robert Riskin

"★★★★ 4 stars...A grand picture!"—*Liberty Magazine*

Photoplay:
"You will scream with delight."

Screenplay:
"Only one word can describe this picture . . . it's swell!"

Screenland:
"It is grand entertainment."

N. Y. Daily News:
"It will be a wow when it hits Broadway."

Variety Bulletin:
"Picture built for entertainment succeeds 100%."

Hollywood Reporter:
"Best picture Columbia ever made—one of the best we have seen in talkies."

M. P. Herald:
"An emotion-stirring sock—should appeal to all."

March Forward with Columbia through 1933-1934

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

One hundred years ago last week, the Evening Post in New York reported that a project was under way to make a continuous railroad all the way from Philadelphia to the west shore of the Hudson river, at a point directly opposite New York. (Probably Hoboken). It was said at that time that "even now, 600 persons daily pass between New York and Newark over the toll bridges, besides those carried in steamboats."

"With all these new roads—and they must be made—New York will be but 15 hours' distance from Washington."

We have made a few advances since 1833. Colvin Brown now makes the Capital, from his desk in the Quigley offices at 1790 Broadway, to the front door of his governmental headquarters in the Treasury Building, in five hours and three minutes flat, flying down the shiny steel rails in an air-cooled compartment, enjoying a thick, medium-done Pennsy beefsteak, with home fried.

▽

One of the "Princes" Charming Mdivani, irked because the press fellows in Los Angeles had kidded his title, sent to Georgia—European Georgia—and obtained affidavits that he is a veritable prince. Which may be true. Ernst Lubitsch once told old Bob Wagner that in Georgia and Bessarabia, anybody with three cows and a rooster is a prince. Just as in Mexico any soldier with a pair of boots is a general. And in the film business any company with a good press agent has "the best" pictures.

▽

Our analytical expert reports that it *is* possible to put a guy under the table with 3 point 2. Just leave it in the bottle and swing hard.

▽

What this industry really needs, Mr. Rosenblatt, is fewer gag writers and more gags.

▽

Fred Haskell, who covers the waterfront for us along the Pacific Coast, suggests that the motion picture industry in this country try the London custom of selling seats on approval. If the customer, after seeing the first two reels, is displeased, he can get his money back before the third reel. The big flaw in such a system, as we see it, is that it might have serious results on the exhibitor's pocketbook, because, by the time the second reel ended, too many people will know that the butler did the killing.

▽

Headline in Mr. Hearst's New York American (morning of Friday, August 11):

BUSTER KEATON LEFT
WITH ONLY ONE WIFE
BY COURT DECREE

Poor Buster!

▽

Mr. James Tully, of Hollywood—link heater, chain inspector and chain maker, self-styled "tramp," circus roustabout, professional "pug," reporter, author and whatnot—condescended the other day to expend sufficient energy to remark, "Will Hays' job has always been as difficult as keeping peace at an Irish wake."

▽

And now that Krimsky-Cochrane have turned over to United Artists the completed negative of "Emperor Jones," directed by Dudley Murphy, it may be told that Mr. Murphy had been trying for ten years to sell the idea of this old Negro story to various companies. At one time, some years ago, Jesse Lasky almost took it.

▽

Everything is not yet under control. Joan Crawford danced out on the stage of a "prop" burlesque show at the studio, to do a "strip tease" act for "Dancing Lady."

WORDS BY F. D. ROOSEVELT;
MUSIC BY FRANK WALKER

The Dancing Masters of America are doing their part. They have concocted a new dance, called "NIRA" in honor of the Administration's pet recovery act. It will probably be danced to the tune of:

The tanager's red;
The eagle's blue;
We are recovering,
And so are you.

(With apologies to F. P. A.)

Many would like to know what the last step in the real NRA will be.

Columns were written several months ago about the best frocked women of the land. Most of those mentioned impressed dress-critic O. O. McIntyre as flash dressers with nebulous taste. "They mistake a lot of clothes for style," he said.

"New York first nights and Hollywood premieres bring out the best dressed women," according to Mr. McIntyre. "The most flambuoyantly garbed get attention, but are far from being correctly gowned. In New York, for example, likely the most perfectly groomed ladies are Mrs. Robert Rubin (wife of the Metro executive), Peggy Hoyt, Mrs. Bryan Foy (wife of Foy, the film director), and Mrs. Will Hays." . . .

Mr. McIntyre is a warm friend of the Hays family. They spend a lot of time together.

▽

Sammy Schneider, who is a better Warner worker than golfer, unconsciously made an impressive drive the other day down the fairways of the old Belleclaire golf club on the north shore of Long Island. Joe Hornstein and Harold Rodner, noted Warner kibitzers, looked on in amazement at the prowess of their co-worker, then quickly traveled on ahead of him in the general direction of the next tee.

Mr. Schneider was feeling equal to Sarazen when he finally got ready for the next shot. He could not see the cup, nor even the green, because of a steep mound ahead, so, carefully taking aim, he let 'er go, and—zowie—Joe and Harold shouted, "A hole-in-one!" Par is four.

Rapidly Sam's fame spread far and wide—Hornstein saw to that. The editors of *The American Golfer* called the Warner office—thanks to Harold Rodner—and requested Sam's best photograph, his life story and a few pointers on golf. But the new "champ" was not happy. With a bit of skepticism, despite his hope that the shot was true, Schneider felt that there was something rotten at Belleclaire.

Some day, when jokesters Hornstein and Rodner get around to it, they're going to tell Sam that they asked a caddie boy to plant one of the balls in the cup; that he never got within thirty yards of the green, and that the golf magazine wouldn't care if he had made six holes-in-one right in a row.

▽

Oldtimer John R. Freuler's company sent out this "unique and different" announcement the other afternoon:

MONARCH SET ON QUALITY
AS RESULT OF SURVEY

There's nothing like trying something new.

From United Artists' headquarters on Seventh Avenue, at 49th, comes the long awaited announcement: Samuel Goldwyn has finally gotten around to the business of launching a public career for Anna Sten. Mr. Goldwyn has, for 15 months, been grooming Miss Sten for American stardom, ever since he brought her to our shores from Russia.

According to the official announcement, Mr. Goldwyn authorized 12 different kinds of stories prepared for the Hollywood debut of Miss Sten. Obviously, that was not complimentary to the literary circles out west. Anyway, Mr. Goldwyn finally selected "Nana"—whose "career on the ***grande boulevards*** of the gas lit Paris of 1870 can be traced in the elaborate wardrobe that Anna Sten wears, beginning with her rags as a gutter brat to her opulent attire as the reigning courtesan of the day."

The statement from the company boasts that "Every kind of test has been made . . . and a trial shot of modernized can-can that she dances in the picture."

Well, it had better be good (we mean the picture).

▽

Dick Powell was being interviewed the other night over Station WABC. "How much money does an actor in Hollywood need in order to marry?" asked the interviewer.

"He must have at least $25,000 in the bank," replied Dick, "and a weekly salary of $500."

Will Mr. Powell pay us one German mark—only one—for every actor in Hollywood who is married and not only is without a job but hasn't 25 cents to boot?

But, then, maybe Hollywood has its own standards: If you make less than $500 a week and have under $25,000 in the bank, you're only an extra. Between both figures and the next ones, you're an actor. Anything above that makes you an artist.

▽

The latest housekeeping dodge at Music Hall is the painting of the interiors of its 2,800 (press agent figures) mezzanine ashtrays, in order that smokers may locate them easily while the house is in darkness.

It is reported around Sixth Avenue and 50th Street that the notion originated from the old chestnut about feeding the baby garlic so he could be found in the dark.

▽

Radio Pictures has a new musical coming up, titled "Music in Her Hair," which is sort of original. The big song number in the piece is, "We Couldn't Do Better Than That" (even if you tried real hard?)

▽

Modern picture people are trying their darndest in these days of modernism to build on new models. That's a lot more than the pretzel makers are doing.

▽

Rube Goldberg—of all people—compares theatrical fame to boiling water—it just keeps on boiling until it all evaporates and there's nothing left.

▽

Remember 'way back in the depression days?:

"One of our exchanges booked a hundred thousand dollar order yesterday."

"Quit yer kiddin'."

"Gospel truth. I'll show you the cancellation."

(With apologies)

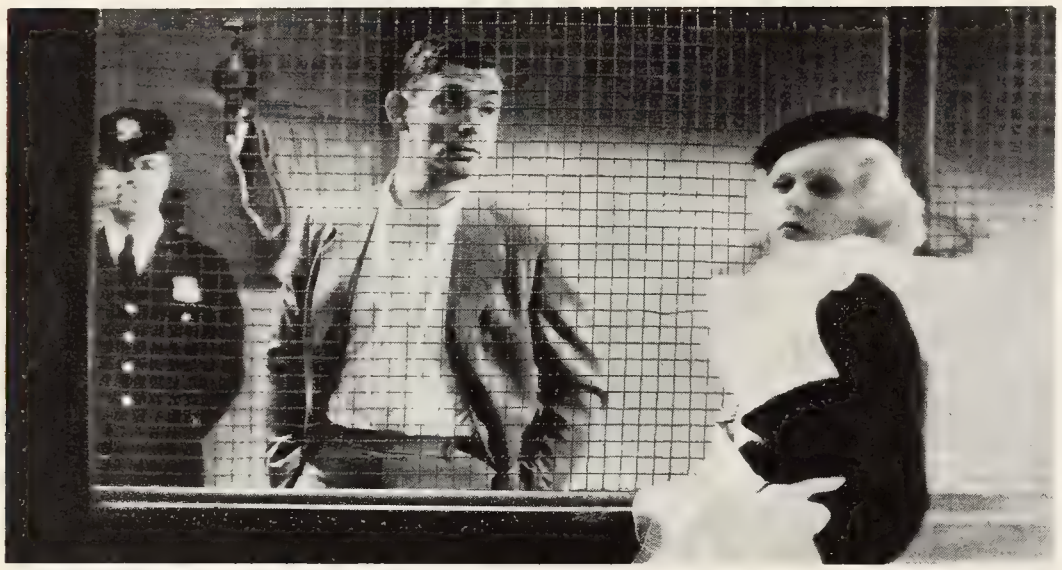
▽

Now we know why Sol (NRA) Rosenblatt insists upon a code for the film business. Morris Ankrum works for Fox at Movietone City under a six-way contract, writing, directing, teaching dramatics, acting, instructing in stage technique and directing dialogue. Some day he hopes to make a motion picture.

BOX OFFICE CHAMPIONS FOR JULY

GOLD DIGGERS OF 1933 — Warners

(1) Directed by Mervyn LeRoy. Supervised by Ray Griffith. Numbers created and directed by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photographer: Sol Polito. Art director: Anton Grot. Film editor: George Amy. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammany Young, Sterling Holloway, Ferdinand Gottschalk. Released May 27, 1933.



HOLD YOUR MAN — M G M

(2) Directed by Sam Wood. Original story by Anita Loos. Screen play by Anita Loos and Howard Emmett Rogers. Song by Nacio Herb Brown and Arthur Freed. Art director: Merrill Pye. Photographer: Harold Rosson. Film editor: Frank Sullivan. Cast: Jean Harlow, Clark Gable, Stuart Erwin, Dorothy Burgess, Muriel Kirkland, Garry Owen, Barbara Barondess, Elizabeth Patterson, Inez Courtney, Blanche Friderici, Helen Freeman. Released July 7, 1933.

THE MAYOR OF HELL — Warners

(3) Directed by Archie Mayo. Based on a story by Islin Auster. Screen play by Edward Chodorov. Photographed by Barney McGill. Film editor: Jack Killifer. Cast: James Cagney, Madge Evans, Allen Jenkins, Dudley Digges, Arthur Byron, Frankie Darro, Sheila Terry, Robert Barrat, "Farina," Harold Huber, Dorothy Peterson, George Pat Collins, Edwin Maxwell, John Marston, William V. Mong, Charles Wilson, Mickey Bennett, Sidney Miller, Hobart Cavanaugh, George Humbert, Raymond Borzage, George Offerman, Charles Cane. Released June 24, 1933.

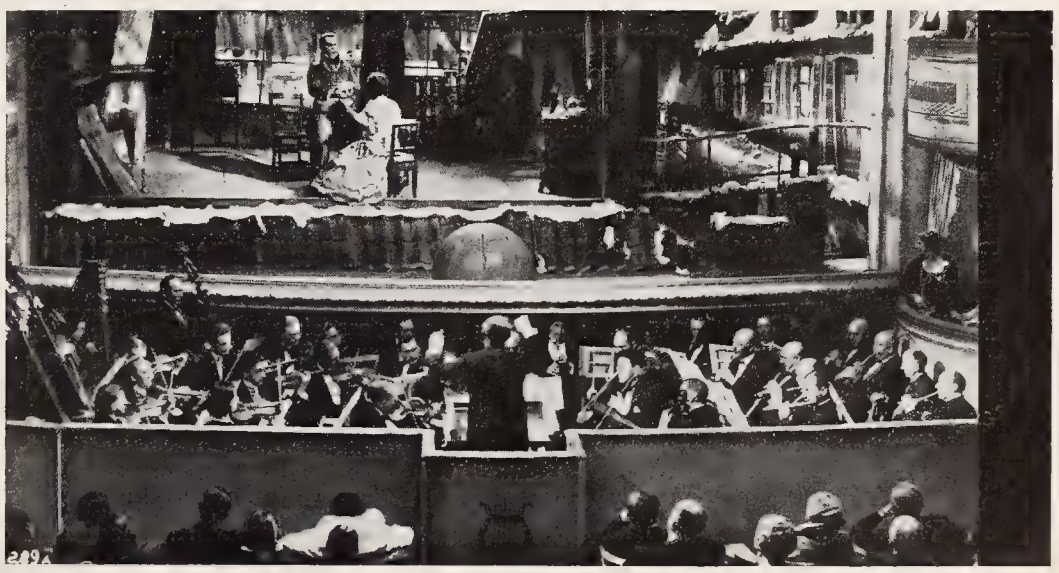
For the second consecutive month Warner Brothers' second edition of the "Gold Diggers" extravaganza heads the list of productions most pleasing to the current humors of the nation's key box offices. Without revealing the figures, it may yet be confessed that it was the champion of champions in July. It will be noted that the leaders for that month continue in popularity the appeal represented by the June list. They lean heavily toward the lighter side of life. Each of the first July champions won exclusive title to its ranking, while the remaining productions were tied for fourth. "Be Mine Tonight" was also a June champion.

(4) Directed by Harry Beaumont. From the play by Rachel Crothers. Screen play by John Meehan and Leon Gordon. Photographed by Ray June. Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Frank Morgan, Luis Alberni, Martin Burton, Stuart Holloway. Released June 23, 1933.

WHEN LADIES MEET — MGM

(4) Directed by Wesley Ruggles. From a story by Dean Fales. Screen play by Claude Binyon and Frank Butler. Music and lyrics by Arthur Johnston and Sam Coslow. Photographed by Leo Tove. Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Mary Kornmann, George Burns, Gracie Allen, Joseph Sauers, Lona Andre, Jimmy Conlin, James Burke, James Donlin, Lumsden Hare, Churchill Ross, Robert Quirk, Jack Kennedy, Howard Jones, Eddie Nugent, Grady Sutton, Ox Road Co-eds. Released June 23, 1933.

COLLEGE HUMOR — Paramount



(4) Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Athene Scyler, Betty Chester, Aubrey Mather. Released March 23, 1933.

BE MINE TONIGHT — Universal

KENT AND SHUBERT ASK STAR "RAIDING" CEASE

Film Coordinator Proposes Legitimate Theatre Bar Invasions in Their Code; Stage Producer for "Split Season"

Sidney R. Kent, NRA coordinator of the motion pictude industry's code, and Lee Shubert, theatrical pioneer, have set about independently to put an end to the practices of "raiding" the legitimate theatre for stage players for motion picture production, and from the "stealing" of screen stars from studios by stage producers.

Late last week, at the hearing of the theatre code before Sol Rosenblatt, deputy NRA administrator, at Washington, Mr. Rosenblatt read a telegram from Mr. Kent in which he suggested that the theatre interests incorporate in their code a clause which would outlaw the stealing of film players for stage work. Activities along these lines have been quite pronounced in recent months, with dozens of well known players leaving Hollywood almost daily for appearances in stage shows. Mr. Kent said that he also would recommend for the film code that a clause be inserted against taking stage players for the screen.

At the same time, Mr. Shubert, who is about to return actively to stage production, following adjustment of the Shuberts' receivership, arrived in Hollywood in an attempt to sell to film producers the idea of effecting "split-seasons" for actors, whereby they would divide their time between making motion pictures and appearing in legitimate attractions.

It appeared that Mr. Shubert did make some progress in Hollywood, for, upon his return trip eastward, he indicated, on a stopover at Kansas City, that he believed the policy of players splitting the seasons between the stage and pictures will become firmly established.

In recent years, he said, the stage has suffered because films have attracted the more important talent. "The studios paid them to remain idle between pictures, but they are not disposed to do so under present conditions, and most of the actors are eager to return to the legitimate stage for at least part of the season."

Mr. Shubert believes the success of the "little theatre" is demonstrating a "hunger" on the part of the public for stage entertainment. "The screen and the radio are great entertainment mediums," he said. "But there is some vague thing lacking in mechanical entertainment. If there wasn't, crowds wouldn't 'mob' hotels and railroad stations for a glimpse of film stars in person."

The Shuberts have plans to produce nine new plays next season, including "The Man of Wax," "The Trip to Pressburg," "Amen," "Ten-Minute Alibi," "A Villa in Cannes," "The Green Bay Tree," "Poor Little Thing," "Hold Your Horses," with Joe Cook, and "A Night in Venice," with Jeritza. These will be seen on Broadway and on the road.

At the theatre code hearing, leaders in the legitimate field also discussed the possibility of effecting protection for U. S. players, against the competition of importations. This would have a bearing on new screen possibilities, in that foreign actors would be barred, by governmental decree, from remaining in this country any longer than three months, unless the run of the play lasts longer. They would be required to get permits from the U. S. Labor Department and would be required to contribute a percentage of their salaries to an unemployment fund.

Thalberg Returns To Metro Studio

Return of Irving Thalberg to the Culver City production staff of Metro-Goldwyn-Mayer was confirmed officially Monday evening when Mr. Thalberg, accompanied by his wife, Norma Shearer, departed for the Coast. His exact status at the studio was not clarified, however.

Before returning to work, following a stay in New York and a recuperation trip through Europe, Mr. Thalberg said:

"I shall organize in our studios a production unit that will make as many pictures as I am capable of making. These pictures will be of the quality and type I have endeavored to make in the past 14 years. I have found the public more discriminating than ever in their desire for fine product. Any exhibitor will tell you that the difference today between a superior picture and an indifferent one represents a greater difference in box office receipts than ever before.

"I want to take this opportunity of congratulating Mr. Mayer and my old friends and associates on the splendid pictures that they have been making during my absence.

"I am looking forward with enthusiasm to the resumption of my work, with my associates and the stars, directors and writers with whom I have had so many happy years."

Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, said regarding Mr. Thalberg's plans at the studio:

"I am happy to announce that Mr. Thalberg will return to our studios at Culver City, with his health fully restored, and will develop a production unit at our studios which will concentrate its activities in the production of pictures of the quality and type which he has produced so successfully for us during the ten years of our association. I am confident that he will be equally successful as he has been in the past in developing and maintaining stars and other talent. I think that his pictures, in addition to the excellent product being produced under the guidance of Louis B. Mayer and associates, will make Metro-Goldwyn-Mayer product a great source of happiness to the exhibitors and to the public."

Mr. Thalberg's return to the MGM studio ends speculation as to his future in production. On returning from Europe, Mr. Thalberg said he would announce his plans shortly, but no word was forthcoming until it was learned unofficially last week that he had made new arrangements to resume at Culver City. Mr. Thalberg has been out of Metro production activities some seven months, nearly three of which were spent abroad in recuperation from a long illness.

Mayer Explains Status Of Irving Thalberg

The future status of Irving Thalberg at the Metro studio in Culver City was explained early in the week by Louis B. Mayer, vice-president in complete charge of production, who, at Kansas City en route to the Coast, said that Mr. Thalberg's authority under the new arrangement will be on a par with that of other studio executives. However, some of the most important of the 1933-34 Metro productions will be in charge of Mr. Thalberg, it was said.

Mr. Mayer was production executive "behind the scenes" while Mr. Thalberg was in charge of all actual filming until his nervous breakdown last winter, explained Mr. Mayer. With this emergency, "there was nothing left to do but jump in and get product out," Mr. Mayer said.

"I had been sitting back for six years, letting others do the work," he continued. "Thalberg was doing a good job. I have a lot of respect and admiration for his work. He conquered every barrier. I disliked getting back to active production and at the time wouldn't have taken five millions to be back in harness. Now I wouldn't take forty millions to withdraw, because I have proved to myself that my theories are correct.

"When Thalberg's health broke down and he had to quit, the news stunned the studio. Disorder was rampant. We had a hectic time convincing people that we could make pictures without Thalberg. We haven't done so badly in his absence, and our output is improving."

Regarding the status of David O. Selznick, his son-in-law, who was added several months ago to the MGM production staff, Mr. Mayer said: "Selznick has never been in charge of more than one producing unit on the lot, so that Thalberg's new status will be about equal to his. The only person charged with responsibility for the entire output is myself.

"Mr. Selznick," continued Mr. Mayer, "was added to round out the executive staff and because of the necessity of speeding up production, which became acture with Mr. Thalberg's illness. Other producers were added about the same time," he added.

Mr. Mayer said that of 17 or 20 pictures made by Mr. Thalberg last year, only three or four fell down, and that he considered this a good percentage. He also praised Selznick's "Dinner at Eight."

Says He May Make 20 of MGM's Leading Films

Another turn to the situation was given by Mr. Thalberg late Tuesday night, when, during a stopover at Kansas City, he said he may make as many as 20 MGM pictures for 1933-34, all comprising the more important productions on the schedule. He said he preferred supervising a smaller amount of the most important films rather than to be occupied with the entire MGM schedule.

Mr. Thalberg denied reports of a settlement of his contract or the signing of a new contract and indicated his present agreement runs to 1940. He said his status was unimpaired and that Mr. Mayer, Mr. Rubin and himself would remain in charge of the studio, with Mr. Mayer and himself dividing the responsibility for production as in the past.

Mr. Thalberg further denied that Mr. Mayer had taken over the studio reins. At this point he referred to the partnership arrangement held by him and Mr. Mayer.

"Mr. Mayer's political activities formerly kept him from the studio much of the time," Mr. Thalberg explained. "When Mayer was in Washington I assumed responsibility and when he was at the studio the responsibility was his."

Mr. Thalberg said that the same arrangement will hold in the future with respect to his status at the studio.

WILLIAM FOX LOSES SECOND ROUND IN FIGHT FOR SOUND ROYALTIES

Federal Judge Rules That Claims Are Groundless in Tri-Ergon Suit Against Paramount, Defended by Erpi

William Fox on Monday met with defeat in his first major attempt to collect from the motion picture industry at large, through the courts, millions of dollars in royalties under sound patents which he holds.

Federal Judge Campbell, sitting in United States district court, eastern district of New York, ruled that the claims in Mr. Fox's Tri-Ergon suit, against Paramount Publix Corporation, charging infringement of a patent for a process of producing combined sound and picture show no improvement "over the prior art." In summary, the court said:

"Plaintiff recites at length what it contends are the advantages of the alleged invention, but it seems to me that it does not point to any advantage which does not apply to the prior art which I have considered, and some of the advantages recited by the plaintiff are not mentioned in the patent in suit.

"The cases cited by plaintiff to show validity do not seem to me to be in point.

"No commercial success is shown by the plaintiff, and the patentees made no real contribution to art. The success of the defendant, its licensor and its licensees is due to the many inventions of the Western Electric Company, without which success would have been impossible.

"The claims in suit of the patent in suit are invalid by reason of anticipation and lack of invention over the prior art.

"The patent is invalid.

"A decree may be entered in favor of the defendant against the plaintiff dismissing the bill of complaint on the merits with costs."

The defense, assumed by Electrical Research Products for the defendant Paramount company, successfully dislodged Mr. Fox's claims for relief from alleged patent infringement through injunction and damages.

The Fox Tri-Ergon interests made 11 claims under the patent. Subsequently, Tri-Ergon filed two disclaimers in which it was admitted that certain of its claims were too broad. The defendant contended invalidity of the entire patent and non-infringement, which the court upheld.

Judge Campbell, in a 47-page decree, covered the history of the talking picture development, also the part that Western Electric played in its development, and the "technical necessity" of separate films for sight and sound as described in the application for the patent involved in the litigation.

The suit, upon which millions of dollars in license fees and profits hinged, and which, if upheld, subsequently would have involved both the electrics, all producer licensees, and probably all motion picture theatres, was heard last fall in federal court in Brooklyn.

Mr. Fox thereby received his second rebuff from the courts within a month, in his campaign to collect enormous royalties from the industry. The decision of Judge Campbell was seen as a weakening factor in Mr. Fox's attempts to contest the sound rights of practically every company in the business.

Late in July, Judge Cohn, of the supreme court of New York State, ruled that his court had no jurisdiction over the type of controversy represented by a motion sought against Leo Brecher, New York exhibitor, by the Tri-Ergon interests, in an alleged patent infringement.

Louis Nizer, attorney of the New York Film Board of Trade, defended the motion for judgment without trial, which was filed by Fox against Mr. Brecher and his corporation, including Protex Trading Corporation, Max Goldberg, and Associated Cinemas, Inc. Mr. Nizer's defense centered around his claim that a patent infringement action did not fall within the scope of any state court, but properly became part of the consideration of the federal courts.

The history of the Tri-Ergon patents dates back to the early 1900's, when three ambitious Germans went to work in a little experimental laboratory hidden in a corner of Berlin. Several years later, Hans Vogt, Joseph Massolle and Joseph Engl emerged with two inventions having to do with the mechanical processes of motion pictures. Both of the patents are now the basis of Tri-Ergon's claims for royalties and profits.

William Fox Buys Some Patents

Messrs. Vogt, Massolle and Engl applied for American rights in 1922, and in 1924 they assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which, in turn, sold the American rights to William Fox in 1928, although at that time U. S. patents had not been issued. These rights were then invested by Mr. Fox with the American Tri-Ergon Company, New York, which is headed by Fox and controlled by him.

U. S. Patent No. 1,825,598—which was the basis of the suit against Paramount—was issued Sept. 29, 1931, to Vogt, Massolle and Engl, and then immediately assigned by them to Fox and Tri-Ergon. This patent corresponds to German application No. V 16431 VL/57A2, filed at Berlin on April 14, 1921. The American application, although issued in 1931, was filed March 29, 1922, and this date has been held by the patents office to be the effective date under the international copyright agreement. According to Tri-Ergon, this patent "relates to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side by side on a single film."

U. S. Patent No. 1,713,726, granted on May 21, 1929, also to Messrs. Vogt, Massolle and Engl, and likewise assigned by them to Fox and Tri-Ergon, corresponds to a similar German application filed in 1921. Popularly known as the "flywheel patent," Tri-Ergon says No. 1,713,726 "relates to certain methods and apparatus for uniformly moving the sound record film under the control of inertia, either in recording or reproducing machines utilizing sound controlled light in translating the sound to or from the film. This patent also relates to the photo-electric cell when used with such reproducing apparatus, as is now the general practice."

In November of 1931, Fox brought action on behalf of his American Tri-Ergon patent holding company, against Electrical Research Products, RCA Photophone, Paramount Publix and RKO Radio Pictures, charging infringement. Single complaints were filed against Erpi, RCA and RKO, at Wilmington, Del., by former Federal Judge Hugh M. Morris, as attorney for Fox, who played a prominent part in sound litigation at the beginning of the talker era. The Paramount suit was filed later in New York.

Tri-Ergon asked for an accounting of profits and permanent injunction against RCA and Erpi, and an accounting of profits and a temporary injunction against Radio Pictures. Fox followed up his first barrage with a suit filed in New York against Paramount Publix and ruled groundless this week by Judge Campbell in Brooklyn. The Paramount action was similar to that filed at Wilmington against RKO.

Court Holds Patent for Producing Combined Sound and Picture Is Invalid; Says "No Commercial Success Shown"

Subsequently, on Nov. 28, 1931, Mr. Fox caused to be inserted in the motion picture trade press certain advertisements for American Tri-Ergon, in which he confirmed reports existing at that time that Tri-Ergon had issued warnings of probable infringement to some hundred or more producers and distributors.

These companies were told to apply for Tri-Ergon licensing immediately or face legal action. Also, possibility of later action against exhibitors and producers employing sound equipment of foreign manufacture not covered by American Tri-Ergon licensing agreements was voiced at the offices of Hirsh, Newman, Reass and Becker, personal counsel to Fox in New York.

Enforcement Tried in 1929

Attempts to enforce the Tri-Ergon "flywheel" patents were made as early as 1929, it was said at the time of filing of the Erpi-RCA-RKO-Paramount actions. The Fox attorneys pointed out that in 1929, various equipment manufacturers and producers were asked to procure Tri-Ergon licenses, and conferences and negotiations pointing toward such agreements ensued which lasted more than a year, or until 1930.

When these reputed negotiations foundered, Fox's attorneys said that notice of infringement was served on all parties concerned. The De-Forest claims of interference were made at that time, however, and as a result, Tri-Ergon decided to await a ruling from the Patent Office.

The Tri-Ergon patent holdings played an important part in Upton Sinclair's book about the life of William Fox, published early this year. In the narrative, which was related by Mr. Fox to Mr. Sinclair, Fox charged the bankers and the electrics with wresting from him control of his motion picture companies. The Fox-Sinclair writing combination made much, too, of the importance of the Tri-Ergon patents as one of the basic reasons why reputed outside interests sought to gain control of his film corporations. Judge Campbell's decision in the Paramount case, on Monday, invalidating the most important of the two Tri-Ergon patents, lends a new note to the alleged factual chapter about Tri-Ergon in the book.

Tax Lien Filed Against William Fox in New York

John S. Shea, deputy collector of internal revenue, has filed tax liens totaling $1,980,939.46 against William Fox in New York federal court. This is an additional assessment in income claimed to have been received by Mr. Fox in 1929 and 1930. The assessment is $1,768.696, and the remainder, $212,243.46.

Fox Film Rights Expire

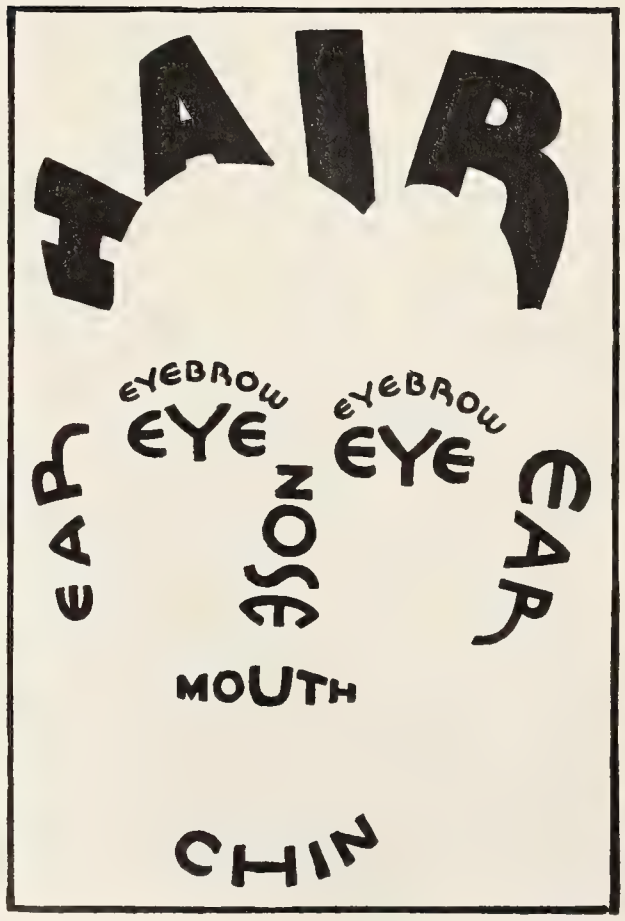
Fox Film Corporation rights expired on Monday, August 14 on the New York Stock Exchange.

How Would YOU Draw

The INVI MAN

Come on, you theatre artists! Show us your stuff. You may not get any money for your idea, but you'll have a lot of fun! However, if Universal can use your idea or drawing as a keynote for its campaign, there's $100 waiting for you! Below are some of the drawings and illustrations already suggested.

Suggested by
FRED KULZ



Suggested by
LORNE BRADDOCK

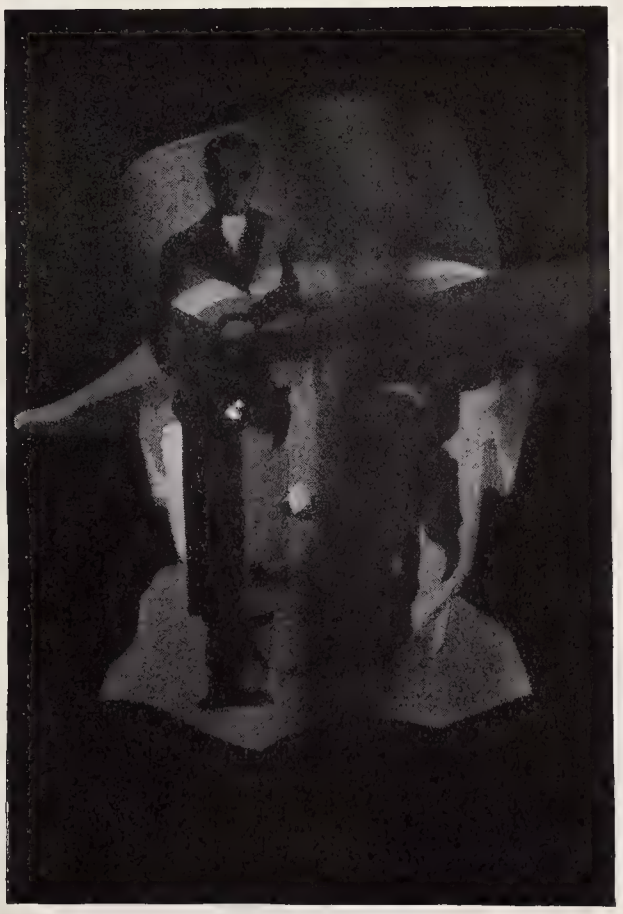
Suggested by
KAROLY GROSZ

or Illustrate

SIBLE

UNIVERSAL is up against a tough proposition in getting the proper drawing or illustration, for advertising purposes, of "the invisible man." Universal's production department has solved the problem of how to "show" an invisible man on the screen — but the same method won't work in silent pen and ink. What would YOU do?

Suggested by
GENE SCHWALM



Suggested by
PAUL WILLIAMS

Suggested by
JOSEPH BUTLER

Buck

Booked Simultaneously by
THREE Big New York
Circuits!

LOEW'S

•

RKO

•

SKOURAS-WARNER

With
MADGE BELLAMY,
Walter Miller, Tom Ricketts, William Desmond, Francis Ford, Edmund Cobb, Hugh Enfield and others. Directed by Ray Taylor.

Suggested by a Story by
PETER B. KYNE

GORDON OF GHOST CITY

JONES

12
TERRIFIC
EPISODES

OTHER UNIVERSAL SERIALS for 1933-34

THE PERILS OF PAULINE

•

RICHARD TALMADGE
in
PIRATE TREASURE

•

THE ADVENTURES OF ANN

•

THE VANISHING SHADOW

Cameramen Beat Jails and Bullets To Film Rebellion

(Continued from page 11)

Havana correspondent for the New York *Herald-Tribune,* he was mobbed by hysterical revolutionists and thrown into prison. Robert Casey, of the Chicago *Daily News,* was bayoneted when he attempted to intervene. Oliver was released several hours later through the aid of the American consul.

"I went with Oliver, who is a stranger here, to point out some of the districts under military restriction," said Mr. Reisler in his *Tribune* dispatch. "We had our official permits to go to those points, and Oliver had one to take pictures wherever he desired.

"We had just set up the camera when we were attacked by four policemen, who pointed rifles at our heads.

"Oliver cried: 'Talk to them. I can't speak Spanish.'

"I showed them my pass, and so did Oliver," continued Reisler. "The police waved the passes aside and seized us both. With rifles poked in our backs, and with Oliver carrying a hundred pounds of camera equipment, we were herded into jail. There they read the riot act to us and confiscated the camera. The police were insulting, but did us no real bodily harm.

"Eventually, through the prompt aid of the American Embassy and the other foreign correspondents, we obtained our release. We were in prison about three hours and a half. The camera was returned to Oliver."

When Allyn Butterfield, editor of Universal newsreel, learned of the incident, he immediately lodged a protest with the State Department in Washington. The Department instructed Ambassador Welles to make an investigation.

Held in Jail All Day

It was Oliver who, still in his early thirties, scooped his rivals when the Graf Zeppelin made its first trip to this country. He accompanied Colonel Lindbergh as the only newsreel cameraman on the aviator's historic flight to South America. Revolutions are not new to him. He has been on hand for several of those Central American arguments.

Oliver placed his negative aboard a plane on Saturday afternoon at three o'clock. Another plane picked it up at Miami, and, although delayed eight hours in the air by fog, the film reached New York late Sunday afternoon.

Pathe had three men in Cuba on assignment for the climax to the republic's troubles. Another was sent from New York to Miami and Havana by airplanes.

W. C. Miller, Havana staff man, was arrested taking pictures near the Palace and remained in jail all day. Camera and film taken from him were later returned. The crew took many gruesome shots, which were deleted from the regular theatre releases, including the hacking to death of one of the secret police, whose body was torn apart and paraded through Havana's streets. James Pergola, of the Pathe staff, witnessed many of the executions of Machado's followers.

When the Pathe plane started back to the mainland with pictures, it was fired upon and had to descend. Another plane was obtained.

Including in the estimated $1,138,958,000 United States capital invested in Cuba, are investments of motion picture companies in exchanges, principally those of Universal, Columbia, Fox, MGM, Paramount and Warner. In addition, there are in Havana about eight independent distributing and importing offices, practically all Cuban-owned and operated.

SHIPS AND PLANES AID FILMS' SPEED

With ships of the sea and air cooperating in a race against time, newsreels have been able to place on theatre screens in New York, 5,000 miles from the base of operations, the maneuvers of the United States Naval Base in the Hawaiian Islands. On Wednesday of a certain week photos and sound picture shots were thrown aboard a fast Pacific steamer. Just in time were connections made with the eastbound Railway Express plane leaving Oakland, Cal., airport, with the aid of an amphibian plane chartered for the purpose. Newspapers of the following Wednesday published, theatres on the same day exhibited, in New York, pictures of the fleet maneuvers in the Hawaiian Islands.

Suit Filed Against Central Theatres

A petition in bankruptcy was filed this week in New York against Central New York Theatres Corporation, controlled by the Skouras interests and Charles Caballero. The company operates approximately 24 houses in Upper New York State.

Creditors who sponsored the petition were Electro-Ad Sign Corporation, with a claim of $235; Filkins the Printer, $798, and H. H. Sullivan, Inc., $249.

Baren Named JAFA Executive

Larry Baren, former Fox executive, has been named general manager of the newly organized JAFA Film Exchange, with headquarters at 630 Ninth avenue, New York. Herman Ross, president, made the appointment. The exchange will handle the distribution of Yiddish and English films of the Jewish American Film Art Company.

RKO's Managers Get Set for Drive

Divisional and theatre managers of RKO's eastern division met at the Waldorf-Astoria Tuesday in an all-day session to map plans for the circuit's "Greater Show Season Drive," opening August 26.

Phil Reisman and Ned Depinet, of RKO, and John Clark, of Fox, spoke at the morning session, followed by a screening of "Morning Glory" (Radio). After lunch Jack Cohn of Columbia and George Schaefer of Paramount were the speakers, the rest of the afternoon being given to screenings of "I'm No Angel" (Paramount) and "Lady for a Day" (Columbia).

The session concluded with a dinner addressed by President M. H. Aylesworth. Other speakers at the sessions and the dinner included S. L. (Roxy) Rothafel, Harold B. Franklin, J. L. McDonough, Robert F. Sisk, RKO director of advertising and publicity, who outlined the $3,000 prize campaign, and Terry Turner, RKO advertising and exploitation executive.

275,000 Entries In MGM Studio Train's Contests

Metro-Goldwyn-Mayer this week completed the first leg of an international campaign for ballyhooing motion pictures by means of its "Traveling Studio Train." Since its participation at the Inaugural on March 4 the "Train" has visited 3,000 cities, towns and villages throughout all the east except New York, where a campaign will be conducted in the fall.

Supervised directly from the home office by Howard Dietz, Si Seadler and W. R. Ferguson, and managed on the road by Eddie Carrier and Russell Stewart, the "Studio Train" has staged some 26 voice and screen tests in as many key districts in the east, with simultaneous tests in hundreds of theatres in surrounding territory. To date, 275,000 contestants among the film fans of the east have had tests. The winner selected by various civic committees and the company to represent the east is Miss Dorothy Short, 19 year old copper-haired beauty of Atlantic City, who was awarded a three-months contract, as will be the winners for the Midwest, South and Pacific Coast

Following the official selection Saturday night at a reception and ball on Atlantic City's Steel Pier, Miss Short will depart for Culver City, where she will begin work immediately in Howard Dietz's musical, "The Hollywood Party."

The traveling studio is now centering its activities in the Midwest. The campaigns are staged in the key cities for and with exhibitor clients of the company. Between district tests, stopovers are made at theatres in the outlying towns. Emphasis is placed on current releases, exploitation on these being directly tied with specific runs.

Tests Screened on Train

Sales appeal is directed along general lines on behalf of the company, its trademark and product. As medium of advertising for the industry at large and a creator of goodwill for motion pictures, the traveling studio train also is intended by Metro as an educational factor, showing, as it does, how sound films are made and projected. A miniature studio, with complete recording and filming apparatus, takes tests of entrants in the various contests. These subsequently are screened in the traveling train by standard Western Electric sound equipment, and also shown on the screens of theatres where the tests were conducted.

Previous to the studio's arrival in town, special advance men, working with Metro's field staff, arrange a tieup with the Hearst newspaper, or another published locally, and a voice and screen opportunity test is arranged at the key Metro theatre account. Outlying houses likewise participate, sending candidates for the finals.

The typical program starts with a 30-minute screening of institutional shorts relative to the advancement of the motion picture in the past decade. Stars are shown at work and at play. A goodwill message from an industry leader, is reproduced, followed by an announcement, through the studio's amplification system, of forthcoming attractions at the various theatres tied in on the campaign.

BIGGEST GROSS IN WEEKS AND WEEKS FOR NATION'S BIGGEST HOUSE!

B'way a La the Good Ole Days, $84,000 for 'Pilgrimage,'

Radio City Music Hall (5,945; 35-55-75) 'Pilgrimage' (Fox) and stage show. In here from a two-a-day run at Gaiety, it looks like a big boost over previous week, or around $84,000.

Clippings from "VARIETY"

The road-show smash at the $2 Gaiety becomes a popular-price pushover at Radio City Music Hall . . . giving nation's ace house biggest week in months (Note: see figures in your favorite trade paper). Play it as part of your Local Recovery Act.

NRA MEMBER U.S. WE DO OUR PART

JOIN THE UPSWING WITH FOX

JANET GAYNOR

WARNER BAXTER

JOIN THE

the immortal star team of "Daddy Long Legs" in another FOX sensation

Says VARIETY (Hollywood Bulletin): "'*Paddy*' will rank with '*State Fair*' as a money-maker!" That's the golden tip-off on this tip-top hit. With Janet Gaynor full of pep and sparkle . . . Warner Baxter more appealingly virile than ever. Another *completed* 1933-34 crowd-getter from FOX manpower.

PADDY the Next Best Thing

with

Walter Connolly — Harvey Stephens
Margaret Lindsay — Mary McCormic

Screen Play and dialogue direction by Edwin Burke. Directed by Harry Lachman

From Gertrude Page's novel

UPSWING WITH FOX

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Deluge

(RKO Radio-KBS)

Romantic Drama

Spectacular novelty is the predominant characteristic of this show. Highly imaginative, yet vividly realistic, the story first describes the destruction of the world, then goes on to picture the dramatic, romantic experiences that befall a few of the survivors. So much that is thrilling and different is packed into the first two reels that the remainder of the picture seemed to suffer by comparison. Yet here there is a novelty of story idea that should be fully as appealing.

Generating excitement immediately, radio and newspaper reports bring to New York stories of the destruction of the earth by earthquakes and tidal waves. Asia, Europe, then the Pacific Coast and finally the Mississippi Valley sink below the water. Panic-stricken Manhattan hopelessly besieges the forecaster's office but the episode is climaxed when a terrific earthquake levels the city and a tidal wave inundates it, with the Statue of Liberty last to fall. This amazing bit of screen mechanics and miniature effects, during its three minute run, brought from the preview audience tremendous applause.

After the catastrophe, the show turns differently dramatic and romantic. Claire is found by Jepson, who, believing her the only woman left, intends to keep her for himself and kills Norwood when he becomes amorous. Claire, escaping, is found again by Martin, who believes his wife and children victims of the disaster, and falls in love with her. His affections reciprocated, they marry in the eyes of God, only to have Jepson round up a gang and come after Claire. Another group of survivors, headed by Tom, has started to build a mountain top community only to be harassed by the Jepson gang. Determined to wipe them out, Tom's forces arrive at a tunnel where Claire and Martin are barricaded just as Claire kills Jepson.

Brought back to the embryo city, Martin discovers his wife alive. Dramatic woman-to-woman sequences ensue, Helen pleading for her husband and father of her children, Claire battling for her man. The story comes to its novel climax as Claire solves the riddle by swimming off to no one knows where to leave Martin and Helen to work out their destiny in a new world.

"The Deluge" calls for out-of-the-ordinary advertising and publicity. While the thrill fans will like the first factor, go after the others, women particularly, on the alluring angle of one woman left alone in a little world of men. Promise a new kind of thrill, create a big picture atmosphere, this in view of the fact that cast names are none too strong.—McCarthy, Hollywood.

Distributed by RKO Radio. Produced by KBS. Directed by Felix Feist, Jr. From the novel by S. Fowler Rice. Screen play by John Goodrich and Warren B. Duff. Special effects directed by Ned Mann. Special effect photography by William B. Williams. Photographed by Norbert Brodine. Release date, Aug. 18, 1933. Running time, 68 minutes.

CAST

Claire	Peggy Shannon
Helen	Lois Wilson
Martin	Sidney Blackmer
Tom	Matt Moore
Jepson	Fred Kohler
Norwood	Ralph Harolde
Prof. Carlisle	Edward Van Sloan
Forecaster	Samuel Hinds

Cheating Blondes

(Majestic)

Drama

Thelma Todd, blond player, more or less recently graduated from comedies to featured parts, here undertakes the performance of a dual role.

Her name, and that of the comparatively little known Rolfe Harolde, are the only two salable names connected with the independent feature, produced by Equitable Pictures, and distributed by Majestic. Mae Busch, in a minor role, will be remembered, but her part is too unimportant to warrant any amount of attention.

The title, with an implication of heavily sophisticated story material, is not borne out by the story itself, and furthermore is of stereotyped flavor. The cheating lies, presumably, in the dual blonde fooling her manager and her public.

Anna Merrick is the poor working girl twin sister of Elaine Manners, night club favorite, both roles played by Miss Todd. After Harolde, unscrupulous newspaper reporter, is turned down by Miss Merrick, the drunken husband of the jealous Mae Busch, who lives on the same floor, is shot when he breaks into Miss Merrick's room, and Miss Merrick makes a quick escape from trouble. She seeks refuge with her sister, without telling her of the reason.

Miss Manners, at the moment her sister arrives, is about to leave on a vacation despite her manager's protest, and decides to have her sister substitute for her at the night club. It works, the public is fooled, until Harolde meets her at the night club, realizes there is something wrong somewhere, and uncovers the truth. He sets a trap, decoys Miss Merrick, and causes her to be arrested for murder. At the conclusion, it is revealed that the original Miss Manners vacated to have a child, and is willing to give up her night club place. Miss Busch confesses to the murder, thus freeing Miss Merrick, and Earl McCarthy, as a pursuing swain, meets the requirements and causes the developed romance between Miss Merrick and himself to draw the film to an expected conclusion, with Harolde out in the cold.

Under the necessity of selling the picture in a rather conventional manner, since there is nothing unusual in the picture, the exhibitors probably will derive best results from concentration on the dual role theme and the idea of the girl who cleared herself and made good despite the efforts of a man to force her conviction for murder. Small theatre material, the film is best set during the week, and is in no wise juvenile fare.—Aaronson, New York.

An Equitable Picture. Distributed through Majestic. Directed by Joseph Levering. Story by Gertie Des Wentworth James. Adaptation and dialogue by Lewis B. Foster and Islen Auster. Assistant Director, J. A. Duffy. Photographed by James B. Brown, Jr. Musical director, Lee Zahler. Film editor, Dwight Caldwell. Recorded by Charles Franklin. Release date, April 1, 1933. Running time, 66 minutes.

CAST

Anne Merrick, Elaine Manners	Thelma Todd
Lawson Rolt	Rolfe Harolde
Polly	Inez Courtney
"Mike" Goldfish	Milton Wallis
Mrs. Jennie Carter	Mae Busch
Gilbert Frayle	Earl McCarthy
City Editor	William Humphries
Lita	Dorothy Gulliver
Jim Carter	Brooks Benedict
Mitch	Eddie Fetherstone
Ferdie	Ben Savage

Tarzan the Fearless

(Principal)

Burroughs Story

Once more Tarzan, the ape man, returns to the screen, in this instance under the producing hand of Sol Lesser, and in the person of the rather attractive and physically wholly adequate Buster Crabbe, swimming champion. Taking as its theme one of the famous Edgar Rice Burroughs stories of the jungle and its curious champion and prize inhabitant, "Tarzan the Fearless" recounts the exploits of the ape man, his encounters with a young girl bound on a rescue trek to find her father and the something akin to romance which enters the being of Tarzan.

For the exhibitor this picture offers much, particularly in the smaller community, where a host of children can be depended upon to follow the adventures of the ape man with wild enthusiasm. Principal has planned well in making the film, intending, according to announcement, to follow this initial full-length feature with weekly episodes, probably each two-reels in length, which will carry on the adventures of Tarzan from the point where they somewhat abruptly terminated at the conclusion of this picture.

Going after the youngsters with all the fanfare and trumpets the exhibitor can awake, with all the attendant ballyhoo of a good Tarzan picture, should serve indirectly to bring the adults as well into the theatre. Buster Crabbe, fortunately, makes a most effective, pleasing ape man, beautifully proportioned, tremendously strong and agile.

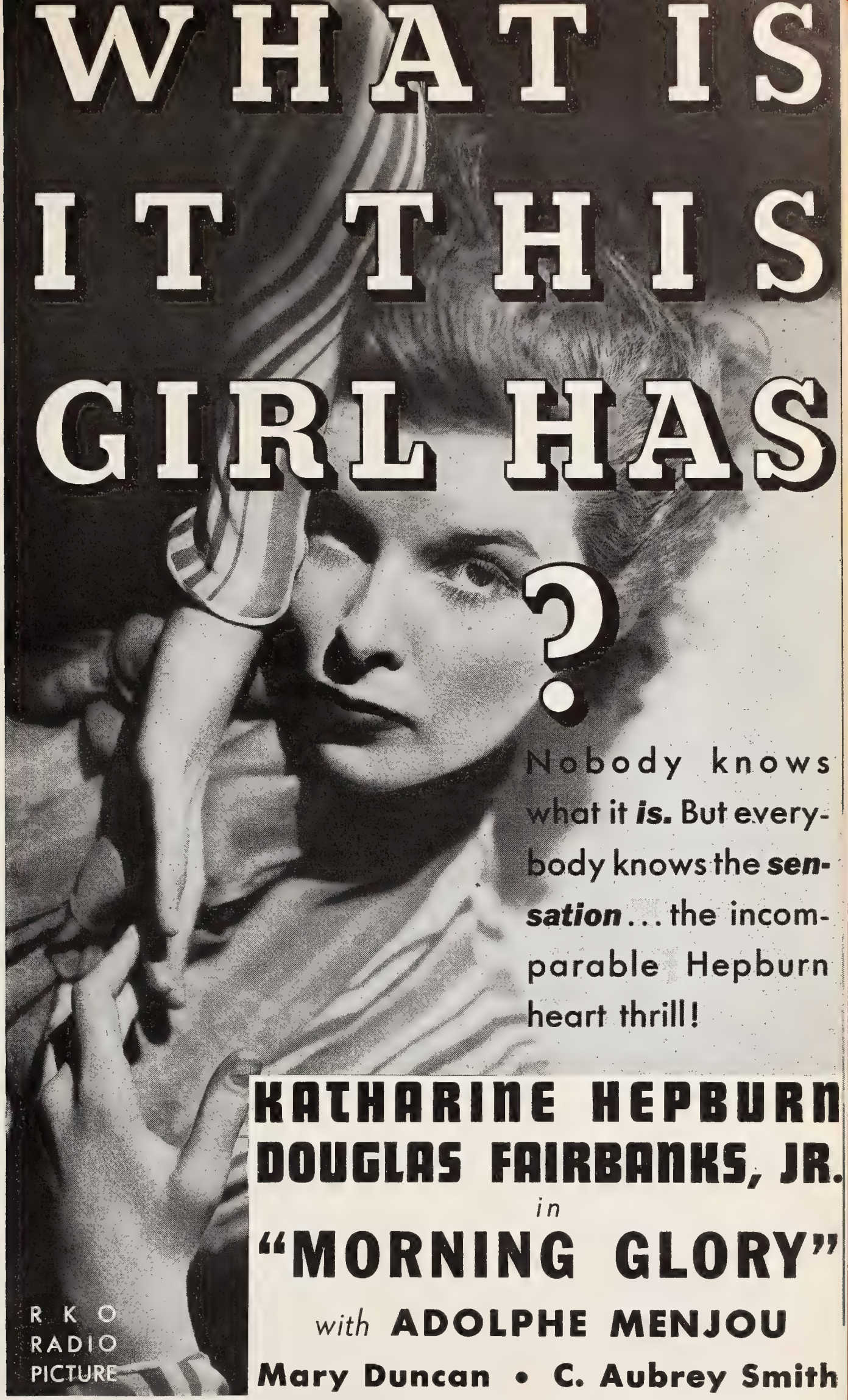
Tarzan, swinging his carefree way through the jungle, conversing now and again with his monkey friends, becomes aware of the plight of Alyn Warren, elderly scientist, captured by a weird tribe headed by severe-looking Mischa Auer, and rescues the scientist. Warren gives him a letter to his daughter, Jacqueline Wells, approaching with a rescue party headed by Edward Woods, and with the unscrupulous pair, Philo McCullough and Mathew Betz as guides. Tarzan rescues Miss Wells from a crocodile-filled river where she is swimming, takes a liking to her, delivers his note and finally when the group goes to save the father, again captured by Auer, rescues them all and takes Miss Wells to his cave, where, as he grunts his approval of her, with a romantic stirring within his ape-like soul, the picture abruptly ends—to be continued.

It is splendid youngster material, and with the proper playing up of the person who plays Tarzan, in addition to the child draw, the adults should be brought around. Tell the adults to be young again for a moment and come to enjoy the adventures of Tarzan, the ape man.—Aaronson, New York.

Distributed by Principal Distributing Corporation. Producer, Sol Lesser. From a story by Edgar Rice Burroughs. Screen play by Basil Dickey and George Plympton. Dialogue by Walther Anthony. Directed by Robert Hill. Supervisor, William Lord Wright. Cameramen, Henry Neuman and Joe Brotherton. Film editor, Carl Himm. Sound editor, Charles J. Hunt. Release date, August 11, 1933. Running time, 61 minutes.

CAST

Tarzan	Buster Crabbe
Mary Brooks	Jacqueline Wells
Dr. Brooks	E. Alyn Warren
Bob Hall	Edward Woods
Jeff	Philo McCullough
Nick	Mathew Betz
Abdul	Frank Lackteen
High Priest	Mischa Auer


WHAT IS IT THIS GIRL HAS ?
Nobody knows what it *is.* But everybody knows the *sensation* ... the incomparable Hepburn heart thrill!
R K O RADIO PICTURE

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, JR.
in
"MORNING GLORY"
with **ADOLPHE MENJOU**
Mary Duncan • C. Aubrey Smith

Directed by Lowell Sherman from the story by Zoe Akins. A Pandro S. Berman Production. MERIAN C. COOPER, executive producer

Bitter Sweet

(United Artists-B. & D.)

Romantic Drama

No more successful piece than "Bitter Sweet" ever dripped from the versatile pen of Noel Coward. As a stage play it charmed a vast multitude: as a film it should multiply that multitude into millions. To America, which has shown understanding of Coward, it will come with less of the mystical quality which characterized his Hollywood-made "Cavalcade." It differs in emotional urge; is told in a universal tongue. "Bitter Sweet" is a simple story of a great love which not even death could end.

The characters, for all that most of the tale is told in bizarre Vienna, are American, English, Russian, Chinese or Esquimeaux as you may wish. They live, move and speak for those with ideals and those without them. Their actions and accents should be as clear in Nebraska as in New York.

Mr. and Mrs. Exhibitor may consider, if they will, this writer's opinion that "Bitter Sweet" is as good a showman's film as ever came out of Hollywood, and a gosh-darn lot better than most which previously had come out of England.

The story opens on the poignant farewell between a struggling young musician and a lovely heiress. She has to marry the rich man in the morning. Their farewell is overheard by Sari Linden, a fine old lady with the face of a Madonna. She tells them her story.

As a wealthy young woman she had fallen desperately in love with her young music teacher, but the rich suitor was in the offing. They said their goodbyes. And then the boy decided upon one last chance. Would she face poverty and possibly starvation—for him? She would. And the rest tells of their life together; their hopes; their disappointments which only the mysticism of a perfect faith smoothed.

Then he got a job as orchestral leader in the Schlick Restaurant, gayest of all Vienna night rendezvous. Each night she watched him from her little alcove seat. There were the rollicking tunes—all a perfect pattern of loveliness—till Captain Auguste Lutte returned from abroad. His eye fell upon Sari. He must get her. Lutte must resort to strategy. Schlick must be called in to help. Sari begged her young husband to take her away. But later that night Lutte attacked Sari, and her young husband, defending her honor in duel, fell to the experienced soldier's thrust.

Down through the years Sari had carried in her heart the fine jewel which she exchanged for wealth and position. The fade-out finds her urging the two young people to obey their hearts.

Anna Neagle, who plays Sari Linden, is a lovely, lively creature, and Fernand Graavey, a European newcomer, as Carl Linden, her musician husband, is one of the strongest sensations in juvenile discovery. Pep is added by Ivy St. Helier, who as Manon la Grevette, contributes her original stage role.

Costumes and setting are exquisite, and as a directorial effort this picture ranks as Herbert Wilcox's masterpiece. This is no song and dance about nothing. It should make a box-office mark in all English-speaking territories. Watch it!—MOORING, London.

Produced by British and Dominions. Distributed by United Artists. Directed by Herbert Wilcox. Story by Noel Coward. Adapted from Charles B. Cochran's original stage presentation at His Majesty's London. Dialogue and lyrics by Noel Coward. Additional dialogue by Monckton Hoffe. Photography by F. A. Young. Art direction by L. P. Williams. Costumes by Doris Zinkeison. Recording by C. C. Stevens, Edited by Michael Hankison. Assistant director, Harry Milton. Musical direction by Roy Robertson.

CAST

Sarah Millick } Sari Linden {	Anna Neagle
Carl Linden	Fernand Graavey
Captain Auguste Lutte	Miles Mander
The Footman	Gibb MacLaughlin
Herr Schlick	Clifford Heatherley
Hugh Devon	Esme Percy
Lieutenant Tranisch	Stuart Robertson
Vincent	Hugh Williams
Dolly	Pat Paterson
Henry	Patrick Ludlow
Gussi	Kay Hammond
Mrs. Millick	Norma Whalley
Manon la Grevette	Ivy St. Helier

The Lone Avenger

(World Wide)

Western

Ken Maynard as an incognito son trapping the slayers of his father is the subject matter to place before the potential patrons. An abundance of action, in which a vigilante committee plays a part, may be promised, with bits of comedy relief offsetting the delays due to the overly explanatory dialogue.

Maynard returns to the home town to find that the president of the bank is dead, a pistol in his right hand. Niles Welch, with his crime crew, Al Bridge and William Norton Bailey, pronounced it a case of suicide to cover up bank defalcating. Maynard has a set-to with Bridge and Bailey and then informs James Marcus, partner of his father, that it was murder; that his father was lefthanded.

Bridge and Bailey, looting the slain man's rooms, bring valuable papers to Carter, and out of one of the envelopes drops a photo of Ken Maynard. In front of the townsfolk Bridge announces Maynard's identity and implies that he knows more about it all. A lynching party rides Maynard to the city's outskirts. As they wait for an oncoming train Maynard gives his horse, Tarzan, the word, and he races ahead of the train across a trestle, and escapes, Tarzan untying the knots.

The real bank examiner, shot by Bridge so that a fake examiner could declare the institution insolvent, stumbles into a cave, where Maynard also takes refuge. And then it develops that this is the rendezvous of the vigilantes.

Maynard plans eradication of the gang. Into the saloon where Welch, Bridge et al are gathered, the vigilantes drift, in pairs or singly. Maynard throws a note through the window that at 8 o'clock he is coming to get the murderer of his father. He enters by a ruse as the vigilantes cover the bandits. Bridge, at Maynard's pistol-pointed insistence, names Welch, who kills him and dashes out, to scoop up the bank money. A pistol battle winds it up, with Maynard and Muriel Gordon, daughter of the elder Maynard's partner, paying out the money that stops the run, and deciding that they can make a go of it as bride and groom as well.

Sell Maynard and sell Tarzan, though Tarzan's entrance into activities is delayed and not sustained. It's a Saturday picture with lots of clean action for the youngsters.—ROVELSTAD, New York.

A World Wide Picture. Distributed through Fox. Directed by Alan James. Story and continuity by Forrest Sheldon and Betty Burbridge. Release date, May 14, 1933. Running time, 61 minutes.

CAST

Cal Weston	Ken Maynard
Ruth Winters	Muriel Gordon
Joel Winters	James Marcus
Burl Adams	Al Bridge
Martin Carter	Niles Welch
Sam Landers	Wm. Norton Bailey
Nip	Ed. Brady
Tuk	Charles King
Sheriff	Jack Rockwell
Doctor	Clarence Gledert

The Shepherd of the Seven Hills

(Faith Pictures)

Pictorial Record

For those of the Catholic faith who are unable to make a pilgrimage to Rome and the Vatican, "The Shepherd of the Seven Hills" should be found of considerable interest.

In a foreword by the Reverend John B. Kelly, spiritual director of the Catholic Writers Guild of New York, which has sponsored the picture, is noted: "This picture brings the Holy Father to those whose circumstances prevent them from appearing before him in person at Rome."

The picture consists of a series of newsreel clips, well edited, which present pictorially the highlights of the occupancy of the Vatican by the present pope, Pius XI. Accompanying the film is explanatory dialogue well spoken and tracing the religious significance of the picture.

The picture opens with many scenes of the ruins of today which were the glory that was Rome, with much stressing of the degradation which brought about the ruin. Then develops the comparison between that day of the Christian martyrs and the present peace and goodwill symbolized by the popes and their home, the Vatican. From that point to the conclusion the film becomes a series of edited newsreel sequences. Pictured in a manner to emphasize the present occupancy, and in a definite sense becoming a eulogy of Pope Pius XI, are various pilgrimages to Rome, the installation of the Vatican radio station, with recorded words from Senator Marconi and the Pope; inauguration of the Holy Year, 1933; the Pope greeting a Boy Scout delegation from all over the world; the signing of the famed Lateran Treaty, which terminated the Papal voluntary imprisonment of some 59 years, followed by the visits to the Pope of King Victor Emmanuel III and the Queen, and of Premier Mussolini.

Of real interest are views in the various chambers of the palace, which follow exterior scenes of the Swiss Guards, the Vatican gardens and the crowds about Saint Peter's greeting the election of the new pope. Within are seen the famous art treasures of the palace, frescoes, tapestries and paintings by some of the greatest artists of all time. At the dedication of the Knights of Columbus Building in Rome are seen the important American cardinals, Hayes of New York, Daugherty of Philadelphia, O'Connell of Boston, and Mundelein of Chicago, as well as important personages of the Vatican. Seen are glimpses of the Dublin and Chicago Eucharistic Congresses.

The capable organ accompaniment is by Lew White, vocal selections are rendered by "The Mediaevalists," and the descriptive narration is by Basil Ruysdael.

Where the exhibitor can count on a substantial Catholic audience the picture should have an unquestioned draw.—AARONSON, New York.

Produced by David O'Malley. Distributed by Faith Pictures Corporation. Organ accompaniment by Lew White. Vocal rendition by "The Mediaevalists." Narration by Basil Ruysdael. Release date, August 7, 1933. Running time, 60 minutes.

Night Flight

(MGM)

Drama with Comedy

As far as names are concerned this picture should have plenty of pulling power. Yet its entertainment values are hardly up to the standard and class ordinarily expected of such an imposing cast. In entertainment quality, it is in the program class. Heavily dramatic to the point of being a tragedy, with romance or love interest confined to only one or two sympathy stimulating sequences, and comedy of the character variety, there is comparatively little in "Night Flight" to hold feminine interest. Its greatest appeal probably will be found among aviation enthusiasts, thrill devotees and the more mature youngsters.

The locale is South America. In the night flying airmail theme the real hero is Riviere, one of those iron-discipline superintendents whose creed is that no matter what the hazard, sacrifice or cost, the mail must go. Action is confined to a noon to midnight period. Pellerin comes through a dangerous flight safely and after a gay cafe epilogue passes out of the picture. In the same storm, with its thrill atmosphere and radio reports of the aviators' difficulties, the ship bucking headwinds, gas running low, Fabian and his radio operator bale out in parachutes to death in the sea. Gable is in the picture only while sitting in the plane and during the parachute drop.

In the meantime a touch of sympathetic human interest has been injected with Madame Fabian preparing a little birthday celebration. Fearful of her husband's fate, she pantomimes the party. This episode is dramatically climaxed when, after it is definitely known that the pilot is lost, Madame Fabian bitterly charges

YOU CAN'T RUN AWAY FROM HEPBURN!

HER ELECTRIC PERSONALITY WILL HAUNT YOU!

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, JR.
in
"MORNING GLORY"
with **ADOLPHE MENJOU**

Mary Duncan • C. Aubrey Smith

Directed by Lowell Sherman from the story by Zoe Akins . . . A Pandro S. Berman Production.
MERIAN C. COOPER, executive producer

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Riviere with inhumanly sending her husband to his death.

From here on the picture concentrates more strongly on Riviere's ambitions to make the line a success, culminating in his sending the Brazilian pilot off during a thick fog—which doesn't seem to bother the pilot's wife very much—to wind up in a "spirit" finish as the ghosts of the martyred flyers' ships rise out of the ocean to lead him on.

Make a full appraisal of name values for marquee, lobby and advertising purposes and do not overlook the title tone which carries an interest alluring sound. Tieups with aviation clubs, aerial exhibitions, if the budget permits, should be part of every campaign. If camera art means anything to your patrons, there is some beautiful photography to talk about. Straight from the shoulder catchlines that convey the story idea are applicable. But as the picture may not be pleasant to many, there is no reason for becoming too enthusiastic and promising an air epic; rather let the patrons get that ticket-buying urge from the names. They alone should be worth satisfactory box offices.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. David O. Selznick, executive producer. Directed by Clarence Brown. From the story by Antoine de Saint Exupery. Screen play by Oliver H. P. Garrett. Photographed by Oliver T. Marsh. Aerial photography by Elmer Dwyer and Charles Marshall. Release date to be determined. Running time, 72 minutes.

CAST

Riviere ..... John Barrymore
Madame Fabian ..... Helen Hayes
Fabian ..... Clarke Gable
Robineau ..... Lionel Barrymore
Pellerin ..... Robert Montgomery
Brazilian Pilot's Wife ..... Myrna Loy
Brazilian Pilot ..... William Gargan
Daudet ..... C. Henry Gordon
Radio Operator ..... Leslie Fenton
Roblet ..... Harry Beresford
Radio Operator ..... Frank Conroy
Pilot No. 5 ..... Ralf Harolde

Orders Is Orders

(Gaumont-British)

Comedy

For long enough we have had to say that British film producers had no sense of comedy; probably no sense of humor either. Now we get a rich scintilating screen affair in which Gaumount, with delightful ease, hands England a laugh or two at her own expense, sprinkled with a few comedy sallies at America, too.

The story concerns a go-getting American film producer and his trousered feminine assistant, who descend upon one of England's most austere military barracks and ask permission to make a film there. The Colonel nearly goes up in smoke, but the trousered assistant has her attractions. He gives his permission (under a misapprehension that Red Tape departments have okayed the idea) and goes away for a few days of golf.

When he gets back he finds the whole of his barracks and his troops enlisted in the cause of films. The director has decided to make an All-India picture with the soldiers in shorts. But then somebody mentions Guy Fawkes and the famous plot to blow up England's House of Parliament, and he decides to make it a Guy Fawkes reel instead.

His studio space and his extras are all free. And even the old Colonel consents to play a one-line part.

Then the Brigadier General has to jam up the works by paying a sudden visit of inspection. He orders the film to be destroyed. Just then two of the soldier boys experimenting with new cigaret lighters set the negative alight in the cutting room.

James Gleason is a natural, cast as the film producer, with Charlotte Greenwood as the betrousered assistant. Every flick of a finger is a laugh, and the strange play on contrasts between these delightful Yanks, and the old English Colonel as played by Cyril Maude, provides just an avalanche of fun.

We begin to see now that there is nothing inherent against the making of sound screen comedy in England. England can laugh at her silly pomposities; at her red tape and her double-dyed dignity. And America should laugh with her this time. It's such a lovely polished satire, without a single concession to the highbrows.—Mooring, London.

Produced by Gaumont British. Directed by Walter Forde. Play by Ian Hay and Anthony Armstrong. Screenstory by Sidney Gilliat and Leslie Arliss. Photography by Glen MacWilliams. Recorded by S. Jolly. Length, 7,968 feet.

CAST

Wanda ..... Charlotte Greenwood
Waggermeyer ..... James Gleason
The Colonel ..... Cyril Maude
Dave ..... Finlay Currie
Zingbaum ..... Percy Parsons
Brigadier ..... Cedric Hardwicke
Pavey ..... Donald Calthrop
Captain Harper ..... Ian Hunter
Patricia ..... Jane Carr
Dashwood ..... Ray Milland
Quartermaster ..... Edwin Lawrence
Slee ..... Eliot Makeham
Goffin ..... Hay Plumb
Miss Marigold ..... Glennis Lorimer
R. S. M. ..... Wally Patch
Rosenblatt ..... Sydney Keith

Sing, Sinner, Sing

(Majestic)

Drama

With more than a touch of gangsterism, this independently produced feature offers something of a selling problem to the exhibitor in that there is much he may wish to avoid in his copy.

The title is not all that it might be from the standpoint of exhibition. It would perhaps be well, therefore, that the showman steer somewhat clear of the title in his campaign. The cast list is not replete with stellar lights, though there are several who are known—and liked. Heading the cast, and most suitable for the marquee, are the names of Paul Lukas and Leila Hyams, who work hard, if not altogether successfully, by reason of the story and their roles.

Miss Hyams is the placid singer of so-called torch songs aboard the floating gambling hall operated by Lukas, with whom she is in love. Lukas' earnest protestations of undying affection are occasionally tempered with the attentions of one of the younger chorus girls. Miss Hyams is being assiduously pursued by the ever-intoxicated Dilloway, with considerably more money than brains. When Miss Hyams catches Lukas once too often, and following a little shooting party when some friendly visitors come for the loose cash. Miss Hyams walks out, marries Dilloway. When Dilloway, fearing madness, commits suicide during a wild party staged by Dilloway in his home, and Miss Hyams faints beside him, Lukas walks in, planning vengeance. Miss Hyams, accused of murdering her husband, is about to be convicted when Lukas bursts into court, says he killed Dilloway, and is last seen in shadow, on his march to the death chamber, while Miss Hyams returns to torching.

The exhibitor perhaps will derive his best results from concentration upon the names of Miss Hyams and Lukas, upon the gambling ship, which lends itself fairly well to exploitation, and the idea of the man, Lukas, who though he swore vengeance, could not go through with it and in the end took the electric chair rather than have the girl he loved executed for a crime she did not commit. The picture is obviously not for the younger generation.—Aaronson, New York.

Produced by Phil Goldstone. Distributed by Majestic. Directed by Howard Christy. From the play by Wilson Collison. Screen story by Edward T. Lowe. Photographed by Ira Morgan. Art director, Ralph Oberg. Sound engineer, Dean C. Daily. Release date, August 1, 1933. Running time, 73 minutes.

CAST:

Phil Carida ..... Paul Lukas
Lela Larson ..... Leila Hyams
Ted Rendon ..... Donal Dilloway
Margaret Flannigan ..... Ruth Donnelly
Spats ..... George E. Stone
Gwen ..... Joyce Compton
Sadie ..... Jill Bennett
Uncle Homer ..... Arthur Hoyt
Louis ..... Walter McGrail
Cecily Gordon ..... Gladys Blake
Jerry ..... Arthur Housman
Roberts ..... Edgar Norton
James Parks ..... John St. Polis
Aun Emily ..... Stella Adams
Conley ..... Pat O'Malley

20,000 Cheers for the Chain Gang

(Vitaphone)

Good

A good combination of a comedy situation and music and dancing serves to make this an entertaining short subject. Four convicts escape from a chain gang, during which time the local inspectors visit the prison and the warden makes a few changes: full dress for the prisoners, breakfast in bed, a dancing and singing chorus of girls for entertainment plus the Pickens Sisters, radio singers, and the like. The four return, beg to be taken back to prison, but the warden refuses. Then one of the four wakes up, and they are still breaking rocks on the road. It was all a dream, but amusing and entertaining comedy, in a slight take-off on "I Am A Fugitive."—Running time, 19 minutes.

Screen Souvenirs

(Paramount)

Entertaining

The Screen Souvenirs, being scenes of a newsreel character as well as the heavy melodrama of a bygone day in the motion picture, invariably present a few minutes of genuine entertainment for the motion picture goer of today. In this instance, Number 13 of the series, are pictured a fashion parade down New York's Fifth Avenue of the Nineties, an interesting shot of Josephus Daniels and a group in Washington during Wilson's Administration, in which the then Assistant Secretary of the Navy, Franklin D. Roosevelt is pictured, and an ancient melodrama of the two-timing beau brummel, the triangle and the poisoned candy, which with amusing accompanying dialogue, is good for numerous laughs.—Running time, 10 minutes.

Following the Horses

(Fox)

Thrilling

Thrilling, and moving at a terrific pace, this short subject indicates the manner in which the cameraman of the newsreel "always gets his horse," at race, polo match or field maneuver. The short not only is crowded with unusual achievements of the man behind the camera, but is packed with some of the thrill which is present for the spectator of the polo match, the dangerous steeplechase and the close finish of a fast sprint. The audience is virtually certain to respond vigorously to the subject. —Running time, 10 minutes.

Curiosities

(Columbia)

Entertaining

There is a certain amount of entertainment as well as general interest in this number of the Walter Futter-produced Curiosities, in which strange things and people the world over are pictured. Highlighting this number are a miniature cathedral, built entirely of matches; the manner in which a date orchard is perpetuated artificially, and several other oddities. John Medbury contributes a running fire of occasionally amusing comment, though the intent for amusement is continuous.—Running time, 10 minutes.

Paramount Pictorial

(Paramount)

Interesting

Highlighting this interesting number of the series is a group of shots, speeded up to an unusual degree, picturing the manner in which large, petaled flowers open during the course of one day, the action on the screen taking but a few seconds. In color, the effect is beautiful, and the action extremely interesting.—Running time, 9 minutes.

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R K O
RADIO
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THEATRE RECEIPTS

Theatre receipts for the calendar week ended August 12, 1933, from 105 houses in 19 major cities of the country showed a marked increase, with a total of $1,083,745. The figure indicates a gain of $139,072 over the previous calendar week, ended August 5, when 107 theatres in 19 cities reported an aggregate gross of $944,673.

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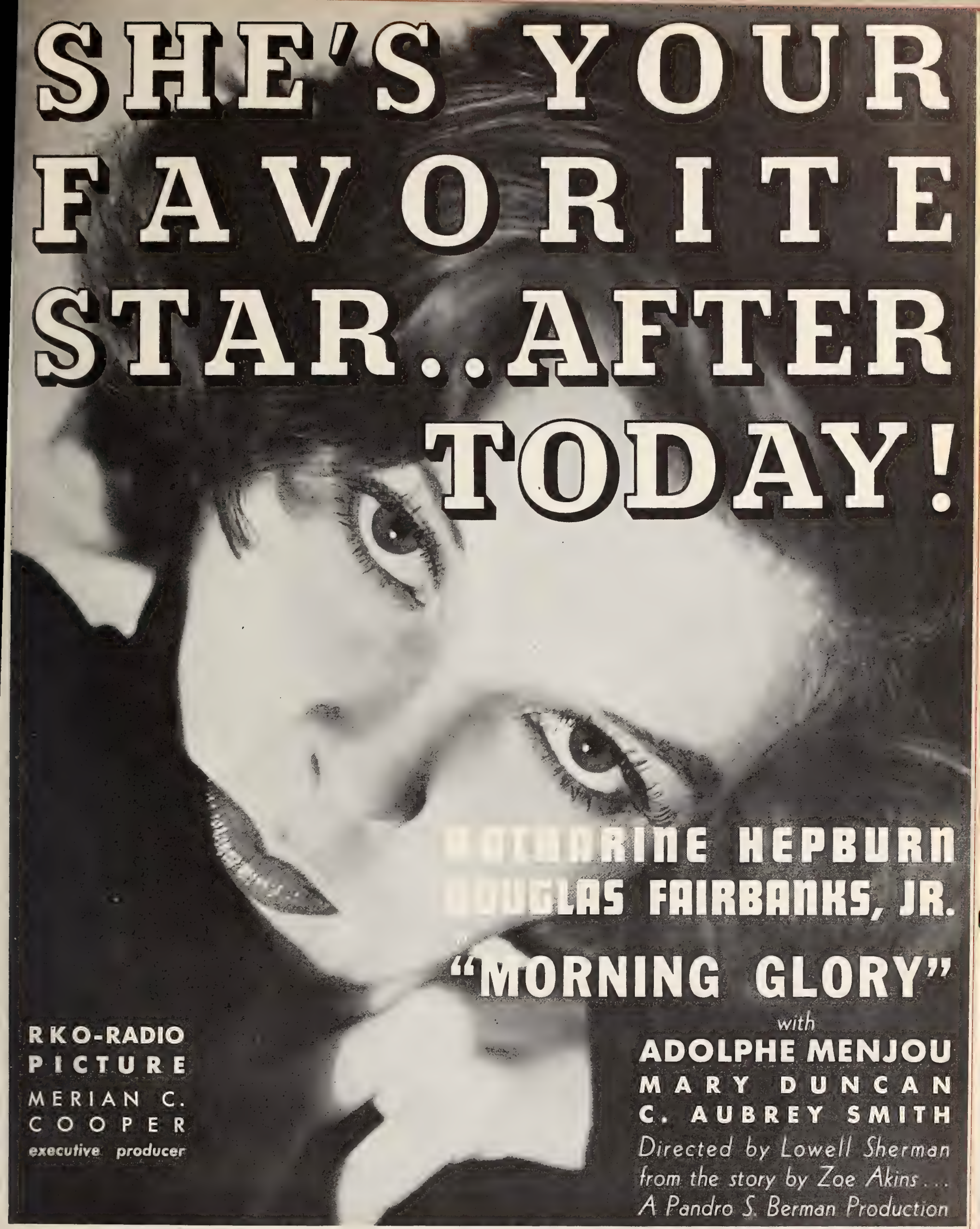
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Fenway	1,800	30c-50c	"Mary Stevens, M.D." (W. B.) and "Flying Devils" (Radio)	6,500	"She Had to Say Yes" (F.N.) and "The Man Who Dared" (Fox)	6,5000	.....	
Keith's	3,500	30c-50c	"Her First Mate" (U.)	18,000	"Moonlight and Pretzels" (U.)..	17,000	High 12-5 "Frankenstein".....	27,000
							Low 3-9-33 "When Strangers Marry"..	12,000
Loew's State	3,700	25c-50c	"Tugboat Annie" (MGM)..... (35c-50c)	16,500	"Another Language" (MGM).....	15,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Midnight Club" (Para.).....	30,000	"Her Bodyguard" (Para.).....	29,000	High 1-31 "No Limit".....	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"Mary Stevens, M.D." (W. B.) and "Flying Devils" (Radio)	8,000	"She Had to Say Yes" (F. N.) and "The Man Who Dared" (Fox)	8,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Hold Your Man" (MGM).....	16,700	"When Ladies Meet" (MGM)....	15,200	High 3-28 "My Past".....	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Forgotten Men" (Jewel) and.... "Easy Millions" (Hollywood)	8,000	"The Mayor of Hell" (W. B.) and "Kiss Before the Mirror" (U.)	7,600	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c-40c	"Peg O' My Heart" (MGM)....	6,000	"Reunion in Vienna" (MGM)....	6,300	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"....	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (12th week)	600	"Be Mine Tonight" (U.)..... (11th week)	600	.....	
Lafayette	3,300	25c	"The Sphinx" (Monogram) and.. "Cheating Blondes" (Equitable)	7,000	"Dance Hall Hostess" (Mayfair) and "The Wrecker" (Col.)	6,700	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Another Language" (MGM).....	64,000	"Mama Loves Papa" (Para.)..	43,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Double Harness" (Radio)	8,500	"Bed of Roses" (Radio).....	6,800	High 2-7 "Doorway to Hell".....	38,170
							Low 6-27-33 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"Song of Songs" (Para.).....	30,000	"Gold Diggers of 1933" (W. B.).. (6th week)	10,000	High 3-7 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna".....	11,300
Palace	2,509	35c-75c	"Headline Shooter" (Radio).....	25,000	"Don't Bet on Love" (U.).....	23,000	High 4-2-32 "Cheaters at Play".....	33,000
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"Gold Diggers of 1933" (W. B.)..	15,000	"Storm at Daybreak" (MGM)..	6,500	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"Hold Your Man" (MGM)..... (3rd week)	6,800	"Hold Your Man" (MGM)..... (2nd week)	12,500	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"..	6,800
Cleveland								
Allen	3,300	15c-35c	"Best of Enemies" (Fox)	3,100	"Don't Bet on Love" (U.).....	3,000	High 1-30-32 "Hell Divers".....	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"The Wrecker" (Col.).....	8,400	"Tomorrow at Seven" (Radio)..	17,500	.....	
RKO Palace	3,100	25c-40c	"Her First Mate" (U.).....	5,800	"Moonlight and Pretzels" (U.)..	5,300	High 5-2 "Laugh and Get Rich".....	40,000
							Low 7-7-33 "Professional Sweetheart"..	4,800
State	3,400	25c-40c	"Another Language" (MGM).....	6,200	"The Stranger's Return" (MGM)	6,200	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"Her Bodyguard" (Para.) and.... "Life in the Raw" (Fox)	4,000	"I Love That Man" (Para.) and "Disgraced" (Para.)	4,100	.....	
Warner's Lake	800	25c-40c	"Gold Diggers of 1933" (W. B.)..	4,000	"Heroes for Sale" (F. N.)..... (5 days)	1,500	High 10-3 "Five Star Final".....	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Voltaire" (W. B.).....	6,500	"Double Harness" (Radio).....	3,500	.....	
Denham	1,700	15c-25c	"A Shriek in the Night" (Allied)	2,800	"Ann Carver's Profession" (Col.)	2,250	.....	
Denver	2,500	25c-50c	"Tugboat Annie" (MGM)	14,600	"The Stranger's Return" (MGM)	6,000	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man".....	5,000
Orpheum	2,600	25c-40c	"Mary Stevens, M.D." (W. B.)..	5,600	"Bed of Roses" (Radio).....	4,500	.....	
Paramount	2,000	25c-40c	"Peg O' My Heart" (MGM)....	4,000	"Lilly Turner" (F. N.).....	3,000	High 1-10 "Hell's Angels"	22,000
							Low 7-6-33 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-40c	"Bed of Roses" (Radio).....	7,400	"Melody Cruise" (Radio).....	12,300	.....	
Fisher	2,700	15c-40c	"Voltaire" (W. B.).....	5,500	"Her Bodyguard" (Para.).....	5,300	.....	
Fox	5,100	15c-40c	"Ann Carver's Profession" (Col.).. (15c-50c) (stage show)	31,500	"Don't Bet on Love" (U.).....	13,200	.....	
Michigan	4,000	25c-50c	"Midnight Club" (Para.).....	8,400	"Mama Loves Papa" (Para.)...	9,100	.....	
State	3,000	25c-50c	"Tugboat Annie" (MGM)	14,300	"Baby Face" (W. B.)..... (2nd week)	9,200	.....	
United Artists	2,000	25c-50c	"Another Language" (MGM)..... (2nd week)	4,800	"Another Language" (MGM).... (1st week)	5,400	.....	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RKO-RADIO PICTURE
MERIAN C. COOPER
executive producer

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).. (10th week)	18,900	"Gold Diggers of 1933" (W. B.).. (9th week)	17,150	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-40c	"Voltaire" (W. B.)	15,000	"Mary Stevens, M.D." (W. B.)..	17,000	High 2-7 "Little Caesar"	30,000
							Low 1-17 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Don't Bet on Love" (U.)	2,500	"Moonlight and Pretzels" (U.)..	2,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-29-33 "The Warrior's Husband".	2,000
Circle	2,800	25c-40c	"Baby Face" (W. B.)	3,000	"Whoopee" (U. A.)	4,000	High 2-14 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Lyric	2,000	25c-40c	"Midnight Club" (Para.)	4,500	"I Love That Man" (Para.)	3,500		
Palace	2,800	25c-40c	"Tugboat Annie" (MGM)	11,000	"Another Language" (MGM)..	4,500	High 5-2 "Trader Horn"	22,000
							Low 7-22-33 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-50c	"What Price Innocence?" (Col.).. (6 days) (25c-40c)	5,500	"Don't Bet on Love" (U.)	8,600	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Another Language" (MGM) ... (7 days and Sat. midnite show)	12,000	"The Stranger's Return" (MGM) (7 days and Sat. midnite show)	12,000	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"Midnight Club" (Para.) (6 days and Sat. midnite show)	6,500	"Mama Loves Papa" (Para.).... (7 days and Sat. midnite show)	5,800	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Hello, Sister" (Fox)	2,500	"Heroes for Sale" (F. N.)	2,000	High 1-10 "Girl of the Golden West"	8,000
							Low 7-1-33 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Clear All Wires" (MGM)	3,200	"Made on Broadway" (MGM)..	3,500		
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (17th week)	1,900	"Be Mine Tonight" (U.) (16th week)	1,400		
Loew's State	2,416	25c-40c	"Midnight Mary" (MGM)	18,600	"It's Great to Be Alive" (Fox)	8,700	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	25c-40c	"Songs of Songs" (Para.)	21,200	"Her Bodyguard" (Para.)	19,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"Moonlight and Pretzels" (U.)..	8,700	"Professional Sweetheart" (Radio)	3,900		
Tower	900	25c-40c	"King of Jazz" (U.)	3,800	"Perfect Understanding" (U. A.)	3,700		
W. B. Downtown	3,400	25c-40c	"Voltaire" (W. B.)	13,000	"Mary Stevens, M.D." (W. B.)..	11,100	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"The Stranger's Return" (MGM)	4,000	"Mama Loves Papa" (Para.)....	4,500		
Lyric	1,238	25c-35c	"Her Bodyguard" (Para.)	1,500	"Arizona to Broadway" (Fox)..	1,750	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum..	2,900	25c-55c	"Moonlight and Pretzels" (U.)... (25c-40c)	6,000	"Double Harness" (Radio)	6,000		
State	2,300	25c-40c	"College Humor" (Para.) (2nd week)	6,000	"College Humor" (Para.) (1st week)	6,000	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	4,000	25c-75c	"Be Mine Tonight" (U.) (17th week)	1,000	"Be Mine Tonight" (U.) (16th week)	1,000		
Montreal								
Capitol	2,547	25c-60c	"Melody Cruise" (Radio) and.... "India Speaks" (Radio)	8,000	"I Loved You Wednesday" (Fox) and "Best of Enemies" (Fox)	8,500	High 1-10 "Just Imagine"	18,000
							High 7-14-33 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"Touchons du Bois" (French)	2,000	"Sa Meilleure Cliente" (French) and "La Femme Nue" (French)	2,000	High 1-17 "Office Wife"	10,000
							Low 7-7-33 "Les Bleus de l'Amour"	1,500
Loew's	3,115	25c-65c	"Don't Bet on Love" (U.) and.... "The World Gone Mad" (Majestic)	9,000	"Mama Loves Papa" (Para.) and "The Sphinx" (Allied)	10,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-14-33 "Hold Me Tight" and "I Love That Man"	8,500
Palace	2,600	25c-75c	"Storm at Daybreak" (MGM)....	10,000	"Hold Your Man" (MGM)	10,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"Whoopee" (U. A.) and..... "Virtue" (British)	5,000	"Knight of the Garter" (British) and "The King's Cup" (British)	6,500	High 4-1 "City Lights"	22,500
							Low 8-11-33 "Whoopee" and "Virtue"	5,000
New York								
Cameo	549	25c-40c	"Double Harness" (Radio)	1,348	"King of Jazz" (U.)	1,064		
Capitol	4,700	35c-$1.65	"Another Language" (MGM.)	64,000	"The Stranger's Return" (MGM)	36,377	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Criterion	850	55c-$1.65	"Song of Songs" (Para.) (3rd week)	7,695	"Song of Songs" (Para.) (2nd week)	8,400	High 1-3 "Reaching for the Moon"	22,675
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W.B.).... (7th week)	8,344	"Gold Diggers of 1933" (W. B.) (6th week)	9,263	Low 5-24-30 "Silent Enemy"	10,800
Mayfair	2,300	35c-85c	"Savage Gold" (Auten) (3rd week)	8,100	"Savage Gold" (Auten) (2nd week)	9,120	High 12-12 "Frankenstein"	53,800
Palace	2,500	25c-75c	"Mama Loves Papa" (Para.)	12,843	"Double Harness" (Radio)	11,808	Low 5-31-33 "When Strangers Marry"	4,900
Paramount	3,700	35c-99c	"Her Bodyguard" (Para.)	24,500	"Midnight Club" (Para.)	30,800		
Rialto	2,200	40c-65c	"The Wrecker" (Col.)	11,000	"Don't Bet on Love" (U.)	8,000	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
RKO Music Hall	5,945	35c-$1.65	"No Marriage Ties" (Radio)	9,651	"The Devil's in Love" (Fox)	61,239	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500

"Unusually fine piece of baffler entertainment . . . Ⓑ . . . told with more skill than usual . . . Ⓒ . . . expertly and excitedly presented . . . Ⓐ . . . don't miss Allen Jenkins and Frank McHugh as the dumb detectives they are great . . . Ⓓ . . . Chester Morris wears his part like a kid glove . . . Ⓐ . . . looks to have all the elements that make for unusual audience entertainment . . . Ⓔ . . . mystery and fun in Tomorrow At Seven . . . Ⓕ . . . has all the earmarks of a pack-'em-in-feature . . . Ⓐ"

Ⓐ *Hollywood Reporter*
Ⓑ *N.Y. World-Telegram*
Ⓒ *N.Y. Herald Tribune*
Ⓓ *N.Y. Daily News*
Ⓔ *Motion Picture Herald*
Ⓕ *N.Y. American*

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TOMORROW at SEVEN

with CHESTER MORRIS, Vivienne Osborne

FRANK McHUGH • ALLEN JENKINS • HENRY STEPHENSON • GRANT MITCHELL

Directed by Ray Enright. Produced by Jefferson Pictures Corporation

RKO Radio Pictures

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
RKO Roxy	3,700	25c-55c	"Double Harness" (Radio) (4 days) "It's Great to Be Alive" (Fox) (3 days)	9,651	"Melody Cruise" (Radio) (4 days) "Best of Enemies" (Fox) (3 days)	7,947	.....
Roxy	6,200	25c-55c	"The Big Brain" (Radio)	20,900	"Phantom Broadcast" (Monogram)	14,615	High 1-1-32 "Delicious" ..... 135,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Mary Stevens, M.D." (W.B.)	19,568	"She Had to Say Yes" (F. N.)	10,590	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt" .. 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"Midnight Club" (Para.)	3,200	"The Silver Cord" (Radio)	3,000	High 2-7 "Illicit" ..... 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-55c	"Another Language" (MGM)	4,000	"Double Harness" (Radio)	5,000	High 2-21 "Cimarron" ..... 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-35c	"Moonlight and Pretzels" (U.)	3,400	"The Big Drive" (First Div.) (4 days)	1,600	High 1-24 "Under Suspicion" ..... 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
					"Don't Bet on Love" (U.) (3 days)	1,400	
Victoria	800	10c-35c	"Professional Sweetheart" (Radio) (4 days)	600	"The Narrow Corner" (W. B.) (4 days)	800	.....
Omaha							
Orpheum	3,000	25c-40c	"Her First Mate" (U.) and "Don't Bet on Love" (U.)	7,750	"Mama Loves Papa" (Para.) and "Ann Carver's Profession" (Col.)	6,500	High 2-14 "Cimarron" ..... 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Another Language" (MGM)	6,750	"The Stranger's Return" (MGM)	7,500	High 4-23-32 "Tarzan, the Ape Man" .. 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"Midnight Mary" (MGM) and "Her Bodyguard" (Para.)	6,500	"The Warrior's Husband" (Fox) and "Made on Broadway" (MGM)	6,750	High 4-11 "Men Call It Love" ..... 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"The Nuisance" (MGM) (6 days)	2,500	"Black Beauty" (Monogram) (4 days)	900	High 12-17 "The Guardsman" ..... 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-65c	"Voltaire" (W. B.) (6 days)	10,000	"Mary Stevens, M.D." (W. B.) (6 days)	8,000	.....
Earle	2,000	40c-65c	"Disgraced" (Para.) (6 days)	11,000	"She Had to Say Yes" (F. N.) (6 days)	10,000	High 1-5-33 "Breach of Promise" ..... 29,000 Low 8-3-33 "She Had to Say Yes" 10,000
Fox	3,000	35c-75c	"King of Jazz" (U.) (6 days)	16,500	"F. P. 1" (Fox) (6 days)	13,000	High 2-7 "Man Who Came Back" ..... 40,000 Low 8-3-33 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"Ann Carver's Profession" (Radio) (6 days)	2,500	"Hold Your Man" (MGM) (6 days)	3,300	High 5 2 "City Lights" ..... 8,000 Low 8-10-33 "Ann Carver's Profession" 2,500
Stanley	3,700	40c-65c	"Another Language" (MGM) (8 days)	15,500	"College Humor" (Para.) (6 days)	10,000	High 12-19 "Frankenstein" ..... 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Midnight Mary" (MGM) (6 days)	6,200	"Melody Cruise" (Radio) (6 days)	5,500	High 3-21 "Last Parade" ..... 16,500 Low 7-13-33 "I Love That Man" 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Gold Diggers of 1933" (W. B.)	2,000	"Be Mine Tonight" (U.) (5th week)	1,600	.....
Broadway	1,912	25c-40c	"Mama Loves Papa" (Para.)	6,200	"The Stranger's Return" (MGM)	6,000	High 1-10 "Min and Bill" ..... 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	25c-35c	"Broadway Bad" (Fox)	1,800	"Sunset Pass" (Para.)	2,000	.....
Music Box	3,000	25c-35c	"Melody Cruise" (Radio)	3,000	"Double Harness" (Radio)	4,600	.....
Oriental	2,040	25c-35c	"Double Harness" (Radio)	1,800	"Gold Diggers of 1933" (W. B.) (25c-50c)	2,500	.....
Playhouse	1,600	25c-35c	"Back to Nature" (Vision)	6,000	.....		.....
United Artists	945	25c-40c	"Midnight Mary" (MGM)	4,500	"Storm at Daybreak" (MGM)	4,700	High 1-10 "Hell's Angels" ..... 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Fox	4,600	10c-35c	"By Appointment Only" (Chesterfield) and "Devil's Mate" (Monogram)	8,700	"Skyway" (Monogram) and "Corruption" (Imperial)	8,000	High 1-3 "Lightning" ..... 70,000 Low 7-28-33 "I Have Lived" and "Yes, Mr. Brown" 7,500
Golden Gate	2,800	25c-65c	"Double Harness" (Radio)	15,250	"Bed of Roses" (Radio)	13,500	High 2-9-33 "The Mummy" ..... 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"The Stranger's Return" (MGM)	10,000	"Gold Diggers of 1933" (W. B.) (3rd week)	13,000	High 1-9-32 "The Champ" ..... 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"Storm at Daybreak" (MGM) and "The Girl in 419" (Para.)	6,000	"When Ladies Meet" (MGM)	9,000	.....
United Artists	1,200	25c-50c	"Don't Bet on Love" (U.)	4,500	"Samarang" (U. A.) (2nd week)	4,000	.....
Warfield	2,700	25c-90c	"Mama Loves Papa" (Para.)	18,500	"Her Bodyguard" (Para.)	16,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"Mary Stevens, M.D." (W. B.)	4,250	"The Mayor of Hell" (W. B.)	3,750	.....
Fifth Avenue	2,750	35c-75c	"Tugboat Annie" (MGM) (2nd week-8 days)	12,000	"Tugboat Annie" (MGM) (1st week)	19,250	High 8-5-33 "Tugboat Annie" ..... 19,250 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"The Fighting Texan" (Monogram)	3,750	"Dangerous Crossroads" (Col.)	3,750	High 1-10 "The Lash" ..... 11,500 Low 6-24-33 "Uptown New York" 3,000
Music Box	950	25c-50c	"Double Harness" (Radio)	5,500	"Gold Diggers of 1933" (W. B.) (5th week)	3,600	High 2-28 "City Lights" ..... 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Heroes for Sale" (F. N.) and "Best of Enemies" (Fox) (25c-50c) (8 days)	5,500	"Mama Loves Papa" (Para.)	5,000	High 1-10 "Paid" ..... 18,000 Low 6-24-33 "Made on Broadway" 4,500
Roxy	2,275	25c-50c	"Laughing at Life" (Mascot)	5,000	"When Strangers Marry" (Col.)	5,000	.....

WHAT IF TENT SHOWS HAVE BEEN TENTING ON THE OLD CAMP GROUND?

THE BIGGEST WEEK IN THE YEAR'S COMING

PARAMOUNT

WEEK SEPT. 3 · 9TH

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 186.—(A) How could you protect a circuit at least reasonably well in case, through some accident, you got caught short of fuses, only one fuse of the circuit having blown? Name two methods. (B) What emergency substitutes are there for fuses, and are they reasonably reliable? (C) Tell us how the projectionist may construct a substitute fuse of any desired capacity from material always available. (D) Suppose you were compelled to make an emergency substitute 40-ampere fuse. Tell us how you would do it.

Answer to Question No. 179

Bluebook School Question No. 179 *was: (A) If the collector lens of a condenser be four and a half inches from the light source, and this distance be reduced to four inches, what diameter of the collector lens would pick up the same amount of light that was picked up by the four-and-a-half-inch lens? (B) What percentage of light would be lost by reducing the distance of the light source to the lens as set forth? (C) Exactly what factors limit the distance of the light source to the collector lens when a straight arc lamp is used? When a reflector type lamp is used?*

The list of those who made at least reasonably satisfactory answers is the shortest within memory. Some pretty weird answers to all but Section C lie before me. The substitution of the word "loss" for gain was intentional, and the result was a bit surprising. Don't assume that what I may say is necessarily correct, especially when your own reason tells you it is not. By examining your Bluebook you might have secured absolute proof that light would be gained, not lost by reducing the distance of the light source to the collector lens. It is much better to express an honest opinion and be wrong than to try to fit something in that just won't fit. Not infrequently I have marked a man as answering correctly when he was entirely wrong on some one point. I did this for the reason that he set his views forth fully, and I knew he would recognize his error when the right answer was printed. I knew he would appreciate the courtesy and be encouraged, with no harm done to anyone. The following answered fairly correctly:

T. Wentworth, S. Evans and C. Rau, G. E. Doe, L. Van Buskirk and E. Kroll; D. Danielson (except B), L. F. Evans, E. W. Warner, W. Ostrum (except Section B), M. Simms and O. L. Daris, D. U. Grainger, H. Edwards, B. Giglah and P. Jackson, J. H. Rathburn and D. Little, C. D. Carmody, G. Johnson and N. T. Kane, H. True and S. True, D. R. Peters and D. Holler, W. and S. F. Love, R. S. Allen and T. N. Williams, H. Rogers, E. Harlor and G. Harrison.

(A) We will listen to brother G. E. Doe on this one. He says: "It is purely a matter of angles. Assuming a light source three-eighths of an inch in diameter, facing same layout or paper face of collector lens of any given diameter at four inches distance, from top edge of light source draw a line to and beyond top edge of lens. From lower edge of light source to and beyond lower edge of lens draw a second line—both of them straight, of course. If you then measure the distance between diverging lines thus established at four and a half inches distance from light source, such measurement will be the diameter of the lens necessary to equal light collection results of a lens of four-and-a-quarter-inch at four inches. The whole matter is well illuserated in Figure 36H, page 162, vol. 1 of the Bluebook.

"There is one question arises, however, namely, should not the two lines be from upper crater rim to lower edge of lens, and from lower edge of rim to upper edge of lens?"

I would answer that by saying this surmise is correct in theory, but for practical purposes I believe Figure 36H is best.

(B) Evans and Rau answer thus: "If the distance be reduced between light source and collector lens, as set forth, there would be no light loss. There would instead be a gain. See the Bluebook, vol. 1, 5th edition, pages 161 to 163.

(C) Allen, Williams and Rogers say: "Several elements are involved. First, if the collector lens be too close to the light source, breakage through too sudden expansion and (or) contraction of the superheated lens would be largely increased. Second, the surface of the collector lens will pit very rapidly, especially if copper coated carbons be used. Third, the lens will heat unevenly and inordinately at its top, by reason of the flame. Fourth, the light source distance must be such as will 'fit' or match the required light beam condition on the other side of the condenser.

"If it be a mirror, then the curvature and character of the same will be one determining condition. The element of heat also enters, of course, though not so much as in the case of the glass condenser."

D. Danielson answered Section C as follows: (A) Excessive heat on the lens. (B) Excessive pitting of the lens. (C) Mechanical construction. (D) Available free diameter of projection lens. (E) Extreme angle with which rays strike outer edges of collector lens. (F) Distance condenser to aperture. (G) Focal length of lens.

"With regard to reflector arc lamps, you surely mean distance of light source to reflector, for the fact remains that some reflector arc lamps do not have a condenser lens. The factors that would limit this distance are: (a) excessive heat, (b) size of reflector, (c) angle cone necessary to pick-up, (d) distance reflector to spot, (e) excessive pitting, (f) mechanical construction, and (g) focal length of reflector.

Heywood-Wakefield Shows $386,696 Six Months Loss

Heywood-Wakefield Company, manufacturers of theatre seats, among other products, reports for six months ended June 30, 1933, net loss of $386,696 after depreciation.

Current assets as of June 30, 1933, amounted to $3,488,070, and current liabilities were $243,568, comparing with $4,616,-895 and $190,380 respectively, on June 30 a year ago.

Buys Producers Laboratories

E. J. Rosenberg, for many years manager and director of publicity for Leo Brecher's Little Carnegie Playhouse, New York, has resigned. With Harry Glickman, laboratory technician, Mr. Rosenberg has bought the Producers Laboratories, at 630 Ninth Avenue, New York, where an innovation will be a special superimposed title department.

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A MERMAID Comedy
with
HARRY LANGDON
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"Good comedy, well done."...
M. P. HERALD

MORAN AND MACK
The Two Black Crows in
"Blue Blackbirds"
Booked to the Radio City Music Hall

ANDY CLYDE *in*
"Dora's Dunking Doughnuts"
Booked to the Radio City Music Hall

TERRY-TOONS
"Grand Uproar"
A grand burlesque on grand opera
Two Terry-toons at the Music Hall in three weeks

Educational Pictures
"THE SPICE OF THE PROGRAM"

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JENKINS' COLYUM

Chadron, Neb.

Dear Herald:

We had a very delightful visit with Mr. and Mrs. C. W. Pace of the Pace theatre at Gordon. The Pace is a beautiful theatre, much finer than is usually found in towns of that size. If the potato crop matures around Gordon it will certainly bring prosperity to that locality, as this town is located in the heart of the famous potato country of the Northwest.

At Hay Springs we met our old friends, Horn & Morgan of the Star theatre. Hay Springs is also in the potato country, and they have five large potato cellars, one of which holds 110 carloads of potatoes, and that's some potatoes, if you ask us. These potatoes are rigidly inspected by the Government and the most of them are sold for seed under a certificate from the Government and they bring an exceptionally high price on that account. Potatoes are King in this locality and when that crop clicks Horn & Morgan are right in clover at the Star theatre. These boys are regular contributors to "What The Picture Did For Me" and that's what helps to make the HERALD of such extreme importance to theatremen. They are swell fellows, you ought to meet 'em.

Jim Pace of the Pace theatre here in Chadron was playing "I Loved You Wednesday" with Warner Baxter and Elissa Landi the night we called. We stayed for five reels trying to figure out why he loved her Wednesday instead of Sunday, then we gave it up. We always had better luck on Sunday. We could get closer to 'em after a good Sunday dinner. They seem to warm up better on a full stomach. We understand that Liberty gave this one three stars, but then Liberty generally has plenty of stars, the most of which don't mean anything to theatremen. Warner played like he was pretty thoroughly disgusted with his part and Elissa overplayed her part trying to get something out of nothing. It's just another picture. Farther than that we are so dumb that it is painful.

▽

Hot Springs, S. D.

There are four things that make this town world famous. The Evans plunge bath, the Hot Springs theatre and Mr. and Mrs. Rodell, who preside over the destinies of that beautiful playhouse. And when we say beautiful, that's what we mean. When you come here during the hot season and take a plunge in this famous bath, then visit the theatre and meet Mr. and Mrs. Rodell, you don't care if you never leave. We are going to make a tour of the northern Black Hills and then come back. We pity people who go east for a vacation. There's no sense in it.

The "Century of Progress" at Chicago is drawing many of the tourists now, which makes business rather slow here, but they'll come back, they always do. Mr. and Mrs. Rodell say that they are lost without the HERALD. There has been many a theatreman sunk for that same reason.

▽

Rapid City, S. D.

Leo Petersen, manager of the Elks theatre, is a pretty swell guy, and his wife is a pretty swell guy too. Last night they had us up to their home to a trout dinner, and a trout dinner at Mrs. Petersen's house is something to write home about. Seven nice, big trout fried brown, and with all the trimmings that go with them, makes a man glad he's alive and sorry he didn't get here sooner.

Yesterday Leo drove us up in the mountains to Rushmore. Rushmore is where the famous Gutzon Borglum is chiseling the profiles of George Washington, Abe Lincoln, Thomas Jefferson and Teddy Roosevelt out of the rocks hundreds of feet high. He has the head of Washington pretty well completed and you can see it for miles before you get there.

Washington's nose is said to be sixteen feet long, which makes one wonder if Gutzon might not have had Schnozzle Durante in mind instead of George. The mouth is twelve feet across, which might suggest our friend, Joe E. Brown, but you will know it's George as soon as you see him.

We met Mr. Borglum and had a very nice visit with him. We had our picture taken together by Leo, and that ought to help both of us.

Today Leo is going to drive us up to Lead, Deadwood, Spear Fish, Belle Fourche and Sturgis to visit the boys up there, and that's what we call service. These Black Hills folks are chock full of service. There isn't much they wouldn't do for you. All of these Black Hills towns have fine theatres to entertain you of nights after you have feasted on the beauties of the Hills.

▽

Deadwood, S. D.

Deadwood of today isn't like the Deadwood of "'76." It's somewhat larger but a whole lot tamer. Back in the old days Deadwood settled everything with a six shooter but now she don't have much to settle. Charlie Klein of the Deadwood theatre looks after all the social activities and is a universal favorite with the ladies. He is strong for carp. When he talks to film salesmen he talks in six different languages, none of which they understand. He buys film for the Black Hills Amusement Company consisting of four theatres, Hot Springs, Rapid City, Deadwood and Belle Fourche. Charlie loves the exchange managers, all of whom want to shoot him on sight.

At Lead we met our old friend, M. C. Kellogg. M. C. has a job that would just suit us. He manages the Homestake theatre for the Homestake Mining Company and they don't care if the theatre don't make a cent. It isn't run for profit, although they don't aim for it to run in the red. It is operated mainly for the employees of the Homestake company consisting of about three thousand men and their families. There is no show too big for the Homestake theatre, and there is no theatre better managed than the Homestake. That's what makes Lead the most important spot in the Black Hills. If you have never become acquainted with M. C. Kellogg you have missed the best part of your life. When you come to know him he will be one of the main attractions of the Black Hills. We'd love to spend a week with him.

James O'Neill operates the Vita theatre at Spearfish. When you meet him don't call him a Swede, he's a Dutchman from Cork. When we called on him he told us he thought we were about the ornariest pusillanimousest whelp he ever knew of because we hadn't called on him before. We told him we were rather choice of our company and he said, "Yes, it looks like it when you will be travelling with Leo Petersen." If it wasn't for his name we'd take him to be Irish. He wants us to come back sometime and go trout fishing with him. That's the most sensible remark he made. We may do it sometime.

Teddy Bryan operates the theatre at Belle Fourche for the Black Hills Amusement Company. Teddy is an old trouper. He played our house in Neligh many a time with the Clint and Bessie Robbins company. He was not only the "heavy" in character but he was the heavy in person. The Belle Fourche theatre is the finest in the entire circuit, and it would make some of the theatres in the large cities look like dog houses.

Al Brown says he is going to remodel his State theatre in Rapid City. Al is another old-time showman who knows what it's all about.

COL. J. C. JENKINS
The HERALD's Vagabond Colyumnist

TRAVELERS . . .

IRVING THALBERG, MGM vice-president, and his wife, Norma Shearer, returned to Culver City from New York and Europe.

HARRY ROSENQUIST, Vitaphone sales executive, returned to home office from Midwest tour.

GEORGE GIVOT, stage player, arrived on Coast to work for Metro.

BENITA HUME, Fox player, in New York from Movietone City, en route to London.

ELY CULBERTSON, bridge expert, and producer of RKO shorts, returned to New York from Europe.

JOHN KRIMSKY and GIFFORD COCHRAN, independent producers, returned to New York from vacations at Montauk Point and at Newport, respectively. Mr. Cochran sails for Europe Saturday.

CLAYTON SHEEHAN, Fox foreign executive, was on a trip to Bermuda.

HELEN HAYES, Metro star, in New York from Coast.

FRANK R. MASTROLY, assistant to Carl Laemmle at Universal, arrived on Coast from New York, returning with Mr. Laemmle in the fall.

TALLULAH BANKHEAD was due in New York from Coast to appear in a stage play.

COLLEEN MOORE, Fox star, returned to New York from Canadian fishing trip to attend premiere next week of "Power and Glory."

HERMAN WOBBER, Fox sales executive, was touring exchanges and holding sales meetings in connection with Sidney R. Kent "Sales Drive," beginning September 17.

RUBY KEELER will return to Coast by plane over weekend to finish work in Warner musical. Her husband, Al Jolson, will follow in three weeks.

SAM SERWER, of Witmark, Warner music subsidiary, returned to New York from Midwest.

LOU LUSTY, of Columbia's home office, left for Hollywood to take charge of trailers at the studio.

CHARLES SKOURAS, Fox West Coast executive, returned to Los Angeles from New York.

KARL MACDONALD, Warner Latin America sales chief, arrived in New York from tour through his territory.

HARRY C. COHEN, Radio's western district manager, was in New York from Los Angeles for home office conferences.

HAROLD MCCRACKEN, producer and explorer, returned to New York from a film expedition into Cuban interior.

PATRICIA BOWMAN, Music Hall danseuse, left New York for Southampton vacation.

BUDD ROGERS, First Division sales manager, left New York for sales tour.

JOHN HAMRICK, Seattle exhibitor, arrived in New York to participate in code conferences.

ANDY TOMBES, stage comedian, left New York for film work in Hollywood.

I. COHEN, Metro sales official in the Philippines, left New York by plane for San Francisco, en route to his territory.

HOWARD STRICKLAND, Metro's coast publicity director, returned to Culver City, from New York.

SAM BERGER, MGM traveling representative, returned to New York from Europe.

SAM MARX, Metro story executive, arrived on coast from New York, where he purchased new material.

RUTGERS NIELSON, RKO publicist, returned to the home office from a vacation.

RAYMOND K. JOHNSON returned to Los Angeles after signing a deal in New York with Perfex Pictures for distribution of his six aviation subjects.

WINFIELD SHEEHAN, Fox production executive, sailed for Europe.

HOWARD S. CULLMAN, receiver for the Old Roxy, returned to New York from Nantucket.

WALLACE BERRY is due in New York, en route to Europe.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Another picture I wish I had left in the can. One of those pictures where the man has to marry the girl to save her reputation. Such pictures are getting so numerous they are disgusting. Fair business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

END OF THE TRAIL, THE: Tim McCoy—A good western picture, combining the Indians and the Government troops on the western plains. McCoy is very good and with such a good story, this is an excellent western. Columbia wins all honors for the best western pictures and you can count on them to do business where westerns are wanted. Running time, 60 minutes. Played July 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

MAN AGAINST WOMAN: Jack Holt—Just another program picture from Columbia. A rather good love story and a little touch of action. Jack Holt gives a good performance (as usual) and Lillian Miles makes a very good entrance in talking pictures. Only a one day picture and business about average. This type of picture (gangster) does not go over here. Too many of them. Running time, 68 minutes. Played July 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NIGHT OF TERROR: Bela Lugosi, Sally Blane—Columbia could have failed to make this one and hurt no one. It's just another cheap horror picture. The only thing that helps it is that there are a few good laughs in it. If they are tired of this type better watch this one. We lost money on it. Running time, 65 minutes. Played August 1.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—A dandy picture. The popularity of the story helped out grand. Better play it. It's sure fire at the box office.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

NO MORE ORCHIDS: Carole Lombard—Fine picture but no drawing power. Didn't make our film rental. Played July 23-25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—A picture full of dirt and suggestiveness from start to finish. Drew a good business but disgusted all the better class of people and the others didn't praise it at all.—Harold Smith, Dreamland Theatre, Carson Theatre, Carson, Iowa. Rural patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Nice little program picture which should please. Story is pretty weak but that's nothing new. Toomey and Page deserve some good breaks after all these years. Average business. Running time, 67 minutes. Played July 19-20.—Wm. Sayre, Delmar Theatre, Morrill Neb. Small town and rural patronage.

SOUTH OF THE RIO GRANDE: Buck Jones—One of the best westerns we have played. Story different. Scenes laid in Mexico.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

First National

ELMER THE GREAT: Joe E. Brown—Just another program picture that First National calls a "special." Joe E. Brown may be good in some places but in our town he is one grand flop. Story very good and full of laughs, but our patrons do not care for that. Business below average and here's hoping that the next Joe E. Brown picture will do a better business than the last three. Running time, 70 minutes. Played July 20-21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ELMER THE GREAT: Joe E. Brown—It's a typical Joe E. Brown picture with none of the nonsense left out. Silly, impossible. Laughs from them who came to see it, but he don't mean much here in the city. Even the kids didn't fly in as they should, but then again, perhaps we expected too much. Running time, 73 minutes. Played July 24-25.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—In my opinion, this is the best picture that Robinson ever made. It is a show for young and old and will hold interest from beginning to end. Plenty of laughs and action. Advertise this heavily and if you can get them in to see it you can rest assured that they will enjoy it. Played only one day, but wish we had it two days. Business better than average. Running time, 76 minutes. Played August 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—A very pleasing little picture, well acted, good story, fairly clean and was well received by our Sunday and Monday patrons, and it drew better than average business. Not big but will get by in most towns as a good show. Runing time, 62 minutes. Played July 30-31.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Poorest one she ever made and if somebody don't get rid of this Henry Garat as a leading man, who is a pain in the neck, I'm ready to quit. Why do they have to import them from Europe? What's he got that Lyle Talbot or Clark Gable hasn't? Nevertheless it drew extra business. Business is picking up after a seven inch rain last night. Crops never looked better. Played August 1-2.—A. G. Miller, Lyric Theatre, Atkinson Neb. General patronage.

BONDAGE: Dorothy Jordan, Alexander Kirkland—This film drew very poor for us and pleased about fifty per cent of those who saw it. Running time, 65 minutes. Played July 21.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Hard picture to report on. Great picture, certainly. Not for small town America. Aimed, apparently for the United Kingdom, yet still a marvelous screen achievement. If an "American" version had been made, leaving out about three reels of Cockney servant dialogue, the picture would undoubtedly register more strongly in your town and mine. I would say that it was the best foreign picture to be yet made in talking picture—but we are catering to Americans. Reports have already told the story on this one. Running time, 12 reels. Played July 30-August 1.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—The prize flop of the year and the highest priced. When you have a house acoustically perfect with W. E. sound and the audience say that they could only get about 80 per cent of the dialogue, there is something screwy with the English dialogue. What a nose dive it took; no business Sunday to speak of and every day of the run less. With the way they walked out on it, I thought we had the back door open, because it seemed that more walked out than came in. Why, they can't record the dialect so that it can be understood I can not understand, but there is one thing sure, that after the experience with "Cavalcade" and "Rome Express" the market for foreign pictures will be restricted in this house. I am off them for all time because the reaction is bad. Many more like the pair above and the sheriff's sign will be on the door. I lost my shirt on this one and also "Rome Express." The London correspondent of the Herald lays it to prejudice against all things English, but it is not; it is just that they can not get the dialogue as it is spoken and they go out and broadcast that fact.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOWN TO EARTH: Will Rogers—Only played this about a year old but it did business and pleased all. Just another example that a picture that will please your crowd is good no matter when it was made or how late you play it. They're all new till you've seen 'em. I've seen some poor reports on this show, but they liked it here. Running time, 9 reels. Played July 28-29.—Henry Reeve, Mission Theatre, Menard, Texas. General patronage.

HELLO, SISTER: James Dunn, Boots Mallory—Not so good, and plenty raw spots. Did not please or draw average business. Play it on off night. Running time, 90 minutes. Played July 25.—Steve Farrar, Orpheum Theatre, Harrisburg Ill. Small city patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Fair show, business a trifle above par, but a hacked up print. Snappy dialogue, if that's what your people want. Running time, 73 minutes. Played August 4-5.—Waler H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa.

HUMANITY: Boots Mallory, Alexander Kirkland—Just another picture, very weak at the box office and failed to please our crowd that comes on the night we charge fifteen cents. Running time, 70 minutes. Played July 18.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—More complaints on this than any for some time. Very poor recording and Miss Landi was exceptionally hard to understand. She seemed to be trying to act, and at beginning very silly. Not the real Miss Landi. Our second night proved it was below par entertainment. Played July 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett Good. Spencer Tracy as the hardboiled detective is fine, while Joan Bennett gives her usual fine performance. Plenty of comedy which is what the average patron wants, "believe it or not." Running time, 78 minutes. Played August 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—Good picture except two rotten lines in last part of picture, when Tracy says I'll turn out the light and give her the works. All uncalled for. Screen last half before showing. Running time, 80 minutes. Played July 14-15.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

ROBBERS' ROOST: George O'Brien—This picture clicked for me. Best house on this one in three years. Reason: story ran serially in Capper's Weekly and they have a large following in this territory. Producers would do well to advertise in this paper.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

ROBBERS' ROOST: George O'Brien—Very good western. Zane Grey's name helps attendance. Running time, 64 minutes. Played July 28-29.—C. A. Jordan, Opera House, Cogswell, N. D. Small town and rural patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—About as good a Friday and Saturday program picture as we could want. More like it Mr. Producer. Running time, 78 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Very good audience reaction. Rough and tumble "girl and gob" romance that kept them laughing and sent them home happy. We are pleased to note Dunn-Eilers teamed again for next year. They have never done as good work separately as they do teamed. Let Fox continue giving this sweetheart team good human down-to-earth stories and they will mean Box Office. Running time, 78 minutes. Played July 21-22.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—This one pleased and drew a little better than average business. It has a good story and plenty of comedy. Go after business on this one. Running time, 78 minutes. Played July 26-27.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—A very entertaining picture that everyone liked. Sally Eilers is popular with my patrons, while Ralph Bellamy and Helen Vinson are fine in their roles. Little Karol Kay as Patsy almost steals the show. No complaints about this show. Running time, 64 minutes. Played July 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SMOKE LIGHTNING: George O'Brien—We can always count on these Zane Grey-Fox-George O'Brien combinations. Pleased our Friday-Saturday patrons in every way. Betsy King Ross a youngster new to us, almost steals the show. The kids will go for this little tomboy in a great big way. Running time, 58 minutes. Played July 28-29.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SMOKE LIGHTNING: George O'Brien—Fair western. Poor print. Operator reported holes on the sound track; you can imagine the rest. Running time, 64 minutes. Played August 5.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

TRICK FOR TRICK: Ralph Morgan, Victory Jory—Average Fox picture. Much below program classification.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—Fox should be ashamed to release this as a feature picture; it might make a good single reel expose of magic tricks, but when you ask people to pay admission and sit for over an hour and see nothing but this mess you are asking too much. The kids liked it. Others walked out. No business. It must have cost Fox a few hundred dollars to make this one, in the cavalcade of hits. Running time, 68 minutes. Played August 4.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—The people who like the better type pictures thought this one a great show; the ones who like them hot and spicy walked out before it was over. If you can get the right people in to see this you will be okay; it's plenty good and plenty exciting during the last reel, but we could not sell it and it lost plenty for us. Running time, 85 minutes. Played July 23-24.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—Just a picture. Not good. Not bad. Does not compare with some of the other animal pictures. —Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

Freuler

GAMBLING SEX: Ruth Hall, Grant Withers—Why they borrowed Hall to make this is sure a puzzle. Anyone could have done as badly. No story, poor direction and poor business. Played July 21-22. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MGM

FLESH: Wallace Beery—Fair, hot weather, no business. Played July 30-August 1.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HELL BELOW: Robert Montgomery, Walter Huston—MGM hit their stride again on this one. Not as good as "Hell Divers" but close to it. OK anytime. —Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

LOOKING FORWARD: Lewis Stone, Benita Hume, Lionel Barrymore—Perhaps you notice that I placed Lewis Stone as the star of "Looking Forward," as he certainly deserves to be advertised as such. A high-class production that deals with something that we're all forgetting, the depression. The picture brings back memories of how you suffered (perhaps still are) during the depression. Lionel Barrymore gives, in my opinion, the poorest characterization in his long, splendid record. In the first place, he does not play at least one-half of the show. Strictly English dialect somewhat handicaps the show, and a host of unknown names don't help any. Complete cast, outside of Barrymore and Stone, aren't worth the film they waste. But only you know whether or not this will go over. I'd advise you to see it before playing. If Barrymore is a big favorite and you want to play it on your best nights, don't. Your audience will be disappointed completely, unless they are English; then you'll clean up; or if they like high class stuff. Running time, 74 minutes. Played July 28-29.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Our customers seemed to think it was just about OK and business was up a little, so that makes it "pleasing entertainment."—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Not a bad picture, but no power. Second night very poor.—Harry Musgrave, Cozy Theatre, Minneaoplis, Kansas. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Pretty fair satisfaction in this one. Nothing to write home about but still gave good satisfaction. However, the draw was not so good.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—For the people that like talking pictures, this will be mighty fittin'. It talks long and hard. Business light.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

REUNION IN VIENNA: John Barrymore Diana Wynyard—A very good picture from Metro, but for some unknown reason it failed to please our patrons and business was about average. Both Miss Wynyard and Barrymore did some excellent acting and with Frank Morgan at his best, it was a great picture. We had only seven children to see this one and would advise you not to play this on a Family or Bargain day on account of the kids. Running time, 100 minutes. Played July 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—Another Lionel (notice it's Lionel) Barrymore performance that clicks . . . this time a departure to the home-spun character, that pleased all classes. Running time, 88 minutes. Played August 6-7.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—They certainly gave us enough of this. 115 minutes of what have you? Business light.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

Monogram

JUNGLE BRIDE: Anita Page, Charles Starrett—Terrible. Page and Starrett acted as if they were jerked by strings. No good reason for wasting time making this trash. Played July 26-27.—Alyce Cornell, Galewood Theatre, Grand Rapids Mich. Neighborhood patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—Personally, I thought it just fair. Not as good as his previous pictures. It drew good business but not many comments.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BEDTIME STORY, A.: Maurice Chevalier, Baby LeRoy—One of the best pictures in quite a while. This is Chevalier's best picture and, although Baby LeRoy stole the picture, Chevalier was very good. This is the type of entertainment that we need more of. You can play this and feel sure that the entire family will enjoy it. Come on, Paramount, give us more good pictures like this one. Running time, 89 minutes. Played July 24-25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—This fellow very much over estimated. Certainly don't get to first base here. Picture very good the best, we believe, that this star is capable of making. Not a special. It's just another picture.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—Patrons seemed to like this. It's of the program variety. Played August 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

EAGLE AND THE HAWK, THE: Fredric March, Jack Oakie, Cary Grant—A good picture with a bad ending. Why do they do it?—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

I LOVE THAT MAN: Nancy Carroll, Edmund Lowe—I can't understand why producers think they have to bring suggestiveness and dirt into otherwise perfectly good pictures. I have about had my fill of dirt lately and am going to ban this type of picture from my house. If producers want to make these types of shows they will have to hunt other houses to put them in; they won't get mine.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

IF I HAD A MILLION: Gary Cooper, Richard Bennett, Wynne Gibson, May Robson—An interesting story with an exceptional cast, pleased 90 per cent. Running time, 86 minutes. Played July 18-19.—C. A. Jordan, Opera House, Cogswell, N. D. Small town and rural patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza—A great comedy that pleases and gets money.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin—A very good picture from Paramount. The acting was excellent and the singing and dancing marvelous. If this picture had a better plot, it would have been one of the best pictures of the year. Personally, I would prefer this to any love story, but the demand is for love stories. Our patrons thought it only fair and business was about average. If your patrons like music and dancing, they are sure to like this. All of the Radio and film stars are excellent and by all means feature the girls in cellophane. Peggy Hopkins Joyce and W. C. Fields do some splendid acting and it is very hard to say who contributed the best acting to this one. However, if you play this one, I think you will do a good business and the majority will enjoy it. Running time, 65 minutes. Played August 3-4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JENNIE GERHARDT: Sylvia Sidney, Donald Cook—Very well liked but no drawing power—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—Played on Community Day to much better than average business; comments all good; kid business doubled. Running time, 75 minutes. Played July 27.—C. A. Jordan, Opera House, Cogswell, N. D. Small town and rural patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Just another program picture. Charlie Ruggles as funny as usual, but picture has no appeal to majority of people. This would go well on Family Day as it is good clean entertainment, with plenty of laughs. Paramount has made quite a few of these pictures this season and we hope that they will try to find better stories for the new season's product. Running time, 72 minutes. Played August 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MURDERS IN THE ZOO: Lionel Atwill, Charles Ruggles—This picture did very good business for me. However, if Charles Ruggles had not been in it the picture would have failed to click. He always saves a picture from flopping and people always enjoy seeing him.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MYSTERIOUS RIDER THE: Kent Taylor—An excellent Zane Grey that will get real money on Saturday.—Chales Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICK UP: George Raft, Sylvia Sidney—Fine picture. Above average business. Raft is getting a good following, and if his pictures continue to be good I believe he will be a fine bet for any exhibitor.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PICK UP: George Raft, Sylvia Sidney—A very pleasing picture. Sure to register well. A clever team that should be together more often.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SHE DONE HIM WRONG: Mae West—Don't let 'em kid you. This is OK for Sunday and will get some money.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STORY OF TEMPLE DRAKE, THE: Miriam Hopkins, Jack LaRue—Just another fair program picture from Paramount. The story was rather rotten and although the acting was fine the box office receipts were rather low. We would like to see the producers get away from the gangster type of pictures and maybe the exhibitors could do a little business. If you must play this one make it only one day and not on family day, then. Running time, 70 minutes. Played July 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STRICTLY PERSONAL: Marjorie Rambeau—Very nice picture. Did average business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SUNSET PASS: Randoplph Scott—This is a business getter in the western line and don't mistake it. Did a big business here and pleased.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

SUNSET PASS: Randolph Scott, Tom Keene—A box office natural. Business way above average with a tent show as opposition. Picture will please all the western fans and Zane Grey followers.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TERROR ABOARD: Charles Ruggles, Neil Hamilton, Verree Teasdale—This Ruggles boy always seems to get the laughs. Can't say too much for the picture. The idea of freezing people to death in weather like this might be all right at that.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

TERROR ABOARD: Charles Ruggles, Neil Hamilton—If your customers go in for wholesale murder, they are sure to like this one. In the entire picture about 20 people are murdered, and this is the type of picture that has never been popular. If you have to play it, put it on Saturday and you will get by. Absolutely the worst picture I have seen in many months. The entire world must be fed up on this type of entertainment. Running time, 65 minutes. Played August 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—Like a long crossword puzzle. Story one of those foreign affairs. Royalty, Queens, Dukes, Counts and no accounts. Much to do about nothing. If you can manage to stay until the finish, it has a pleasing ending. Much the best part of the picture is where it says the end. There may be spots where this picture will make a hit, but I can't think of the spot. If I had it to do over again, I would say no, not me. Played July 23-24.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

RKO

ANIMAL KINGDOM: Leslie Howard, Ann Harding—Just the kind to kill your business. And Liberty Magazine gave it four stars! And Radio City had to open with this! Don't play it at any price. Running time, 75 minutes. Played July 24-25.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

COME ON DANGER: Tom Keene—Very good show. Drew Average mid-week business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DIPLOMANIACS: Wheeler and Woolsey—Plenty of unfavorable comment on this. Not up to some of their previous efforts.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—Just another picture from RKO. A little music, singing and dancing, but even this failed to make it good. This team has never meant anything at our box office and this is the worst business we have had in

many months. Here's hoping that RKO will get a better break in the coming season. Running time, 65 minutes. Played July 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DIPLOMANIACS: Wheeler and Woolsey—This is up to Wheeler and Woolsey standard. Good entertainment. You know how they go in your town. Did not run "So This Is Africa" here. Heard it was vulgar. This one is clean for a Wheeler and Woolsey and seemed to please our patrons. Played July 29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOLDIE GETS ALONG: Lili Damita, Charles Morton—Fair. You won't find them rushing in to see this. Slightly better than some of the independents. No cast and poor story. Played July 26-27.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GREAT JASPER, THE: Richard Dix—If anyone wants to really know what is the matter with our business, both as to the theatre and the production end as well—make them look at this. It is a perfect example of the idiocy of this business. Why anybody should want to waste time, money and a good star on making it is almost beyond belief. I'm sorry to have to write the above about any picture that Richard Dix is in. He has to earn his living but Hollywood must be hard up for something to do to make Jaspers. Running time, 9 reels. Played July 19-20.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—This picture is a mechanical wonder and will draw people that seldom come into your theatre. I played it right after a tent show and business was not as big as it could have been, but it will make money for anyone if properly exploited.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LUCKY DEVILS: William Boyd—Good little action picture with enough variations to make it interesting. Fair business. Played July 21-22.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Did a nice business. People seemed to enjoy themselves and came back to the next picture, so what?—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—A sweet show that pleased all—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWEEPINGS: Lionel Barrymore—A mighty fine clean story, well acted and presented. Pleased some of the older people. The younger generation thought it very silly. And it drew very poor two days' business. Running time 78 minutes. Played July 16-17.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—A simple story but a great small town picture. They got a great kick out of the two dumb detectives.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOPAZE: John Barrymore—To paraphrase Will Rogers, "just the death of another faun." Production is well done, acting superb and casting perfect but our patrons (those few that came) did not go for it. Our personal opinion is that the picture is too slow in movement, too much dialogue, no action and the expected humor almost non-existent. Barrymore fans should like it because that is all there is to it. Running time, 78 minutes. Played July 23-25.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

Universal

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Cute little picture that has been done about a jillion times, both silent and talking. A good family entertainment, but why they wasted a good cast on this trivial yarn in this merry year of 1933 is just another Movie Mystery. Ayres is fine, he always it; Rogers is good, too, but why not make *pictures* when we all know we need pictures. An Ayres date with the good recording and cast that they had in this one should be worth while—but that old story ruined it. Running time 7 reels. Played July 23-25.—Henry Reeve, Mission Theatre, Menard, Texas. General patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Good little program picture. Played July 30-31.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FLAMING GUNS: Tom Mix—Fine. Different type of western. Pleased majority. Played July 28-29.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FOURTH HORSEMAN, THE: Tox Mix—Good Mix picture. Seems like his pictures lack the punch they used to have. He still has a good following and seems to please them. Drew good business against a tent show.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—Universal sure slipped on this one, which we hope is the last of the chain gang pictures. It's so bad in spots that many women walked out on it. When the scene showing the hanging of the four niggers comes on you would have thought the show was over the way the women came out. Watch your step. It's brutal and raw meat. Running time, 68 minutes. Played July 28.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

OUT ALL NIGHT: Slim Summerville Zasu Pitts—Just what our crowd likes, judging by the way they laughed and turned out both nights. Spicy, but not smutty or vulgar. Wish even the so-called specials gave such satisfaction. Running time, 75 minutes. Played July 26-27.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Too Bad! Bylsma Going Poetic

There's nothing else to do now, Jaysee. I doubt whether even a visit from you would get Pete Bylsma organized again. Look what he's doing now, spilling poetry all over his town, Napoleonville, Fla., and the Victory Theatre. Well—

When the silver dust from life's pathways you've trod
Has powdered your golden hair
When the roses that now bloom on your blushing cheek
Are replaced by deep lines of care
When your fleetness of limb denoting vigor of youth
With that vanished youth hath flown
When those bright eyes, driven back by the hammer of time,
No longer resemble your own
Then, fixed as the sun, the moon and twinkling stars
In their heavenly home of blue
With unabated ardor, will the love I now pledge
Be burning as brightly for you
And when life's book is closed, forever sealed are its pages,
Side by side shall our spirits walk down thru the ages
Where perhaps some new sun in its magnificent splendor
Will smile its approval on our love true and tender.

Warner Bros.

42ND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—It has all been said, there isn't any more. Running time, 89 minutes. Played July 30-31-August 1.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

GIRL MISSING: Ben Lyon, Glenda Farrell—Pleased very well. Good mystery story and fortunately only one murder in the whole eight reels. That's some kind of a record. Our audience greatly enjoyed Glenda Farrell's work. That gal is good. Running time, 70 minutes. Played July 26-27.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

HAUNTED GOLD: John Wayne—Exceptionally good picture of the western type. Did fine mid-week business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

KING'S VACATION, THE: George Arliss—Excellent picture and pleased those who saw it but they were few.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICTURE SNATCHER: James Cagney—Fast, breezy stuff, that's hard to sell here. Supporting cast wasn't much. Ralph Bellamy was punk in this and Alice White wasn't much better. Cagney works hard, and carries the show by himself, but my crowd just don't want him, and that's that. Played July 31-August 1.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

PRIVATE DETECTIVE 62: William Powell—A very pleasing pictpure and where Powell is popular this one will do business and please. We did less than average as he is very much disliked here, but those who saw the show praised the picture. Running time, 67 minutes. Played August 2-3.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SILK EXPRESS: Neil Hamilton, Sheila Terry—Just another picture. No compliments—no complaints. Neil Hamilton and Sheila Terry do not mean anything to my patrons. Guy Kibbee is the whole show. Running time, 63 minutes. Played July 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SILK EXPRESS: Neil Hamilton, Sheila Terry—A fairly good mystery picture, but not up to the Warner standard of releases. Pleased all those who like mystery murder plays. Others were disappointed. Did not draw average business. Running time, 61 minutes. Played July 19-20.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WORKING MAN, THE: George Arliss—Played this right after "Elmer" and what a pleasure. Anyone who don't play this is nuts. Here's a picture, class, comedy, everything to make it give the business it did. Everyone pleased. Why not? Business was K. O. The best Arliss has done in a long, long time. Satisfactory. Running time, 65 minutes. Played July 26-27.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

World Wide

DYNAMITE RANCH: Ken Maynard — Doubled with "Looking Forward" for a Saturday matinee kids' show and it proved to be the poorest combination in a long, long time. Although matinee business was above par, unfavorable comments are bound to hurt. But an excellent combination next Saturday matinee will bring me 'way above par, "Hold Me Tight" and "Smoke Lightning" with George O'Brien. Back to good ole "Dynamite," it's not worth the electricity. Let it ride, pass. Running time, 56 minutes. Played July 29.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

FALSE FACES: Lowell Sherman, Lila Lee—Poor. No business. Sherman's acting and directing are both poor. Played July 23-25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Short Features

Columbia

FALSE ALARM: Scrappy Cartoon—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LAUGHING WITH MEDBURY AMONG DANCING NATIONS: Medbury Series—This is only fair entertainment and if you do not have this series bought, you are a lucky exhibitor. If we did not have this poor short to run, we would consider ourselves very lucky. Columbia, let's have some good shorts. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEDICINE SHOW: Krazy Kat—Good— Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PAPERHANGER: Krazy Kat—An excellent cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PROSPERITY BLUES: Krazy Kat—When it comes to cartoons, we believe that Columbia has just as good as any producers. This is very good and has plenty of music with it. These Krazy Kat cartoons are all good and here's hoping they continue. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARTNERS TWO: Sunrise Comedy—A Jewish monologue. Just fair.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: Just another one-reeler from Columbia that is poor entertainment. We will be glad when these shorts from Columbia have been used up. Columbia has poor shorts this season (except the cartoons). Better luck next season. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THROWING THE BULL: World of Sport—And what bull. Phooey. Recording was like an old style phonograph. Photography not much better. Let it ride. Running time, 8 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

Educational

DESERT DEMONS: Battle for Life Series—An A No. 1 single reel. Will please them all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FEELING ROSY: Andy Clyde—Andy Clyde always pleasing and this no exception.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KRAKATOA: Of vital interest. Had many fine comments on this. Shows the eruption of a volcano. —Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TORCHY'S LOUD SPOOKER: Ray Cooke—Torchy in a very funny spook comedy. Your audience will roar at this, and clean as a hound's tooth.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Fox

HAVANA HO! Magic Carpet Series—One of the best of this series. Would have been extra good

had it had an announcer.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TAKING THE CURE: Magic Carpet Series—In my eyes these and Metro-Goldwyn-Mayer's FitzPatrick Traveltalks are the only two travelogues worth running. Fox's has beautiful music and no silly, boresome narrative to put you asleep. Both are always worth the time. Running time, 8 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

MGM

BIG DITCH OF PANAMA, THE: FitzPatrick Traveltalk—Started with pictures taken over 20 years ago, when Canal was started, and ended after it was finished. Is interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town paronage.

BULLONEY: Flip the Frog—Nothing to rave about. On a par with others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHILI AND CHILLS: Oddity—Good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CUCKOO THE MAGICIAN: Flip the Frog—Just another sorry cartoon from Metro. We are certainly glad that we have only a few of these not played. People even walk out of these, where a year ago they would ask when Flip would be on again. Metro has certainly gone milking this season. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DESERT REGATTA: Sport Champion—Good, some very interesting shots.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FALLEN ARCHES: Charlie Chase—A better comedy than the last two of Charley Chase. I hope they will continue to improve, for they certainly have plenty of room for it. Metro has been down on comedies this season or they are holding the good ones back. Running time, 19 minutes.—J. J. Medford. Orpheum Theatre, Oxford, N. C. General patronage.

FITZPATRICK TRAVELTALKS: In my eyes, these and Fox's Magic Carpet Series are the only two travelogues worth running. Metro's has good narrative, well spoken. Both are always worth the time. Running time, 8 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

GIRL GRIEF: Charlie Chase—Fair. The cats save the show.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ICELAND: Fitzpatrick Traveltalks—A very interesting and educational one-reeler, showing the customs and industries of Iceland. We believe that Metro has the best traveltalks of all the companies and they go over good here. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KID FROM BORNEO, THE: Our Gang—Got lots of laughs. Is as good as any previous. Would appreciate a report from someone that has run "Inflation." —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MOTORCYCLE MANIA: Sport Champion—A very good one-reeler, showing the art of motorcycle riding and quite a few good stunts. This series is very interesting but our patrons do not seem to care for this type of entertainment. Running time, 9 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NERTSERY RHYMES: Ted Healy—Not up to the previous comedies of this series. The story is slow and there is very little singing and practically no dancing. The scenes are beautiful, but it takes more than scenes to make good shorts. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THROTTLE PUSHERS: Sport Champion Series—Automobile races at Indianapolis in thrills and spills. Was enjoyed by all.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WRECKETY WRECKS: Taxi Boys—Just another poor two-reel comedy. Metro has made some very good comedies (not this year) but it seems that they have lost control. We have played only two or three good comedies from Metro this season and will be glad when the rest are over. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

ALOHA OE: Royal Samoans—Not as good as some of the others, but it'll pass bye-bye.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

ALOHA OE: Royal Samoans (Screen Song)—This is absolutely one of the best one-reelers we have had in our house in the last two years. Plenty of dancing, singing and music along with a very clever cartoon. It pleased our entire audience and many commented on it. Give us more like this one. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BETTY BOOP'S BIG BOSS: Talkartoon—Pass this one. Just some more of Hollywood's dirty ideas. —Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BETTY BOOP'S CRAZY INVENTIONS: Talkartoon—A better than average Boop cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LET'S DANCE: Burns and Allen—Burns and Allen in a typical skit. Nothing extra but will get by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIDNIGHT FROLICS: Eddie Cantor—Will please any class of patrons. Eddie Cantor can be used in billing. Print OK.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOONLIGHT FANTASY: Vincent Lopez and Orchestra—One of the best one-reelers we have ever had on our screen. Why don't the producers make more of these? Plenty of music and some of the best numbers of popular music. Please let us have more like this. These orchestra selections are very popular. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OVER THE JUMPS: Sports Eye View—A good sport reel.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SING, BING, SING: Bing Crosby—A slapstick comedy built around Crosby, who sings several numbers satisfactory. Running time, 18 minutes.—C. A. Jordan, Opera House, Cogswell, N.D. Small town and rural patronage.

SING, SISTERS, SING: Three X Sisters—A very fine musical single.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOUR HAT: Burns and Allen—Good. Running time, 10 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town and rural patronage.

RKO

BULLY'S END, THE: Fable—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOLF CHUMP, THE: Edgar (Average Man) Kennedy—Kennedy gets mad at everyone in general. Wife, mother-in-law, wife's brother, etc., all get him in a swell humor to play golf on a phoney guest card. You can imagine the rest. Audience liked it. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SO THIS IS HARRIS: Phil Harris, Walter Catlett—Easily worth extra billing. A three-reel musical which is unique and different. Music good, girls not bad, Walter Catlett okay, Phil (Coconut Grove) Harris—one of the few radio band leaders who acts and looks like a man, even though he is tagged as a crooner. Running time, three reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

State Rights

DUAL CONTROL: Mollisons—Picked this up as a scoop for my news immediately on the arrival of Mollisons here. It must have been made some time ago in England, mostly stunt flying, and shows the way they're accustomed to flying. If played while the Mollinsons are "hot," this might mean something. But the reel itself is poor in most everything. Running time, 7 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

United Artists

BABES IN THE WOOD: Silly Symphony—Great, the best short subjects we have had this year. Music and color are 100%.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MICKEY'S GALA PREMIERE: Mickey Mouse—In our opinion the best Mickey Mouse of them all and that is going some.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

FINISHING TOUCH: Skeets Gallagher, June Clyde—A little above average for a two-reel comedy. Domestic wrangle with mother-in-law as the usual cause of the trouble. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

HOLDUP, THE: Radio Series featuring Morton Downey—Light story with Downey singing a couple of tunes. There was a tall man in this, don't know who he was, that sings a few lines. Has a better voice than Downey. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MERRY DOG, THE: Pooch the Pup—Excellent cartoon for anybody's program. "Night Before Christmas" theme with snow storm and blizzard effects which almost made us forget that it was the hottest day of the summer. (106 and no shade.) Running time, 8 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

WILD AND WOOLLY: Oswald Cartoon—Perfectly satisfactory. Running time, 8 minutes.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

Warner Vitaphone

BOSKO THE DRAWBACK: Looney Tune—Just a cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

C'EST PARIS: An excellent color musical. Give it your best playing time.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CURIOUS CUSTOMS OF THE WORLD: E. M. Newman Traveltalks—Only fair entertainment. We think that these may please patrons in the large cities but in the small towns they are flops. Here's hoping that Vitaphone will discontinue these. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Charles Judels—As good a two-reel musical as we have ever played. Good comedy and fine singing and an excellent chorus and dancer.—Charles Niles, Nile Theatre, Anamosa, Iowa. General patronage.

FIFI: Vivienne Segal—This was enjoyed more than "Elmer the Great," as it was on the same bill. Beautiful singing, it's the usual Warner short. Excellent! Running time, 18 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

KING SALMON, Pepper Pot—Just another one-reeler from Vitaphone, fairly entertaining and educational. Showing the Alaska Salmon, with dialogue by Lowell Thomas. We ran this once and then shipped it back to the exchange. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NORTHERN EXPOSURE: Color musical—After two good shorts from Warners this spoils it. Dancing ensembles poor, nothing to the songs. In fact, color wasted on this one. It'll get by, and that's just so-so. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

CUT OF THE PAST: Pepper Pot Series—This is just another poor one-reeler from Vitaphone. This entire series should be discontinued or improved. If Vitaphone continues to make such shorts as this they will certainly lose their reputation for making good shorts. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PIE A LA MODE: Broadway Brevity—A rather entertaining comedy of the slapstick variety. There were a few laughs in it and some dancing numbers. Not as good as the usual Broadway Brevity comedies. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIP-TAP-TOE: Hal LeRoy, Mitzi Mayfair—Another good two-reel musical. Mostly dancing, but can these youngsters dance or can they dance? Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

WAY OF ALL FRESHMEN, THE: Hal LeRoy, Mitzi Mayfair—Excellent, wonderful. We cannot find sufficient words to describe this short. It is positively the best two-reeler we have played in our theatre in many months and we are considering a second run. Dancing, singing and full of interest. This should have been in color by all means. If so, there would have been no question as to its being the best short of the season. Play this and then you will agree with me that it is one of the best you have eyer played. Come on, Warner, give us some more. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMEN, THE: Hal LeRoy, Mitzi Mayfair—Just another excellent two-reeler. How that couple can tap is nobody's business. By all means play it! Running time, 17 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

WRONGORILLA: Jack Haley—Just another comedy with lots of laughs and silly enough to be funny. Haley is fairly good, but could do better. Come on, Vitaphone, give us some more good ones. You have done it, so don't stop now. Running time, 18 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Universal

LOST SPECIAL, THE: Frank Albertson—First installment starts with a bang. We know what became of the train but we can see right now that it will keep the hero and the heroine busy for the next eleven weeks finding out what the audience learns in the first reel. More about this one next week. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

LOST SPECIAL, THE: Frank Albertson—Chapter two and getting better. To be continued. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Rural and small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE "WINN-AHS"

Turn to page 58 for the names and campaigns of the major award winners in the Round Table-Producers July Exploitation Contest. Look them over, folks, the seven who came through from big city and small town, from first runs and second in one of the toughest trials ever put on to test showmanship. Yes, tough it was, for frankly there was not too much to choose between the winning campaigns and many of the others, the final selections made only after the most careful elimination and exhaustive analysis by the judges.

The thrill obtained from the unprecedented number of entries is heightened by the quality of showmanship they disclose, and although there are but seven major awards, the sterling efforts of the majority shall not go unrewarded. For with the endorsement of the various judges, the Round Table awards the Certificate of Honorable Mention, and this recognition will go forward to those selected as deserving of this tribute, the names of whom are gratefully inscribed on page —.

The numerous campaigns, their comprehensiveness, the high degree of box office exploitation attest to the sincerity and enthusiasm of their senders. These lead us to believe the desire to win was not the big reason for this spontaneous outpouring, but those who entered did so for the love of it, and for no other reason. And that the winners are located in small town as well as big city, operating subsequents as well as first runs, further indicates that gifted showmanship is a matter of native ability rather than of location.

On behalf of the judges and the members of the Round Table Club, we extend our heartiest congratulations to the winners of the main prizes and the Certificates of Honorable Mention. Plus an extra bow to the many other contestants who made this winning possible, and deepfelt appreciation to every contributor who helped put over the greatest contest in the history of motion picture trade paper publication.

▽ ▽ ▽

THE GLAD HAND

To the many helpful ways of bringing in extra business, add that of going out into the surrounding country and mixing with the rural trade. Of course, it's an old political standby of election candidates, but Tom Edwards emphasized this smart idea in his practical article on rural business in the August 5 issue.

The good old personal ccntact, the "hello Bill" stuff is just as effective today as it was when Columbus mitted his first Indian, and long-headed showmen never pass up an opportunity to become better acquainted with their patrons, whether it be in the lobby of the theatre or going out among them.

Tom's idea presents many possibilities for outside contacts, as besides visiting with the folks, managers might arrange to address the various lunch, civic and women's clubs in nearby communities on the different phases of theatre operation and exhibition. It all makes for valuable good will.

▽ ▽ ▽

"HANDS ACROSS THE SEA"

Though the majority of the exploitation received by this department comes from theatres in the United States and Canada, we note with appreciation the increase of campaigns from members in many foreign countries.

Lately, we have reported activities from showmen in England, South America, India, and on our desk this morning, the mailman has deposited well executed campaigns from Havana, and more distant, from Budapest.

Recent campaigns from these members indicate an originality and a flair for "sock selling" that compares favorably with the efforts of managers in this country. To the 4,000 Round Table members here and abroad, "hands across the sea" becomes more than just a polite phrase.

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WE REPEAT

In last week's issue, your chairman pledged himself to act as spokesman to Washington in behalf of those managers who labor under sweatshop conditions in return for utterly ridiculous salaries. With this in mind, we repeat: if yours is a situation that needs attention, or if you know of a case where adjustments are necessary—then write immediately to the Round Table. Names will not be divulged. Furnish the facts that we may go before the Administration well armed.

This is the managers' Independence Day. Never before has there been so unexcelled an opportunity to shake off the shackles of this civilized serfdom. Here is the path through the jungles that leads to decent working conditions, shorter hours and better pay.

Will you take it?

A. Mike Vogel

ROUND TABLE ANNOUNCES AWARDS FOR JULY EXPLOITATION CONTEST

Outstanding Exploitation Exhibited by Many Contestants To Be Rewarded With Certificates of Honorable Mention

Appreciating the high degree of showmanship merit displayed in the great majority of entries in the Round Table Club Producers' World's Fair July Exploitation contest, in addition to the seven major prize winners, the judges announce the special award of a Certificate of Honorable Mention to the numerous contestants, who, in the opinion of the judges, warrant such consideration.

This indicates the tightness of the race and the closeness of the judging. The seven mentioned in the next column were selected only after the most careful consideration, but there were so many who turned in excellent campaigns that "Honorable Mentions" were determined upon.

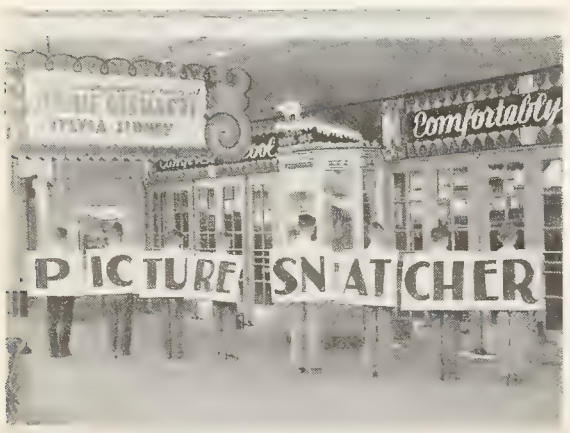
These major prize winners may well be proud of their efforts, for they were in a large size battle and won in the face of the keenest kind of a "ding-dong" fight, the hardest ever waged in the history of motion picture theatre exploitation. None of them won by a very wide margin, but they had that extra something that decided the judges.

Cities and small towns, de luxers and limited capacity houses, first runs and subsequents were represented in the final awards, proving that ace showmanship is not limited to the size of a community or the capacity of a theatre. We now give you the highlights of the winning campaigns. We hope you get as much kick out of them as we did.

S. S. Holland
Warner Theatre (Cap. 2,200)
Elkhart, Ind. (Pop. 33,000)
"Picture Snatcher"

Local photographer appointed official "picture snatcher" and took free pictures of patrons in lobby in return for expected business. These shots shown on the screen. Photographer also supplied free programs on the back of which there was a blank space in which folks were asked to write in the title as many times as possible, for free photos, tickets and other prizes.

Newspaper dug up unusual news shots for lobby display, and also put on "snatcher" contest, by having staff photographer snap photos on street and offering free tickets for those who discovered themselves in newspaper cuts. Soda clerk contest had "Jerkers" competing for greatest amount of sales on "Cagney" sundaes, "picture snatcher"



Holland's Camera Bally

The Winners

FOX AWARD: "STATE FAIR"
Roy W. Adams
Mason Theatre
Mason, Mich.

▽ ▽ ▽

PARAMOUNT AWARD: "COLLEGE HUMOR"
Mitchell Conery
Kingston Theatre
Kingston, Pa.

▽ ▽ ▽

RADIO: "MELODY CRUISE"
E. M. Hart
Paramount Theatre
Plainfield, N. J.

▽ ▽ ▽

MONOGRAM: "RETURN OF CASEY JONES"
Sam Hammond
Criterion Theatre
Anderson, S. C.

▽ ▽ ▽

WARNER BROTHERS: "PICTURE SNATCHER"
S. S. Holland
Warner Theatre
Elkhart, Ind.

▽ ▽ ▽

UNITED ARTISTS: "KID FROM SPAIN"
R. D. Hutchings
Home Theatre
Portage, Wis.

▽ ▽ ▽

M-G-M: "HOLD YOUR MAN"
F. P. Larson
Paramount Theatre
Idaho Falls, Idaho

(The Names of Honorable Mention Winners Will Be Found on Page 60)

Managers in Big Towns and Small Share in Distribution of World's Fair All-Expense Prize Trips; Entries Show Fine Showmanship

sandwiches and other "Hollywood" dishes.

Photo at bottom of page shows eight boys in novel street bally. Each carried dummy cameras, and lining up at busy corners ostensibly to take pictures, were placed so that title was flashed. After the pitch the boys would jumble the letters and proceed to another corner. Sid promoted plane to fly above city dropping programs and free tickets, ship plentifully bannered with picture ads. Flyer paid off in lobby ad and theatre supplied gas.

The "deaf man" street car bally was also put on, having boy in street car ask "deaf" father to take him to see picture, the old man not hearing, and boy repeating title and theatre. Two girls worked house to house getting signatures to a Cagney testimonial, and two operators were planted in prominent window phoning everyone in town about picture. Everything else was done in proportion, and Sid says he only spent $20 more than his regular budget. Great work, boy, and did the judges think so?

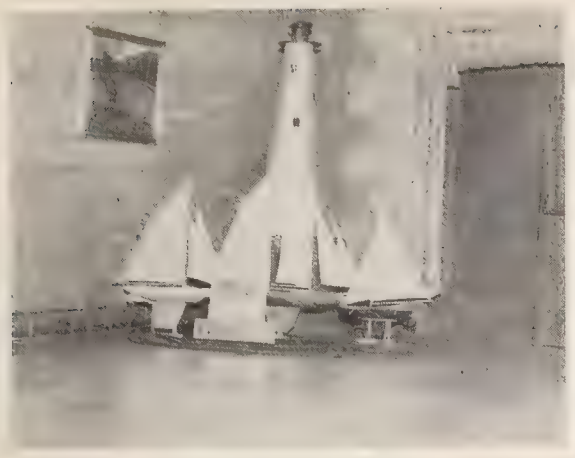
R. D. Hutchings
Home Theatre (Cap. 400)
Portage, Wis. (Pop. 6,500)
"Kid from Spain"

Put on the "this is no bull" cow gag and followed it up with a man in Spanish costume playing guitar on main street and surrounding towns. Promoted the local paper for free front page boxes for three days in advance announcing the coming of the "big picture." Newspaper also came across with 150 inches of free display space.

Advance radio time for various periods amounting to two and one-half hours was promoted over local station, also during run of picture. Regular heralds and window cards distributed and posted, cost of which was held down by selling space to local merchant.

Special front illustrated at bottom of column was more pretentious than usual, decorations being mostly home made with flags, banners, etc., borrowed for the occasion without cost. Regular newspaper

Hutchings' "Kid" Front



Ed's Seagoing Lobby Flash

ad budget was upped for a few extra dollars, which Hutchins says always means more business. This campaign is a fine example of small town, small house exploitation where the advertising budget is held down to a minimum, for big returns.

E. M. Hart
Paramount Theatre (Cap. 1,200)
Plainfield, N. J. (Pop. 34,500)
"Melody Cruise"

Blue and white sailor costumes on ushers, door man and cashier one week in advance, with title sash, all promoted without cost. Inside lobby, spotted, advance placard repsenting book labeled "Passenger List" with space below for patron signatures. Card attached explained that 50 signers would be taken for free ride and given courtesy tickets. Awards at preview of picture.

Most popular girl contest for free ocean trip put on, traveling outfit for winner also supplied gratis. Ballots given with every paid admission. Tied in local paper, which ran stories also coupon good only with admission.

Submarine cutout used on "Hell Below" was repainted and renovated, made into float on truck promoted without cost, on streets for three days in advance. Sea scout and boy scout buglers in uniform worked on the float for passes. After street ballly, cutout was removed and used as theatre front without extra cost, including buglers in lobby as atmosphere.

Photo, head of column, shows Hart's advance lobby set piece. Compo lighthouse with twinkling lights, and model sailboats, with hidden fans to simulate ocean breezes were used, and changing amber and green lights heightened the effect.

Ed got a lot out of his pop. contest, tieing it in appropriately with the free ocean trip. His street bally and newspaper hookups were put on with a minimum expense, the entire campaign being very well rounded.

The Heat Wave Arrived

Mitchell Conery
Kingston Theatre (Cap. 900)
Kingston, Pa. (Pop. 21,500)
"College Humor"

Newspapers went heavily for this campaign. Breaks included cartoon strips on "Humor" dances, nickname contest for football teams, vote contest for most popular college coop ad page with scene shot cut up into jig with piece in each ad, stories calling for oldest "dizziest lizzie" for street bally, classified ad tieup, and newspaper search for Gracie Allen's brother.

Other click gags included presentation of "Fraternity Stomp" from the picture at popular dance hall, distribution of no cost, heralds by leading grocery stores, and a good lobby gag was a girl phoning on a dummy instrument with buzzer and bell to people about the picture.

Dummy on ladder, was used above marquee with tieup copy, as shown in shot at top of column three, and Jack Oakie's slicker was displayed in prominent store with invitation for locals to also autograph it. Slicker also used in display ad. Skating rink borrowed slicker and broke big free ads to announce it could be seen there. Special plane flight in which pilot tossed out parachuted footballs crowded the streets. Lobby inside and out had college background with banners and pennants of universities.

Not only did Conery slam this over big, but the picture was a subsequent run, indicating that he sure managed to extract a lot of box office nourishment with what is undoubtedly a sock campaign.

F. D. Larson
Paramount Theatre (Cap. 1,500)
Idaho Falls, Idaho (Pop. 9,500)
"Hold Your Man"

Mayor allowed banners on city sprinklers which read, "Look out for the heat wave," etc., and this line was used throughout, an instance of which is indicated in shot below. Hizzoner also helped by making radio plugs. County clerk gave invitations to every newly married couple week prior and during run with advice around title.

Ordinary oil lamps in window displays with copy to effect that parents should not show lamp for wandering children as they would be at picture. Cook books in store room for some time were cover printed with tie-up copy and given away by radio station to those sending in favorite "hold your man" recipe. Shipping tags had pieces of rope and safety pins with "how to hold your man" copy.

A "hold your man" register in lobby used in contest to determine longest time woman had held on to hubby, and 1888 was the winning date. Tough newspaper came in on a gag to guess how hot it would be the following day, copy leading off with "The heat wave is coming." Fifteen hundred answers came in, for five free ticket awards.

Radio, newspapers, telephone announcements, posters, special windows and a host of other selling ideas distinguished this campaign. For a two-day date, a barrel of work was put in on it, and that the entire cost was but a few dollars over the regular small budget speaks well for Larson, "F. P." says every one in town helped his campaign, which proves that he is putting his popularity over to practical use. Everyone who was asked put a shoulder to the wheel and many volunteered their aid to help this hard hitter put over his box office "sockos." Well done, big boy.

Dummy on Ladder

Roy W. Adams
Mason Theatre (Cap. 350)
Mason, Mich. (Pop. 2,500)
"State Fair"

Roy has no paper in his town, but he is a printer, so he got on the job and turned out a smart campaign that he says got him the biggest business he has played to in three years. Figuring this as a farmer's picture, Adams went after that trade heavy.

His Fox exchange not having the mats he wanted on hand, he drove 15 miles to a neighboring printer and borrowed a stock cut of a pig using this for the center of a tack card which was distributed all around the county, tacking them on fence posts and mail boxes in front of every farm house. You can see "Blue Boy's" brother in the shot below. We clipped Roy's card in the cut to give you a close up of the porker. Roy also printed handbills with Roger's picture and these were put out among the rural trade, in addition to a better than average posting of regular accessories.

Adam's work in the face of many obstacles is noteworthy. With but a short time to advertise after the confirmation of his date, and the picture having played three runs in Lansing, just 12 miles away, this exhibitor is to be praised for his ingenuity. Though his entire campaign was home-made, so to speak, and the cost a few dollars, nevertheless it served its purpose in bringing in the bucks, and that's what counts.

Sam Hammond
Criterion Theatre (Cap. 800)
Anderson, S. C. (Pop. 14,500)
"Return of Casey Jones"

Created a railroad front by borrowing in exchange for passes, lots of "choo choo" equipment from his local railroad. Bell, whistle, headlight, rails, angle bars, rail tongs, derail stand and everything else that went with it. Sam says he could have pro-

(*Continued on page 61, column 2*)

Will Rogers Janet Gaynor
Sally Eilers Lew Ayres
Norman Foster Louise Dresser Frank Craven
and Victor Jory
Not forgetting "BLUE BOY," the Prize Pig

That's "Blue Boy's" Brother

HONORABLE MENTION AWARDS

CHARLES BASSIN
Oriental Theatre,
Mattapan, Mass.

HARRY BOTWICK
Paramount Theatre,
Rutland, Vermont

FRANK BOUCHER
Maryland Theatre,
Hagerstown, Md.

H. J. BROWN
Palace Theatre,
Martin, Tenn.

J. J. CAHILL
Brockton Theatre,
Brockton, Mass.

WALLY CALDWELL
Loew's Valentine,
Cleveland, Ohio

DAVID L. CANTOR
Aberdeen Theatre,
Aberdeen, Wash.

JAMES C. CARTLEDGE
Strand Theatre,
Anderson, S. C.

LOUIS CHARNINSKY
Capitol Theatre,
Dallas, Texas

E. S. C. COPPOCK
Paramount Theatre,
Stapleton, S. I.

I. J. CRAITE
Fort Theatre,
Ft. Atkinson, Wis.

JOE CRIVELLO
Capitol Theatre,
Litchfield, Ill.

TED DAVIS
Grand Theatre,
Moberly, Mo.

D. MILLER DARMIDGE
Ritz Theatre,
Durant, Okla.

F. R. DEERING,
Loew's Theatre,
Richmond, Va.

WILLIAM DWORSKI
Sixth Street Theatre,
Coshocton, Ohio

PETE EGAN
Palace Theatre,
Calgary, Alberta, Can.

A. H. EICHENBERG
Rialto Theatre,
Colorado Springs, Colo.

JOHN FALK
Orpheum Theatre,
Eldorado, Ill.

JOE FELDMAN
Warner Theatre,
Pittsburgh, Penna.

JOSEPH FELDMAN
Earle, Philadelphia, Pa.

EDITH FORDYCE
Princess Theatre,
Selma, La.

JOHN L. FRANCONI
Royal Theatre,
Little Rock, Ark.

D. F. GEORGE
Regent Theatre,
Springfield, Ohio

ED HIEHLE
Midland Theatre,
Newark, Ohio

ALVIN HOSTLER
Silverman-Warner Theatre,
Altoona, Penna.

F. H. JONES, JR.
Illinois Theatre,
Metropolis, Ill.

BEN KATZ
Warner Theatre,
Milwaukee, Wis.

CHARLES R. KATZ
Smoot Theatre,
Parkersburg, West Va.

HAROLD KAPLAN
MARTIN P. KELLY
Paramount Theatre,
St. Paul, Minn.

JOE KINSKY
Capitol Theatre,
Sioux City, Ia.

SAM B. KIRBY
Joie Theatre,
Ft. Smith, Ark.

HAROLD KNUDSEN
Capitol Theatre,
Madison, Wis.

LOUIS LAMM
Capitol Theatre,
Elyria, Ohio

STOCKTON LEIGH
Mayfair Theatre,
New York City, N. Y.

J. C. LUND
Kenosha Theatre,
Kenosha, Wis.

H. D. McBRIDE
Fox Theatre,
Spokane, Wash.

TOM McCASKEY
Williamsburg Theatre,
Willamsburg, Va.

J. R. MENDENHALL
Fox Egyptian Theatre,
Boise, Idaho

DEWEY MOUSSON
Knickerbocker Theatre,
Nashville, Tenn.

J. NELSON
Capitol Theatre,
North Bay, Ont., Can.

THERESA NIBLER
Paramount Theatre,
Springfield, Mo.

J. O'CONNOR
Golden Gate Theatre,
Monterey, Cal.

J. A. PIVAL
Senate Theatre,
Detroit, Mich.

J. C. RUNDELL
Kaufman Theatre,
Montpelier, Ohio

G. C. SARVIS
Library Theatre,
Warren, Penna.

SONNY SHEPHERD
Mayfair Theatre,
Miami, Fla.

I. L. SHIELDS
Royal Theatre,
Columbus, Ga.

JACK A. SIMONS
Capitol Theatre,
Steubenville, Ohio

E. C. SMITH
Carolina Theatre,
Chapel Hill, N. C.

A. J. SONOSKY
Capitol Theatre,
Aberdeen, S. D.

LEONARD S. SOWAR
Strand Theatre,
Muncie, Ind.

ARTHUR SWANKE
Saenger Theatre,
Hope, Ark.

KENNETH TAYLOR
Strand Theatre,
Uvalde, Texas

JAMES M. TOTMAN
Warner Theatre,
Erie, Penna.

S. B. TUCKER
Byrd Theatre,
Richmond, Va.

J. CLAYTON TUNSTILL
Saenger Theatre,
Pine Bluff, Ark.

R. B. VAIL
Rex Theatre,
Bay Minette, Ala.

T. Y. WALKER
State Theatre,
Greenville, N. C.

B. H. WALLERSTEIN
Prince Theatre,
Lorain, Ohio

HARRY WATTS
Keeney Theatre,
Elmira, N. Y.

CHARLES WILSON
Bijou Theatre,
Troy, N. Y.

H. A. WOLEVER
Paramount Theatre,
Newport News, Va.

JAY WOOTEN
Fox Dodge Theatre,
Dodge City, Kansas

NRA TIEUP FINE GOODWILL BUILDUP FOR SMART SHOWMAN

Manager George Sobel, Stanley-Warner Park Theatre, neighborhood house at 31st and Diamond streets, Philadelphia (Pa.), has just put over in cooperation with the local workings of the NRA, a most practical community build-up idea by tieing in with his local Chamber of Commerce for a free employment agency in the theatre lobby.

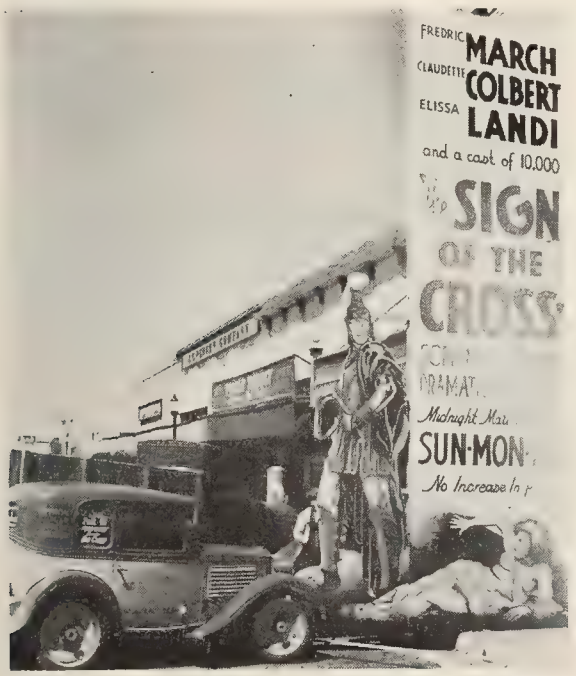
Sobel, being one of the directors, convinced his Chamber officials of the plan's merits and with them called upon William Goldman, Warner district general manager, who not only endorsed the idea but agreed to institute it at other theatres should the reaction be favorable at the Park.

The service was made absolutely free to all, no admission ticket being necessary, and the booth was placed within a few steps of the street, easily available to those who wished to register. A trailer on the screen, heralds and lobby posters were used to publicize the service, and for the first time in years, the local papers gave the theatre a break with stories and three column cuts.

Sixteen jobs were obtained and over 1,000 applications were filed the first day, and committees called upon nearby plants to urge cooperation and to ascertain future employment needs. Screen mention and an honor roll for those taking on unemployed are anticipated slants to be developed. Commerce Chamber expects to draw up plan and forward to General Hugh Johnson for his consideration in other theatres.

We recommend this smart idea to managers everywhere, for as Sobel says, the sooner your unemployed get back on a payroll, that soon will the box office fatten. And the opportunities for good will build up are tremendous. No doubt George will be glad to send detailed information to any members interested in putting this on in their communities.

YOU LIKE THIS?



E. R. Hardwick, Lyceum Theatre, Clovis, New Mexico, forwards the above on "Sign of the Cross." Get an idea of the size by peeking at the car alongside. E. R. manages to get a definite box office slant into his front.

World's Fair Campaigns

Anderson (S. C.) Criterion (Continued)

moted an engine if he had some place in the lobby to put it.

A feature of the campaign was a "Casey Jones" contest, held on the stage, in which six local groups competed for the best rendition of the old favorite. This gag not only filled the house, but Hammond says he had to turn them away. To back up the railroad front and stage show, an old Ford was made up into a locomotive and used on the main streets and in surrounding territory.

Anderson being a big textile center, the mills were covered with heralds to all employees, and Sam was also allowed to post the bulletin boards with window cards and other advertising, and the newspapers came across with nice breaks on the show, with cuts and stories on the front and "Jones" stage contests.

Hammond states that in his 17 years in show business this was one of his most profitable campaigns, and that folks came from all over to see his railroad front and the show. Being in an industrial town, Sam evidently hit upon the ideal way to sell this railroad picture and he sure sold it to the skies, spending very little above his regular budget to do so.

All in all, a fine, well rounded group of campaigns, effectively put over at small cost, and which produced at the box office. They reflect plenty of hard work, ingenuity, and novel showmanship, and we know that all the brothers join us in congratulating the winners and wishing them a fine time at the World's Fair.

The other entries will all be as thoroughly publicised in the regular columns of the Round Table. They are highly interesting, and have proven their worth at the cashier's window. We will try to have the Certificates of Honorable Mention in the mails in the next few days. Good night, and many thanks for your swell work.

FIELD'S TEN DOLLAR STAGE SET RECEIVES FAVORABLE COMMENT

Milton O. Field, of the Parker Theatre, Darby (Pa.), can be counted in among those keen showmen who are continually striving for and effecting inexpensive audience attractors. He rings the bell with his description of a summer stage set that went over well enough to net him a front page story in his local paper.

Milt's idea is a garden and fountain stage set, shown between pictures. With the last fadeout, the stage lights come up, disclosing a white cottage surrounded by stately trees. In the foreground is a whitewashed fence surrounding an old fashioned garden containing a practical fountain. Clever lighting creates a moonlight effect that with the running water sells plenty of coolness.

Fields is kind enough to say that he will be happy to send specifications and complete plan of the set to any members who are interested, and from the way it sounds, he should have many requests, especially since Milt states the entire cost was only $10.

Fred, in Person!

You all know the old one about what a postman does when he gets his vacation; well, the above photo shows what an aggressive showman does when he gets his. Here's Fred L. Bixby of the Strand Theatre in Lawrence, Mass., as caught by your chronicler on board the S. S. Morro Castle, Havana bound. A pleasant time was had by all, eh what, Fred?

GET BUSY WITH THIS DANDY SCHOOL GAG SENT US BY EBINGER

When it comes to up and doing showmen, Waldo Ebinger, manager at the Strand out in Ft. Madison, Iowa, gets the hand-painted leather medal.

Waldo is about as busy as the proverbial one-armed paperhanger with the et cetera, if you know what we mean. His Golden Glove Contest he tells us is very popular and is open to all boys under fifteen. All they have to do is sell a book of eight tickets and they are entitled to free boxing lessons and the right to participate in the contest at the close of the lessons. Here's a hot one that ought to be worth a lot to you boys.

And with school opening approaching, here's a good one to bear in mind. He has little two-by-four cards printed which he issues to school teachers. The card, after it has been presented to the theatre, is filled in with the teacher's name and school and signed by the management. The wording on the card is:

> "Realizing that it is impossible for you to take advantage of the Strand's week-day bargain matinee prices, we have arranged that upon presentation of this card at our box-office, you will be extended the courtesy of matinee prices at any week night showing."

Step on this one while it's ripe, boys, and you might also bear in mind his "lady matinee tickets." He gives a green ticket to each lady attending the matinees and when they have saved 10 they are entitled to a free admission. Waldo tells us "the women practically fight for these tickets."

Incidentally, in our last story we listed him as being at Ft. Madison, Wis. N. B.: It should have been Iowa.

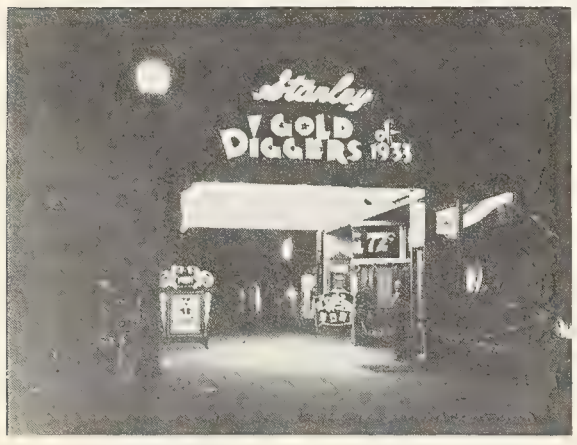
SHOWMEN'S LOBBY LAFFS!

. . . "But the Manager Promised There'd Be None of That Stuff!"

BERT LEIGHTON'S HIT CAMPAIGN FOR "GOLD DIGGERS" OPENING

Judging by the reams we have here of the account of Bert Leighton's activities at the Stanley in Utica, if the theatre goers in that town didn't know "Gold Diggers" was playing there, it was just too bad.

Four weeks before opening he mounted three life size cut outs with spot attachments and placed them in the lobby with eight more placed at each door leading into the theatre. He secured Jack Little's orchestra to broadcast nightly and announce



Night Effect!

that the picture was opening shortly at his house.

Gold stickers were used in a tie-up with all beauty parlors sticking them on mirrors, music shops on each package of music bought, boys sticking them on automobile shields around town and in parking spaces, he even plastered them on telephone booths all over town.

The photo shown here gives you an idea of how startling an effect he got at night with his special transparent marquee sides. The sign could be seen for blocks away and was spoken of highly by all who saw.

Pick axes and shovels made out of compo board and painted gold with flitter all over them were handed to girls who rode trucks day before the opening and who stopped at all busy corners and gave out gold candy coins to the onlookers.

Well, Bert, we're getting a little breathless relating your stunts, so we'll sign off and be a seein' yuh.

MANAGER HAMILTON SURE HAS EXCELLENT IDEAS UP IN NORWICH

Our old friend B. B. Hamilton of the Palace Theatre, Norwich, Conn., comes to the fore with his stunt pulled on "Hold Your Man."

"B. B." had ten banners made for the kids to carry in a parade which he engineered; on six of them the copy read, "You Bet We'll See Hold Your Man," and on the other four, "We're On Our Way To The Palace."

His parade consisted of 2,000 playground children marching on their way to the "free" movie that Hamilton had announced. The show was held on Saturday morning and in addition to the playground kiddies the children of the county home saw the show. They were brought to and from the home by the Elks Lodge members. At the end of the performance Senator Fitzgerald on behalf of the recreation commission expressed appreciation for the co-operation of the theatre management.

Pretty good to keep in with the kiddies organizations, "B. B.," and we're sure it went over with a bang. Are you coming down for the midnight lunch?

GILMAN MAKES NICE LOBBY FLASH WITH MGM HERALD INSERT

With the star photos from the Metro Goldwyn Mayer trade ad insert in the HERALD of a few weeks ago, Manager Gilman of Loew's Parkway, Baltimore (Md.) made up a lobby frame that attracted lots of attention, according to Jack Foxe, assistant manager, who sends along the information.

The frame reached the ceiling of the inner lobby, and the photos were mounted, and backed on red velour. The photo frames were made in the theatre workshop, and Jack says they are different from anything seen around town.

Gilman used a candy giveaway on "The Nuisance" by distributing envelopes containing the confectionery with copy headed with the tieup line—"a lifesaver for your cares and troubles." The envelope idea was also used on "Hold Your Man," the copy for which read—"we dare you to give this to your man unopened," and passed out to the girls. Card inside with copy read—"will you please take me to see," etc.

Smart Local Idea

Amateur nights are still profitable. It all depends on how they are handled and with what judgment they are put over.

Frank Sargent, manager, Bay Shore, Bay Shore (L. I.) used this gag to bring him extra business over a six-week period by calling it a "Future Stars' Contest," putting it on one night a week and confining it to local talent. Six acts were on display each week in addition to the picture, and the one selected as the best by audience applause appeared in the finals with the winners chosen from each week's performance.

NEW MEMBERS— IF YOU PLEASE!

Don't become impatient if your framed Membership Certificate is slow in reaching you. It takes between two and three weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.

Second—They must be signed.

Third—They must be framed.

Fourth—Packed, labeled and shipped.

Fifth—Time necessary for transit.

FIRST THEATRE AD ON NRA CODE SENT BY MGR. MAJETTE

Fast work in Portsmouth (Va.), where at the Gates Theatre, Manager Mark Majette went for a 60-inch newspaper display thanking Messrs. Sidney J. Gates and Wm. S. Wilder, the theatre owners, for being among the first in Virginia to sign up for

Mark and Mrs. Mark

the NRA code, and to live up to its terms.

The sentiment of the ad was subscribed to by the house personnel, a picture of whom with the NRA banner is shown above, and which also occupied a prominent spot in the ad. Second from the left, standing, is Mark himself, and on his right is charming Julia Majette (Mrs. Mark?). The rest of the group comprise projectionists, ushers, doormen and porters.

This is corking good will stuff, and certainly gives the theatre a nice build up. No doubt, other managers are planning similar announcements, and we are waiting for them to appear. However, Mark's is first in, and he gets an extra bow for his quick thinking.

NICHOLS GETS BIG RETURNS ON SMASH "INNOCENCE" STUNTS

Covering every possible angle of advertising and exploitation, Don Nichols, Broadway Theatre, Charlotte, N. C., shoots along a honey of a broadside on "What Price Innocence" that carries a real money smell.

Don hooked up with his paper on a classified tie-in that netted plenty of free inches, and also persuaded every movie editor to run a review of the picture, which the theatres there do not receive very often. A special preview was put on, after which

Vas You Dere, Don?

comments were requested and these were used during the campaign.

Five thousand lucky number booklets were distributed through chain stores, 20 of which daily entitled holders to a 10-cent admission to the theatre. These numbers were posted in the stores and ads called attention to the giveaway. The shot below explains a snapshot gag, in which pictures were taken through the window of a prominently located store, and those whose snaps were pasted on the poster to left, received free tickets.

Soda stores, restaurants and lunch rooms carried theatre ads on the bottom of their menus; threes and sixes were sniped all over town; five 24 stands were secured without cost, street car cards and newsstand posters were some of the other advertising that Don used to stand the town on its ear for this engagement.

"INNOCENCE" SCORES HIGH FOR SKIRBOLL IN OHIO CAMPAIGN

Credit is due William Skirboll of the Rivoli Theatre, Toledo, Ohio, for his careful sales analysis of Columbia's "What Price Innocence" during its recent engagement at his 2,400-seat playhouse.

Skirboll, during this engagement, doubled his ordinary receipts for the usual program picture, because of his carefully thought out sales plan. He had them standing on the fourth day of the run despite the fact that Ringling Brothers Circus had opened against him.

Realizing that "What Price Innocence" could very easily have been sold purely as a sex picture, he came to the conclusion that reviewers and his patrons would not respond as readily to such a campaign. Instead of running the risk of antagonizing them, he played down the sex angle, and avoided labelling the picture as an adult attraction. Instead he featured the line "Not Recommended for Children." By following this idea closely in his ad lay-outs, 24 sheets, and other copy, he gave his campaign a "class" tone which put the reviewers and patrons in the same frame of mind.

The results of this careful planning, thorough knowledge of his community, and analytical study of the picture's possibilities, gave him maximum results at the box-office. He reported that his theatre, a 2,400-seat house, had hold-outs and standees every night of the engagement. It is a concrete example of careful exploitation.

GET SET FOR THE NEW SCHOOL TERM

Although schools do not reopen for a few weeks, it's not too early to plan your forms of exploitation in this direction. During the past year this department has published many valuable suggestions for the building of good will among school executives, department heads and students and has touched extensively on different methods of cooperation between school and theatre. Comb through your Club files and set aside those to your liking. Following are a few ideas that come to our mind offhand:

Perhaps the foremost thought in the minds of students starting a new term is the accumulation of supplies necessary to pursue their studies. Text books, of course, are more or less out of the question for reason that these are obtained from a source designated by school boards, etc. However, there remains the all-important accessories such as brief cases, book covers, pencil sets, book straps, note books, etc. Most of these articles can be purchased every inexpensively in quantity lots and arrangements may be made for any of them to carry a theatre imprint. An article such as a brief case may appear a costly item, but there are firms that manufacture a durable case at remarkably low cost. Considering the fact that a student takes one of these around several months out of the year, a courtesy imprint on the case is bound to receive wide circulation.

Then there is the matter of tying up with the principal for awards of passes to the theatre to students who make high or outstanding marks in their studies over certain periods. We recall the weekly pass to those who excel in study and deportment, and the award of a month's pass to the honor student for the Quarter.

We have also observed that coaches are interested in most any reasonable stunt that will stimulate athletes to better results. It is our recollection that many Round Tablers tied up with the heads of school athletic associations for the granting of theatre passes to those who best qualified in both department and athletic pursuit.

A number of pictures on your schedule will be particularly adaptable to exploitation among students. List these and discuss them with the principal, with the thought in mind that he will grant permission to post appropriate notices on the bulletin board. This has been accomplished by a host of Club members.

The above is just a brief resume and only covers a few ideas that were uppermost in the writer's mind at the time. Many other good slants will be suggested to the enterprising manager and we hope to hear what our members are doing in this direction to exploit their theatre and attractions. We'll pass the ideas along as fast as they reach us.

THE "DEER" THING

M. Garfin, manager Chaba Theatre, Jasper, Alberta, Canada, sends us a shot of himself feeding a deer, or it may be that Garfin is awarding the animal a pass to see the show. You'll have to decide for yourself from the photo above. Incidentally, Mike invites all you managers to visit if you are up that way this summer. Say hello for us, boys.

VACATIONING!

Our old pal, Bunny Bryan of the Belmont Theatre, Chicago, Ill., postcards us from Winter, Wis., which he says is 440 miles north of Chi. and in the heart of the Wisconsin lake, and fishing is good. Oke, Bunny, you ought to come back with some swell fish gags, and if we remember you aright, you're pretty good at them. Pass a few along, willya?

VIC ACES SEATTLE ON WORLD PREMIERE OF "TUGBOAT ANNIE"

The latest starring vehicle of Marie Dressler and Wallace Beery, many scenes of which were taken around Puget Sound, very fittingly had its world premiere in Seattle (Wash.) at the Fifth Avenue Theatre, and Vic Gauntlett, ad chief, appreciative of this honor, put an a blazing campaign that will be remembered in the Northwest for many a moon.

As soon as the date was set, Vic arranged flash announcements over the eight Seattle radio stations well in advance, the announcements being changed every few days. Specially designed 24's were posted two weeks in advance, covering a radius of 75 miles around the city.

The operators of the ferries to the various communities on Puget Sound, for the first

Enlarged Lobby Cutouts

time, allowed picture advertising cards in waiting rooms; 700 special 11 x 14's, obtained through the cooperation of the weekly magazine which had serialized the story, were posted in prominent locations all over town, and thousands of Marie Dressler autographed photos were distributed by news dealers carriers.

For a week in advance, an illuminated compo tugboat with figures of stars was mounted on the stage orchestra pit, being raised and lowered at every performance preceding the trailers, the latter specially made up for the local showing. A feature

Sky Bally!

of the advance lobby included cutouts of the stars, 12 feet in height, and how they stood out can be judged from the photo above.

On opening day, airplanes carrying banners (see above) flew over the city, and at noon, to herald the opening, every tugboat and steamer in port together with a compressed air whistle on the theatre marquee, blew for five minutes. At the same time bombs were set off from the top of theatre which brought many phone calls to the newspapers, the explanation of which further helped publicize the picture.

A Chamber of Commerce luncheon, attended by 2,000 guests, was further enlivened by a showing of the special trailer in sound, and the Mayor of Seattle, J. F. Dore, spoke as the guest of honor, in addition to releasing a proclamation extolling the picture's virtues and urging every resident to see it. A blow up of the proclamation was placed in the lobby and was also carried by every paper.

The night of the opening was "hollywooded" with powerful street lights and broadcast from the lobby, with a continuation of the airplane, whistles and bomb bags, and added police were needed to move traffic and keep patrons in line. The entire block was decorated with shields and banners, thousands of balloons were set free. Newspaper breaks and Gauntlett's ad campaign were outstanding, and Vic is entitled to a big bow for his work in which he was aided by Hal Elias, M-G-M exploiteer, sent out especially from New York by Billy Ferguson for the opening.

DEERING PUTS OVER ACE STUNTS WHILE BRIENT VACATIONS

Determining that exploitation would not mark time while his manager was away on vacation, Francis R. Deering, assistant to Elmer Brient, Loew's Theatre, Richmond (Va.), worked out a few tasty ideas that got him some nice newspaper breaks.

On "I Cover the Waterfront," Francis hooked up with one of his leading apparel stores on a "find the girl" stunt, by having a personable young lady working the main streets wearing a Claudette Colbert raincoat, and giving passes to those who identified her. The store came in with a series of ads that gave all the dope and plugged Colbert, the picture, and the theatre.

Deering followed this up with a classified tieup with another paper on "Gold Diggers" in which the theatre copped off three four-column ads amounting to over 100 inches. Very good, Francis, and we think you've done good work in Elmer's absence.

PERIPATETIC LOUIE KAYOS TEXAS HEAT WITH ACE EXPLOITS

Before taking off to skipper the Capitol, Dallas, Louie Charninsky, who wileyposts all over the South, stopped off at the Queen, Austin (Tex.), and stood the town on its ear with his heavy barrage on "Be Mine Tonight."

A special calling card containing only the title and phone number of theatre was distributed from house to house by two

There's Louie, Himself!

girls, two weeks in advance, and this gag kept Louie's phone ringing constantly. Another girl with a sweet voice made personal phone calls, saying, "Be Mine Tonight—You Must—see it at the Queen. (The dashes represent pauses.)

Bannered street car with automatic xylophone traveled over every line in the city the day before opening, and newsboys yelled the latest news, adding the title of the picture to each yell. Louis also used the personal endorsement ad and a raft of other snappy clickers that helped to do business in spite of a temperature of 102 degrees.

The above shot will give you an idea of the lobby flash, and the distinguished bird at the right is none other than Galloping Charninsky in person. Incidentally, on "Face on the Barroom Floor" he put out a business card advertising the opening of a new speak with himself and a lad by the name of Schnozzoli as the proprietors. No theatre ad, but the house phone number on the bottom. Wait until Durante sees that one.

BIRTHDAY GREETINGS TO THESE MEMBERS!

W. E. Adams
Carl Anderka
Paul Apple
Jean Armand
Richard L. Bare
C. F. Benefiel
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Natalicio Bruski
Charles F. Burns
Ed J. Cangley
J. D. Chaffin
George M. Dana
G. De Boissiere
S. A. Deuel
E. D. Dorrel
Russell Edwin
Earle Eveland
James G. Fair
James Fawns
Steve M. Farrar
Charles F. Feinhals
Benjamin W. Feldman
Arnold N. Gates
Herbert D. Grove
Barney Gurnette
J. G. Haney
William Harding
W. B. Henderson
Bennie Henning
W. A. Heston
Ben Jacobson
Randell J. Jerabeck
George E. Kann
Nick Karl
C. W. Kelly
Gus Kerasotes
Nyman Kessler
Mike Kirkhart
Stan Krueger
L. L. Levy
E. R. Logan
James Lucas
Fred E. McSpadden
John E. Manuel
James B. Mason
E. T. Mathes
Martin Messinger
M. H. Nichol
Ray L. Niles
Edward E. O'Donnell
Frank J. Orlando
W. R. Paara
H. J. Quartemont
Arthur D. Rabe
Pierce Rawling
Fred Reeths, Jr.
Foreman Rogers
Henry M. Rogers
Francis Schlax
William G. Serras
Howard Schuster
Edward Shuker
Edward Shiddell
James Snyder
Ray Sterrett
Arthur C. Stock
Ray G. Stevens
E. M. Tannenbaum
Wesley L. Tefft
John W. Tripp
Burgess Waltmon
Robert M. Weitman
Earl N. Willey
Herman Weinberg
Ralph C. Yale
A. H. Yeomans

• personalities

HERB McGINNIS
formerly manager of the Warner Theatre in Sidney, Ohio, is holding down the fort at the Ohio Theatre in Sandusky, Ohio.

▽

GEORGE A. JONES
manager of the Parkway Theatre in Wilmington, Del., was married to Miss Agnes Crosby of Brookline, Mass.

▽

GEORGE LABY
formerly at the Fenway Theatre in Boston, may now be found at the Victory in Holyoke, Mass.

▽

JOHN A. JACKSON
who heads the Jackson Theatre Enterprises in Lebanon, Penna., has taken a five-year lease on the Capitol Theatre there.

▽

MORT L. GREENBERG
of Chicago has leased the Orpheum Theatre in Memphis, Tenn.

▽

MILT ARTHUR, SR.
is managing the newly opened Anaheim Theatre in Los Angeles, Cal. Lots of luck, Milt.

▽

DUNCAN KENNEDY
formerly assistant manager at the Oriental Theatre in Chicago, Ill., may now be found at the McVickers.

▽

J. S. CAGNEY
has been appointed manager of the Dennison Square Theatre out in Cleveland, Ohio. Cagney was formerly at the Empire in San Antonio, Tex.

▽

AL BECKERICH
has replaced BERT LOWE as manager of the Keith Theatre in White Plains, N. Y.

▽

B. D. COCKRILL
who used to manage the Orpheum in Salt Lake City, Utah, is now at the Coliseum, N. Y. C. neighborhood house.

▽

JACK HOBBY
manager of the Inwood Theatre in Forest Hills, L. I., paid Club headquarters a brief visit last week. Come again, Jack, you're always welcome.

▽

DOC. STERRETT
is at the helm of the Palace Theatre, Kinsley, Kan. His son assists him in the operation of the Palace.

▽

RAY FELKNER
has taken over the management of the Broadway Theatre at Council Bluffs, Ia.

▽

H. B. SMOOTS
has opened the new Falls Theatre, Little Falls, Minn., and has installed new carpets and projection room equipment.

▽

LOUIS HIGDON
is the new skipper of the Dickinson Theatre at Fayette, Mo. Higdon formerly was circuit booker for this company in Kansas City for a long time.

▽

L. D. PARRETT
has been appointed manager of the Strand Theatre at Creston, Ia., by C. A. Shultz, president of the Commonwealth Theatres, Kansas City, Mo.

▽

J. O. JUVRUD
has assumed management of the Grand Theatre at Baudette, Minn.

▽

JOHN BOGERMIL
has purchased the Rialto Theatre at Thorpe, Wis.

Raleigh W. Sharrock, artist at the Paramount Theatre in Texarkana, Texas, is responsible for this excellent poster of William Powell. Haven't heard from you in a spell, Raleigh; how about it?

JOHN HANUS
is the maestro of the Home Theatre at Antigo, Wis.

▽

J. E. SIMPSON
of Gastonia, N. Y., has acquired a recently erected building on the site where another theatre was destroyed by fire and will start remodeling.

CLUB EMBLEM PIN!!

Use This Blank:

Manager' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid,..... Club jins, for which I enclose payment at $1.00 *per pin.*

Name of Member.....

Theatre .....

Address .....

City..... *State*.....

WILLIAM SAXTON
Loew's City manager in Baltimore, Md., was married to Miss Lauriena Bach. The couple spent their honeymoon at Virginia Beach.

▽

JULIUS GOODMAN
proprietor of the Ideal Theatre, Baltimore, Md., has become general manager of the Gwynn Amusement Co.

▽

LOUIS TUNICK
owner of the Brooklyn Theatre, Baltimore, Md., is in the hospital undergoing treatment for an internal trouble. Here's wishing you better.

▽

NORMAN BRITTON
who operates the Opera House in Belleville, Ohio, has taken over the Ohio at Salem from C. E. Hall, the original owner.

▽

GEORGE A. JONES
manager of Loew's Parkway, Wilmington, Del., and Miss Agnes Crosby, were recently married at Ogunquit, Maine.

▽

CLARENCE L. LAWS
manager of the United Artists Theatre, Berkeley, Calif., has been made a member of the local committee to direct the campaign of education which is to be a part of the national movement to speed the return of prosperity under the NRA plan.

▽

JIMMY LIMA and JOHN PETERS
have taken over the management of the Roseville Theatre, Roseville, Calif.

▽

GEORGE ROESCH
who has been managing the Oakland Fox Theatre, Oakland, Calif., for Fox West Coast Theatres, has been granted a three months' leave of absence and is leaving for Chicago to attend the Exposition, after which he will go on to New York.

▽

ARTHUR BARNETT
has taken over the Imperial Theatre, Oakland, Calif., from R. Helm and will give the house his personal attention.

▽

EDDIE K. FERNANDEZ
veteran exhibitor and showman of Honolulu, T. H., is paying the mainland a visit. In Hawaii he is popularly known as the "Carnival King."

▽

FLOYD RICE
president and manager of the Padre Theatre of San Jose, Calif., has taken over the interests of H. L. Holt in this house.

▽

B. YAMADA
has retired from the partnership which has been operating the Star Theatre, Stockton, Calif. Those continuing the business are S. Tamura, Y. Terai and T. Tsumoto.

▽

ELECIO NAHARRO
has taken over the Alvarado Theatre, Alvarado, Calif., from John Gomes and will make some extensive improvements. The theatre will be operated on a restricted scale, no attempt to be made to operate on a full time basis.

▽

CHARLES STANLEY and JOE MALOM
have completed arrangements for taking over the Arlington Theatre at Suisun, Calif., from B. C. Wilson.

▽

CHARLES FELTER
paid Club headquarters a visit the other day and promises to try and make the midnight lunch next week if he can. Charlie is at the Chester Theatre in Chestertown, N. Y.

THE NEW DEAL ON WABASH AVENUE

CHICAGO

Here's real news—of the best kind. There will be thirty or more jobs open in various exchanges along Film Row within the next six to eight weeks. It's all due to the Administration's recovery program. In the case of one exchange—Fox—six jobs have been filled within the past 10 days that did not formerly exist. They are in the shipping and inspection departments. And from one exchange to another the various branch managers had something of the same cheery report to make of their anticipated requirements. Each exchange estimated that at least three additional persons will be needed on its force when theatres start absorbing the new season product. Most of the jobs are in the shipping and inspection departments, with jobs for an additional porter in one or two places. This early estimate of three or four additional jobs per exchange may be increased—it all depends on how fast business gets going, but in each case it's the minimum estimated requirement at this time that is reported.

▽

All of which is in line with the new lease on life taken by various branches of the business here the past six weeks. Barney Balaban said that loop business is up 25 to 30 per cent, which is easily accredited in the face of holdout lines at the Chicago and State-Lake.

▽

The optimism that is prevalent along Film Row and among exhiibtors is so general and so pronounced that it deserves more space than can be allotted here.

▽

Consider, for example, the take at the Chicago theatre during Sally Rand's first week. When it ended Thursday night the till showed something like $64,000. And the same week the Oriental and Roosevelt did about the best business of the year.

▽

Another encouraging sign—supply dealers along the Row are smiling for the first time in months. Exhibitors are buying equipment and redecorating and recarpeting their houses.

▽

From out-of-town spots and from neighborhood houses, especially north and south, come reports that business is better this summer than it has been in years.

▽

There are very few houses closed, something less than 3 per cent. Other summers the figure has been around 10 per cent.

▽

Thus we herald the returning better times under the New Deal—with the fervent hope conditions will continue to improve as they have in local film and theatre circles the past six weeks.

▽

Percy Barr has joined Exhibitors Screen Service and is covering the city territory.

▽

Saul Goldman, booker for Ben Judell, is sponsoring a contest among exhiibtors for the best exploitation angles on "Fighting With Kit Carson." Cash prizes are to be awarded.

▽

Charles Powell, formerly with National Screen Service, is covering Wisconsin for Johnny Mednikow's Master Art Products.

▽

Aaron Saperstein hied himself to New York in a hurry to sit in with other Allied officers on the code hearing before Administrator Sol Rosenblatt.

▽

Irving Mandel of Security Pictures is in New York on business.

▽

Harold Wirthwein, formerly in the ad sales department, is now a member of the local Paramount sales staff.

▽

John Clark has been added to the RKO sales staff, succeeding Herbert Greenblatt, who was promoted to manager of the Cleveland exchange.

▽

O. W. Rosenthal, head of the Hollywood concession at the World's Fair, gave a dinner to members of the film board of trade at the Hollywood layout last week.

▽

Warner Brothers will open the Shakespeare theatre on September 3. The Avalon opens August 26.

▽

Three other Warner houses, the Stratford and Symphony and the Parthenon in Hammond, will begin a vaudeville policy on September 3.

▽

George West reports that he has closed with the Saxe and La Crosse Amusement companies for Exhiibtors Screen trailers.

▽

Barney Pearlman of National Theatre Supply Company says that the summer business this year far eclipses business for the same period last year.

HOLQUIST

Join United Artists

Herb Jaediker, Charles Baron and William Depperman have joined the advertising and publicity staff of Hal Horne at United Artists. Mr. Depperman succeeds William Erskine, now with Walt Disney Enterprises under Kay Kamen in New York.

ON BROADWAY

Week of August 12

CAPITOL
- Norway, Sweden and Denmark ..... Educational
- Mush and Milk ..... MGM

CRITERION
- Making a Champion ..... Paramount
- Paramount Pictorial—No. 1 . Paramount

HOLLYWOOD
- Parades of Yesterday ..... Vitaphone
- Ted Husing Sport Thrills ... Vitaphone
- Wake Up the Gypsy in Me . Vitaphone

MAYFAIR
- Itchy Scratchy ..... General
- Tied for Life ..... Fox

PARAMOUNT
- Hollywood on Parade—No. 1 . Paramount
- Ducky Dear ..... Paramount

RIALTO
- Over the Jumps ..... Paramount
- When Yuba Plays the Tuba Down in Cuba ..... Paramount
- Ducky Dear ..... Paramount
- Paramount Pictorial—No. 2 . Paramount

RKO MUSIC HALL
- Polkahontis and John Smith . RKO Radio
- Merchant of Menace ..... RKO Radio

ROXY
- Loose Relations ..... Educational
- Mail Pilot ..... United Artists
- Curiosities—No. 223 ..... Columbia

STRAND
- Bosko, the Sheep-Herder ... Vitaphone
- Strange Ceremonies of the World ..... Vitaphone
- 20,000 Cheers for the Chain Gang ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 93—Hull back from London—French airmen set new distance mark—Friends hail Aimee McPherson—American tennis team wins Wightman Cup—King George makes public address—Equipoise triumphs at Saratoga opening—German gymnasts hold great fete.

FOX MOVIETONE NEWS—No. 94—British net stars lift Davis Cup—Roosevelt aide explains NRA—Pictures of British air squadrons—Berlin policemen try climbing—Japanese thank ancient gods—Models display summer undies in New York—Wyoming cowboys fool broncos.

HEARST METROTONE NEWS—No. 292—Marines in spectacular air show at Quantico, Va.—New stamps boost NRA—Snapshots from here and there—Oil tanker afire at Rockaway, N. Y.—Pick Miss Venus of 1933 in New York contest—Davis Cup won by British net stars—New three-wheeled auto tested at Bridgeport, Conn.

HEARST METROTONE NEWS—No. 293—Roosevelt finds jobless happy at Virginia forest camps—Swimmers battle rough seas in race at La Jolla, Cal.—Women enlist in NRA army in New York—Professional golf crown goes to Sarazen in Milwaukee—Snapshots from here and there—West routs east in polo—President Machado flees as mobs riot in Cuba.

PARAMOUNT NEWS—No. 3—Germany displays physical strength—Hold movie stars fashion show in Los Angeles—Wilkins sails to Antarctic—England wins Davis Cup—Revolt flares in Cuba—William D. Upshaw speaks on prohibition at Independence, Ky.

PARAMOUNT NEWS—No. 4—Roosevelt checks job camps in Virginia—Gene Sarazen wins professional golf title in Milwaukee—6,000,000 jobs in sight—Revolt wins in Cuba—Pictures of Helen Morgan and husband at Lake George.

PATHE NEWS—No. 4—Nation backs NRA drive to end strikes—Women's tennis team keeps Wightman Cup—French fliers make non-stop flight to Syria—Dam bursts at Denver, Colo.—Hull reports to President at Hyde Park, N. Y.—Stratosphere flight ends in crash in Chicago—Moley and Keenan war on crime—Equipoise victorious at Saratoga, N. Y.

PATHE NEWS—No. 5—War in Cuba to end Machado's rule—Miss Venus picked at Coney Island, N. Y.—New York Stock Exchange bomb suspects found in Boston—Girls go in for wrestling in Paris—Tanker ablaze at Rockaway, N. Y.—NRA spirit sweeps nation—England wins Davis Cup.

UNIVERSAL NEWSPAPER NEWSREEL—No. 170—Machado decrees state of war in Cuba—Build giant dam in Czechoslovakia—50,000 homing pigeons in race in England—Prehistoric skeleton found at Kawanee, Ill.—Mishap delays Ireland-New York hop—Mollisons attend airplane party over New York—Woman, 73, swims 20 miles at Venice, Cal.—Test three-wheeled auto at Bridgeport, Conn.—"Bouncing bikes" new craze in San Francisco.

UNIVERSAL NEWSPAPER NEWSREEL—No. 171—President Machado flees from Cuba—Italian aviator flies upside down for two hours at Inglewood, Cal.—President visits foresters in Virginia—Scouts gather for jamboree in Budapest—Woman drives car through wall at Maywood, Ill.—Storm drives seals inland at Ano Nuevo Island, Cal.—West defeats east in polo match at Lake Forest, Ill.

Schine Buys Wide Range for Seven

Erpi concluded negotiations this week with the Schine circuit of New York for installation of wide range reproducers in the Colonial, at Norwich; Oneonta, Oneonta; Avon, Watertown; State and Riviera, Rochester; Rialto, Lockport, and Rialto, Glens Falls.

De Kuh, Wrestler, in Films

Arthur De Kuh, noted professional fighter and wrestler, was signed last week by Rowland and Brice for their new feature musical, "Take a Chance," which Paramount will release.

Copyright Bureau Moves

The Copyright Protection Bureau, of which Jack Levin is president, has moved its offices from 125 West 45th street to the RKO Building in Radio City.

Organist at Cincinnati Gardens

Hy G. Geis, organist, has been signed by Cincinnati officials to provide dinner music, via organ, at the clubhouse of the Zoological Gardens. Mr. Geis recently concluded an engagement at Keith's theatre, Cincinnati.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
Intruder, The	Monte Blue-Lila Lee	Dec. 26,'32	69	Jan. 14
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1,'32	69	Dec. 10,'32
Officer 13	Monte Blue-Lila Lee	Nov. 26,'32	67	Dec. 3,'32
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters				
Davy Jones' Locker				
Midnight Alarm				
One Year Later	Mary Brian-Russell Hopton	Sept. 1	68	Aug. 12
Open for Inspection				
Pullman Car				
Red Kisses	Dorothy Mackaill-Regis Toomey			
Scarlet Virgin, The				
Silk Trimmed				
Slightly Used				
Without Children				

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15,'32	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp			
Man of Sentiment, A				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan. 15	67	Jan. 28
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24,'32	70	
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6	89	Nov. 26,'32
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Aug. 19		
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19,'32	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28,'32	60½	
Hell's Cargo (See "Below the Sea")				
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30,'32	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds	R. Cromwell-R. Armstrong - D. Wilson			
Fighting Code, The	Buck Jones-Diane Sinclair			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Fury of the Jungle				
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell		102	July 15
Lady Is Willing, The	Leslie Howard-Binnie Barnes			
Man of Steel	Jack Holt			
Man Trailer, The	Buck Jones-Cecilia Parker			
Man's Castle, A	Loretta Young-Spencer Tracy			
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory			
Ninth Guest				
Once to Every Woman				
Police Car 17	Tim McCoy-Evalyn Knapp			
World's Fair	Jack Holt			

EQUITABLE PICTURES

[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28

Coming Feature Attractions

Dassan			51 and 38	
Throne of God (Tent.)		Aug.	65	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan. 14	76	Dec. 17,'32
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell		78	
Female	Ruth Chatterton			
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23		
Son of the Gobs	Joe E. Brown			
Wild Boys of the Road	All Star	Sept. 30		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Face in the Sky	Spencer Tracy - Marian Nixon - Stuart Erwin	Jan. 22	77	Feb. 4
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 15	76	Jan. 28
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Aug. 18		
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan. 1	64	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar.
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 8	64	Jan. 1
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
He Knew His Women	Warner Baxter - Mimi Jordan - Heather Angel	Oct. 27		
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Nov. 17		
My Lips Betray	Lilian Harvey-John Boles	Nov. 10		
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29		
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Sept. 1	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6		
Three Against Death	Marion Burns-Kane Richmond			
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13		
Worst Woman in Paris?	Benita Hume - John Boles - Adolphe Menjou	Oct. 20		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23,'32		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5,'32		
War on the Range	Tom Tyler			
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
East of Sudan				
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sister of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	63	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh			
Sin of Nora Moran, The	Zita Johann-John Miljan			

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1	65	May 13
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1,'32	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.			
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.			
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan.	1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24		Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28	90	May 2
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3	78	Jan. 21
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21	78	Feb. 4
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1		
Bombshell	Jean Harlow-Lee Tracy				
Bride of the Bayou	Lionel Barrymore-Madge Evans				
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Weber & Fields-Fay Templeton-Jimmy Durante				
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro				
Dancing Lady	Joan Crawford-Clark Gable				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt			110	June 10
Eskimo	Native Cast				
Fire Chief, The (Tent.)	Ed Wynn				
Hollywood Party, The	(All Star Musical)				
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore				
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti				
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery			72	
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes	Sept.	8		
Queen Christina	Greta Garbo - John Gilbert				
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill				
Stage Mother	A. Brady - F. Morgan - M. O'Sullivan - F. Tone				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10		
Black Beauty	Alex Kirkland-Esther Ralston	May	10	70	Apr. 29
Breed of the Border	Bob Steele	Mar.	1	58	July 22
Crashing Broadway	Rex Bell	June	1	55	July 15
Diamond Trail, The	Rex Bell	Dec.	30,'32	61	Aug. 5
Fighting Champ	Bob Steele	Dec.	15,'32		
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steel-Doris Hill	Aug.	5		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15	63	Feb. 25
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1,'32		
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb.	28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		
Rangers' Code	Bob Steele	Aug.	15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Skyway	K. Crawford-Ray Walker	Aug.	15		
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
West of Singapore	Betty Compson	Jan.	31	68	Apr. 15

Coming Feature Attractions

Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Riders of Destiny	John Wayne-Cecilia Parker				
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30		
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6	78	Dec. 31,'32
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. Marsh-C. Grant-J. Oakie	May	19	72	May 6
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6	78	Dec. 10,'32
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Hello, Everybody	Kate Smith	Feb.	17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3	70	Jan. 28
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20	59	
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan.	27	66	Feb. 18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb.	10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5	64½	Apr. 28
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14	65½	May 6
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13	76	Jan. 7
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17	73	Feb. 4

Coming Feature Attractions

Captain Jericho (Tent.)	Richard Arlen	Oct.	27		
Cradle Song	Dorothea Wieck-Evelyn Venable				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Oct.	20		
Duck Soup	Four Marx Bros.	Oct.	27		
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22		
I'm No Angel	Mae West-Cary Grant	Sept.	22		
Lone Cowboy		Oct.	13		
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1		
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Sept.	29		
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13		
To the Last Man	Randolph Scott-Esther Ralston	Sept.	8		
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	15		
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept.	8		
Way to Love, The	Maurice Chevalier-Ann Dvorak				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Cheyenne Kid	Tom Keene	Jan.	20	54½	July 29
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Aug.	18	68	
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27	68	June 10
Great Jasper, The	Richard Dix	Mar.	3	76	Feb. 11
Headline Shooters	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3	60	Dec. 31,'32
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13	52	Oct. 1,'32
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6	58	Jan. 21
Our Betters	Constance Bennett	Mar.	17	72	Mar. 4
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20	62	May 6
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb.	24	78	Feb. 11

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Eric Linden				
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell				
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Sept.	29		
Blind Adventure	Robt. Armstrong-Helen Mack	Sept.	1	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon				
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug.	25		
Jamboree	Robt. Armstrong-Helen Mack				
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas				
Midshipman Jack	Bruce Cabot-Betty Furness				
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	15		
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	22	70	Aug. 5
Son of Kong					
Without Glory	Constance Bennett-Gilbert Roland				

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Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5	71	Jan. 21
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June	19	63	July 1
Devil's Playground, The		Principal	Jan.	1	54	
Eskimo Perils		Amer-Anglo				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				

(THE RELEASE CHART--CONT'D)

TOWER PRODUCTIONS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh		Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway		July	15	
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher		Mar.	70	

UNITED ARITISTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Hallelujah, I'm a Bum	Al Jolson		Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence		May 17	75	Apr. 29
Perfect Understanding	Gloria Swanson		Mar. 11	84	Mar. 4
Samarang	Native Cast		June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard		Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan		May	69	Mar. 18

Coming Feature Attractions

Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22
Blood Money	George Bancroft-Judith Anderson-Frances Dee	
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29
Broadway Thru a Keyhole	Constance Cummings - Stuart Erwin	Oct. 13
Emperor Jones, The	Paul Robeson-Dudley Digges	Sept. 8
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1
Nana	Anna Sten - Warren William - Phillips Holmes	
Private Life of Henry VIII, The	Charles Laughton	
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners	

UNIVERSAL

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider		Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty		Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney		Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy		Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers		July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea		July 20	62	
Fighting President, The			Apr. 14	50	Apr. 15
Flaming Guns	Tom Mix-Ruth Hall		Dec. 22,'32	57	
Her First Mate	Summerville-Pitts		Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby		June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard		June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas		May 4	67	Mar. 11
Laughter In Hell	Pat O'Brien-Gloria Stuart		Jan. 12	68	Jan. 7
Lucky Dog	Charles "Chic" Sale		Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo		Aug. 3	84	
Nagana	Tala Birell-Melvyn Douglas		Jan. 26	74	Jan. 7
Out All Night	Summerville-Pitts		Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart		Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker		June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt		Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair		Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens		July 20	65½	
Terror Trail, The	Tom Mix		Feb. 2	57	Feb. 18
They Just Had to Get Married	Summerville-Pitts		Jan. 5	75	Feb. 11

Coming Feature Attractions

Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan	
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	
Oh! Promise Me	Summerville-Pitts	
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	
Saturday's Millions	Robert Young-Leila Hyams	
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4

WARNER BROS.

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck		July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas		Aug. 19	72	June 24
Ex-Lady	Bette Davis		Apr. 8	62	Feb. 18
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent		Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell		May 27	90	May 27
Keyhole, The	Kay Francis-George Brent		Mar. 25	69	Apr. 8
Ladies They Talk About	Barbara Stanwyck		Feb. 4	64	Jan. 7
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young		June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall		July 15	57	
Mary Stevens, M.D.	Kay Francis		July 22	72	Aug. 12
Mayor of Hell, The	James Cagney		June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.		July 8	71	July 22
Picture Snatcher	James Cagney		Apr. 29	75	Apr. 1
Private Detective 62	William Powell		June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry		June 10	63	June 10
Somewhere in Sonora	John Wayne		May 20	57	
Untamed Africa			Apr. 8		
Voltaire	George Arliss-Doris Kenyon		Aug. 5	70	June 24
Working Man, The	George Arliss-Bette Davis (Reviewed under the title "The Adopted Father")		May 6	67	Apr. 8

Coming Feature Attractions

Ever in My Heart	Barbara Stanwyck	
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 7
Havana Widows	Blondell-MacMahon-Farrell	
House on 56th Street, The	Kay Francis	
Kennel Murder Case	William Powell	
World Changes, The	Paul Muni	

WORLD WIDE
[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8	75	Dec. 24,'32
Drum Taps	Ken Maynard	Jan. 29	61	
Lone Avenger, The	Ken Maynard	May 14	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10
Tombstone Canyon	Ken Maynard	Dec. 25,'32	62	

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15,'32
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31,'32
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	
Here's George	George Clarke	P.D.C.-British		64	Nov. 5,'32
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17,'32
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15,'32
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15,'32
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10,'32
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
Crystal Gazabo	Nov. 7,'32	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7	1 rl..
Minstrel Show, The	Nov. 21,'32	1 rl..
Out of the Ether		
Prosperity Blues	Oct. 8,'32	1 rl..
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl..
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	21½..
Poor Fish, The	Apr. 27	2.rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl..
Laughing with Medbury in Philippines	Nov. 11,'32	1 rl..
Laughing with Medbury Among the Wide Open Faces	Oct. 11,'32	1 rl..
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl..
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9,'32	1 rl..
Great Bird Mystery	Oct. 20,'32	1 rl..
Match Kid, The	May 9	1 rl..
Movie Struck		
Sassy Cats	Jan. 25	1 rl..
Scrappy's Party	Feb. 13	1 rl..
Technocracy	May 20	1 rl..
Wolf at the Door, The	Dec. 29,'32	1 rl..
World's Affair, The	June 5	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21....
College Gigolos	Jan. 3	18½..
Entertainer, The		
Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19½..
Partners Two	Jan. 19	22....
Preferred List		
Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So	June 29	19....
Richey Craig, Jr.		
The Curse of a Broken Heart	Feb. 4	18....
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl..
In the Good Old Winter Time	June 17	1 rl..
Rough Sport	Dec. 29,'32	1 rl..
Throwing the Bull	Jan. 14	11....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22....
Artist's Muddles	Jan. 29	20....
Big Squeal, The	July 9	18....
Boy, Oh Boy!	Dec. 25,'32	21....
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21....
Loose Relations	June 11	20....
Sunkissed Sweeties	Oct. 30,'32	22....
AS A DOG THINKS		
Walking the Dog		
Charles Grapewin		
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11....
Kid'n Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Pie-Covered Wagon	Oct. 30,'32	10....
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2,'32	9....
Beneath Our Feet	June 25	9....
Desert Demons	Nov. 27,'32	9....
Killers	Oct. 30,'32	10....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Our Bird Citizens	Oct. 9,'32	8....
Our Noble Ancestors	Dec. 4,'32	9....
Pirates of the Deep	May 7	9....
Stable Manners	Nov. 6,'32	7....
Wild Company	Jan. 1	10....
Wild Life at Home	June 18	1 rl..
Woodland Pals	Jan. 29	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	9....
No. 3	Feb. 5	11....
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Taming the Wildcat	Jan. 15	8....
The Iceless Arctic	Nov. 6,'32	11....
Two Hundred Fathoms Deep	Mar. 19	8....
DO YOU REMEMBER?		
Gaslit Nineties, The	Nov. 27,'32	8....
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7....
When Dad Was a Boy	Jan. 22	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19....
Always Kickin'	Oct. 9,'32	20....
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16,'32	18....
Evil Eye Conquerors, The	Jan. 8	14....
In the Clutches of Death	Nov. 13,'32	14....
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10....
Animal Fair, The	Jan. 15	10....
Any Way to Get there	July 16	9....
Down on the Farm	Dec. 18,'32	10....
Little Thrills	Oct. 23,'32	9....
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Skipping About the Universe	Feb. 12	21....
Traffic	Nov. 6,'32	10....
Women of Many Lands	Mar. 12	9....
Wonder City, The	Nov. 20,'32	9....
MERMAID COMEDIES		
Big Flash, The	Nov. 6,'32	22...
Harry Langdon		
Hitch Hiker, The	Feb. 12	21....
Harry Langdon		
Knight Duty	May 7	22....
Harry Langdon		
Hooks and Jabs	Aug. 25	
Harry Langdon		
Tied for Life	July 2	18....
Harry Langdon		
Tired Feet	Jan. 1	22....
Harry Langdon		
Vest with a Tale, The	Dec. 4,'32	22....
Tom Howard		
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
As the Crows Fly	Feb. 5	18....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22....
Walpurgis Night	Oct. 30,'32	20....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Cornell	Dec. 18,'32	9....
Georgia Tech	May 7	9....
McGill	May 28	9....
Michigan	Dec. 4,'32	8....
Yale	Oct. 9,'32	10....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Cinderella	May 28	6....
College Spirit	Oct. 16,'32	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Farmer Al Falfa's Birthday Party	Oct. 2,'32	6....
Forty Thieves, The	Nov. 13,'32	6....
Grand Uproar	Aug. 25	
Hansel Und Gretel	Feb. 5	6....
Hollywood Diet	Dec. 11,'32	6....
Hook and Ladder No. 1	Oct. 30,'32	7....
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6....
Jealous Lover	Jan. 8	6....
King Zilch	June 11	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robin Hood	Jan. 22	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Toyland	Nov. 27,'32	6....
Tropical Fish	May 14	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10....
Acid Test The	Nov. 27,'32	11....
Drug on the Market, A	Jan. 22	11....
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2,'32	20....
Torchy's Kitty Coup	Jan. 22	21....
Torchy's Loud	June 25	20....
Torchy Rolls His Own	Nov. 20,'32	21....
Torchy Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
VANITY COMEDIES		
Hollywood Run-Around	Dec. 18,'32	20....
Monty Collins		
Honeymoon Beach	Oct. 23,'32	21....
Billy Bevan-Glenn Tryon		
Keyhole Katie	Jan. 15	20....
Gale Seabrook-John T. Murray		
Techno-crazy	Apr. 23	19....
Monty Collins-Billy Bevan		

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Pirate Isles	Nov. 27,'32	9....
From Kashmir to the Khyber	Dec. 4,'32	9....
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18.'32	
In the Guianas	Dec. 25,'32	9....
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9....
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10....
Gorges of the Giants	Jan. 29	9....
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9....
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping		
Shades of Cairo		
Glimpses of Greece		
Playground of Pan		
The Island of Malta		
The Desert Patrol		
Elephant Trails		
Outposts of France		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20....
Fallen Arches	Feb. 4	19....
His Silent Racket	Apr. 29	19....
Mr. Bride	Dec. 24,'32	19....
Nature in the Wrong	Mar. 18	19....
Now We'll Tell One	Nov. 19,'32	19....
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Feb. 4	18....
Nertsery Rhymes	Aug. 26	
Over the Counter	Oct. 15,'32	18....
Wild People	Nov. 26,'32	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9....
Cuba, Land of the Rhumba	Feb. 25	9....
Daughters of the Sea	Apr. 8	9....
Fiji and Samoa	May 20	8....
Iceland	Jan. 14	10....
Leningrad	Dec. 17,'32	9....
New Zealand		9....
Norway	Feb. 4	9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	
Rio the Magnificent	Nov. 19,'32	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Coo-Coo the Magician	Feb. 18	8....
Funny Face	Dec. 24,'32	8....
Nursemaid, The	Nov. 26,'32	7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies	Oct. 7,'32	
Me An' My Pal	Apr. 22	21....
Midnight Patrol	Nov. 25,'32	20....
Their First Mistake	Nov. 5,'32	21....
Towed in a Hole	Dec. 31,'32	21....
Twice Two	Feb. 25	21....
ODDITIES		
Duck Hunter's Paradise	Nov. 5,'32	9....
Menu	Aug. 26	
Microscopic Mysteries	Oct. 8,'32	10....
Toy Parade, The	Dec. 3,'32	10....
Whispering Bill	Feb. 11	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17....
Bedtime Worries	Sept. 9	
Birthday Blues	Oct. 1,'32	20....
Fish Hooky	Jan. 28	19....
Forgotten Babies	Mar. 11	17....
Free Wheeling	Nov. 12,'32	20....
Kid from Borneo, The	Apr. 15	19 ...
Mush and Milk	May 27	18....
PITTS-TODD		
Asleep in the Feet	Jan. 21	19....
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18....
One Track Minds	May 20	
Sneak Easily	Dec. 10,'32	17....
Soilers, The	Oct. 29,'32	19....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10....
Auto Racing	Apr. 1	
Blocks and Tackle	Nov. 5,'32	10....
Bone Crushers	Feb. 18	8....
Chalk Up	Jan. 7	10....
Football Footwork	Nov. 19,'32	10....
Motorcycle Mania	Jan. 28	9....
Swing High	Dec. 10,'32	10....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20....
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Taxi for Two	Dec. 3,'32	18....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 18	19....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10....
No. 7	Feb. 10	11....
No. 8	Mar. 10	11....
No. 9	Apr. 7	10....
No. 10	May 5	1 rl..
No. 11	June 2	1 rl..
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	
ONE REEL ACTS		
Be Like Me	Feb. 18	10....
Ethel Merman		
Captain Henry's Radio Show	Aug. 4	2 rls.
Lanny Ross-Don Voorhees		
Annette Henshaw		
Detective Tom Howard of the Suicide Squad	June 9	1 rl..
Tom Howard		
Hawaiian Fantasy	Jan. 20	8....
Vincent Lopez		
Jazz a La Cuba	July 7	1 rl..
Don Aspiazu		
Let's Dance	Mar. 17	10....
Burns and Allen		
Moonlight Fantasy	Apr. 14	1 rl..
Vincent Lopez		
Rookie, The	Feb. 24	10....
Tom Howard		
Walking the Baby	May 12	1 rl..
Burns and Allen		
Your Hat	Nov. 25,'32	11....
Burns and Allen		
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl..
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet	Feb. 3	7....
Lillian Roth		
Aloha Oe	Mar. 17	7....
Royal Samoans		
"Boilesk"	June 9	7....
Watson Sisters		
Dinah	Jan. 13	7....
Mills Bros.		
Down by the Old Mill Stream	July 21	7....
Funny Boners		
Peanut Vendor, The	Apr. 28	7....
Armida		
Popular Melodies	Apr. 7	7....
Arthur Jarrett		
Reaching for the Moon	Feb. 24	7....
Sing a Song	Dec. 2,'32	7....
James Melton		
Sing, Sisters, Sing	June 3	1 rl..
Three X Sisters		
Song Shopping		1 rl..
Ethel Merman		
Stoopnocracy	Aug. 18	
Stoopnagle and Budd		
SCREEN SOUVENIRS		
No. 7	Jan. 20	10....
No. 8	Feb. 17	10....
No. 9	Mar. 17	10....
No. 10	Apr. 14	1 rl..
No. 11	May 12	1 rl..
No. 12	June 9	1 rl..
No. 13	July 7	1 rl..
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl..
Balance	June 23	1 rl..
Call Your Shot	July 21	1 rl..
Canine Thrills	Feb. 3	10....
Catch 'Em Young	Dec. 9,'32	11....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	1 rl..
Over the Jumps	Jan. 6	11....
Straight Shooters	July 21	16....
Stuff on the Ball	Nov. 11,'32	11....
Wonder Girl, The	Mar. 3	10....
Babe Didrickson		
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Crazy Inventions	Jan. 27	1 rl..
Betty Boop for President	Nov. 4,'32	7....
Betty Boop's Ker-Choo	Jan. 6	7....
Betty Boop's May Party	May 12	1 rl..
Betty Boop's Museum	Dec. 16,'32	1 rl..
Betty Boop's Penthouse	Mar. 10	7....
Is My Palm Read	Feb. 17	1 rl..
Mother Goose Land	June 23	1 rl..
Old Man of the Mountains	Aug. 4	
Cab Calloway		
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO-REEL COMEDIES		
Barber, The	July 28	21....
W. C. Fields		
Big Fibber, The	July 14	20....
Sennett Star		
Blue of the Night	Jan. 6	20....
Bing Crosby		
Bring 'Em Back Sober	Nov. 18,'32	10....
Sennett Star		
Caliente Love	Mar. 10	20....
Sennett Star		
Daddy Knows Best	June 16	2 rls.
Walter Catlett		
Dentist, The	Dec. 9,'32	20....
Sennett Star		
Don't Play Bridge with Your Wife	Jan. 13	18....
Sennett Star		
Doubling in the Quickies	Dec. 16,'32	19....
Sennett Star		
Dream Stuff	May 12	2 rls.
Sennett Star		
Easy on the Eyes	Feb. 17	22....
Sennett Star		
False Impressions	Nov. 4,'32	21....
Sennett Star		
Fatal Glass of Beer	Mar. 3	19....
W. C. Fields		
His Perfect Day		
Sennett Star		
Hollywood Double, A	Nov. 25,'32	2 rls.
Sennett Star		
Honeymoon Bridge		
Sennett Star		
Husband's Reunion	July 7	19....
Sennett Star		
Human Fish	Dec. 30,'32	22....
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23	2 rls.
Sennett Star		
Lion and the House, The	Dec. 23,'32	18....
Sennett Star		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	2 rls.
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31	2 rls.
Prosperity Pays Tom Howard	Nov. 4,'32	
Roadhouse Queen Sennett Star	May 26	2 rls.
See You Tonight Sennett Star	June 2	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24	19
Singing Boxer, The	Jan. 27	20
Sweet Cookie Sennett Star	Apr. 14	20
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10	20
Uncle Jake Sennett Star	May 5	2 rls.
Wrestlers, The Sennett Star	Jan. 20	22

RKO-RADIO PICTURES

Title	Rel. Date	Min.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Floorwalker	Dec. 23,'32	20½
The Pawnshop	Mar. 17	
The Rink	Nov. 11,'32	20
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32	20½
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28,'32	18
Heave Two	Mar. 10	20½
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25,'32	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31	18½
No. 4—She Outdone Him MASQUERS COMEDIES	July 21	
Abroad in Old Kentucky	Sept. 9	20
Bride's Bereavement, The	Nov. 18,'32	19
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2,'32	19
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32	18
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Pencil Mania	Dec. 9,'32	7
Piano Tooners	Nov. 11,'32	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM		
Playgrounds in the Sky		10
Sportsmen's Paradise		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story David L. Hutton		5½
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Jimmy McHugh and Dorothy Fields		9
Melodies on Parade		
Night of Romance		7
Oriental Phantasy		
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32	6½
5. The Wayward Canary	Oct. 28,'32	7¼
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love		
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32	7
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Carnival Capers	Oct. 10,'32	1 rl.
Confidence	July 31	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
New Deal, A	July 17	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32	7
Wild and Wooly	Nov. 21,'32	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5,'32	1 rl.
Crowd Snores, The	Oct. 24,'32	1 rl.
Hot and Cold	Aug. 14	1 rl.
King Klunk	Aug. 21	1 rl.
Lumber Champ, The	Mar. 13	/
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	1 rl.
She Done Him Right	Sept. 11	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
Underdog, The	Nov. 7,'32	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31,'32	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14,'32	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28,'32	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12,'32	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26,'32	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2 SPECIALS	May 15	2 rls.
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 23—Novelty	Oct. 17,'32	1 rl.
No. 24—Novelty	Nov. 14,'32	1 rl.
No. 25—Novelty	Dec. 12,'32	1 rl.
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl.
Good Old Days, The	Nov. 21,'32	1 rl.
Greeks Had No Word for Them, The	Oct. 24,'32	1 rl.
Lizzie Stratta	Jan. 23	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
Alias the Professor James Gleason	Mar. 8	21
Boys Will Be Boys	Nov. 30,'32	2 rls.
Frank Albertson		
Family Troubles Henry Armetta	Jan. 11	21
Finshing Touch Skeets Gallagher June Clyde	Oct. 19,'32	2 rls.
Gleason's New Deal James Gleason	July 12	20
He Couldn't Take It Sterling Holloway	Aug. 29	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16,'32	2 rls.
His First Case Vince Barnett	June 14	20
Hunting Trouble Louise Fazenda	Feb. 8	20
Light Out James Gleason	Dec. 24,'32	2 rls.
Mister Mugg James Gleason	May 10	21
My Operation Vince Barnett-June Clyde	Dec. 28,'32	2 rls.
Nature in the Rough Louise Fazenda		
Officer, Save My Child Slim Summerville	Nov. 2,'32	2 rls.
Open Sesame Henry Armetta		2 rls.
Pick Me Up Marie Prevost	Apr. 5	19
Rockabye Cowboy James Gleason	Jan. 25	21
Room Mates Frank Albertson	Apr. 19	20
Should Crooners Marry? Frank Albertson	Feb. 22	2 rls.
Stung Again Louise Fazenda	Sept. 13	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22	20½
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 2—Here, Prince Joe Penner	Oct. 1,'32	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12,'32	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10,'32	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7	17
No. 8—The Build-Up Jack Haley	Jan. 21	17
No. 9—Buzzin' 'Round Roscoe (Fatty) Arbuckle	Feb. 4	
No. 10—Wrongorilla Jack Haley	Mar. 4	20
No. 11—How've You Bean? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
No. 14—Close Relations Roscoe (Fatty) Arbuckle		
No. 15—Salt Water Daffy Jack Haley		
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8,'32	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22,'32	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5,'32	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19,'32	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3,'32	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26,'33	19
No. 27—Rufus Jones for President Ethel Waters		
No. 28—Use Your Imagination Hal LeRoy-Mitzi Mayfair		
No. 29—Paul Revere, Jr. Gus Shy-Janet Reade		
No. 30—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		9
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
No. 14—Vincent Lopez and Orchestra		
No. 15—Dave Apollon and Orchestra		
No. 16—Claude Hopkins and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
No. 27—Walter Donaldson		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
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No. 7—Main Streets		10
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No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson		20 (each)
Three Musketeers, The		
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gorden of Ghost City Buck Jones-Madge Bellamy	Aug. 14	
Lost Special Frank Albertson	Dec. 5,'32	
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

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Through all of its years the institution which is Motion Picture Herald has had and adhered to a code—a code of sincerity of service to all the honest and proper activities and enterprises of this industry, a code of appreciation of its workers, fairness with its advertising patrons and editorial integrity to its readers.

Motion Picture Herald enters the NRA era with the greatest all-motion-picture-industry circulation* in the world, and proudly responsible to those thousands of showmen whose subscriptions have these many years honored this publication with the stamp of an overwhelming majority approval.

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UNITED ARTISTS PRODUCT ANNOUNCEMENT

Two Sections—Section One

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THE

"Smilin' Through" Wins!

The PHOTOPLAY Magazine Gold Medal as the best picture of the year 1932

AGAIN the public has spoken – and with a landslide vote it has named Metro-Goldwyn-Mayer's "Smilin' Through" as 1932's best picture

So the thirteenth annual award of the supreme distinction in cinemaland—the Tiffany-designed Gold Medal given by PHOTOPLAY Magazine each year in accordance with public vote—goes to this poignant tale of love triumphant through suffering

No choice could have been happier. Only one film in scores manages to attain a touch of completely absorbing appeal, the kind that gets right down to the heart roots "Smilin' Through" was brimming over with it, and deserved to win on that one count alone

But its right to this honor does not rest on this, important though that quality may be "Smilin' Through" was notable for superb casting, and inspired performances by everyone concerned, while Sidney Franklin's direction was splendid in its fine taste, its excellent tempo, and its complete absorption in the spirit of the story "Smilin' Through" was, in short, perfect on every count by which excellence in the cinema is tested, and its selection is ample vindication for all who have faith that the American public has discerning taste and fine judgment when it comes to recognizing merit in films.

The leading acting honors go naturally to Norma Shearer, because she had the central spot in the story

Whoopee!
"DINNER AT 8"
opened last night at the $2 Astor. The Biggest M-G-M Hit of all time!

THE CAST: MARIE DRESSLER, JOHN BARRYMORE, WALLACE BEERY, JEAN HARLOW, LIONEL BARRYMORE, LEE TRACY, EDMUND LOWE, BILLIE BURKE, Madge Evans, Jean Hersholt, Karen Morley, Phillips Holmes.

THE CREDIT: Screen play by Frances Marion and Herman J. Mankiewicz. From the Sam H. Harris Stage Play by GEORGE S. KAUFMAN and EDNA FERBER. Additional Dialogue by Donald Ogden Stewart. Produced by DAVID O. SELZNICK. Directed by GEORGE CUKOR.

WINNERS!

Another Medal for the Trophy Cabinet of M-G-M!

WHAT a thrill for
Mr. & Mrs. Irving Thalberg!

★

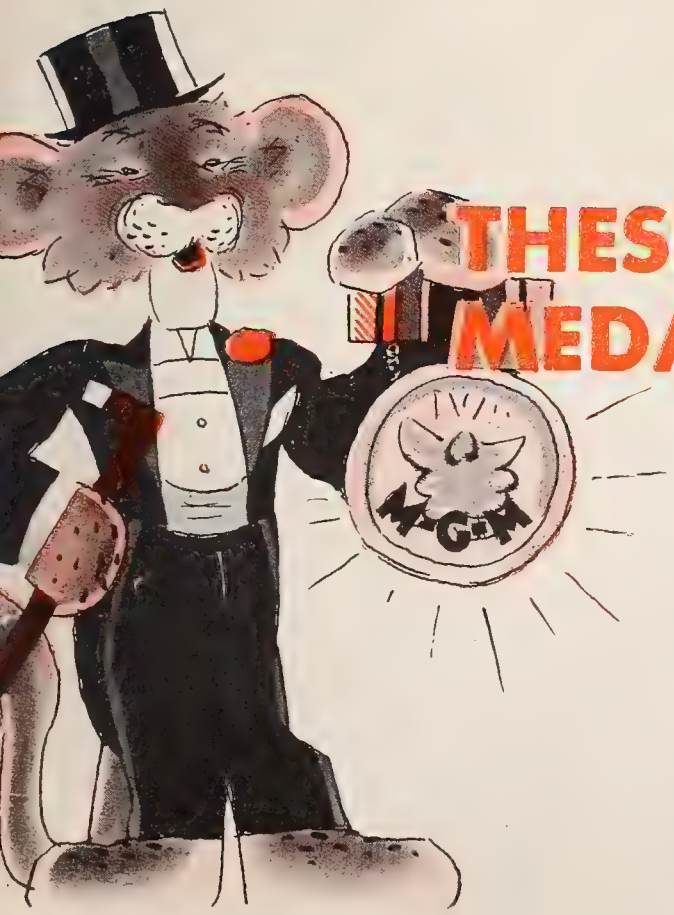
JUST as they return
TO the M-G-M studios
TO resume their activities
THEY hear the
HAPPY news!

★

NORMA SHEARER in
"SMILIN' THRU" wins the
HIGHEST award of the fans.

★

CONGRATULATIONS and
WE know there'll be
MORE like "Smilin' Thru" from
NORMA Shearer and
IRVING Thalberg
IN 1933-34!



THESE PICTURES ARE GETTING MEDALS AT THE BOX-OFFICE NOW!

TUGBOAT ANNIE—*Dressler, Beery*
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ANOTHER LANGUAGE—*Bob Montgomery, Helen Hayes*
HOLD YOUR MAN—*Clark Gable, Jean Harlow*

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TURN BACK THE CLOCK (*Lee Tracy, Mae Clark*)
and More Happy M-G-M Hits!

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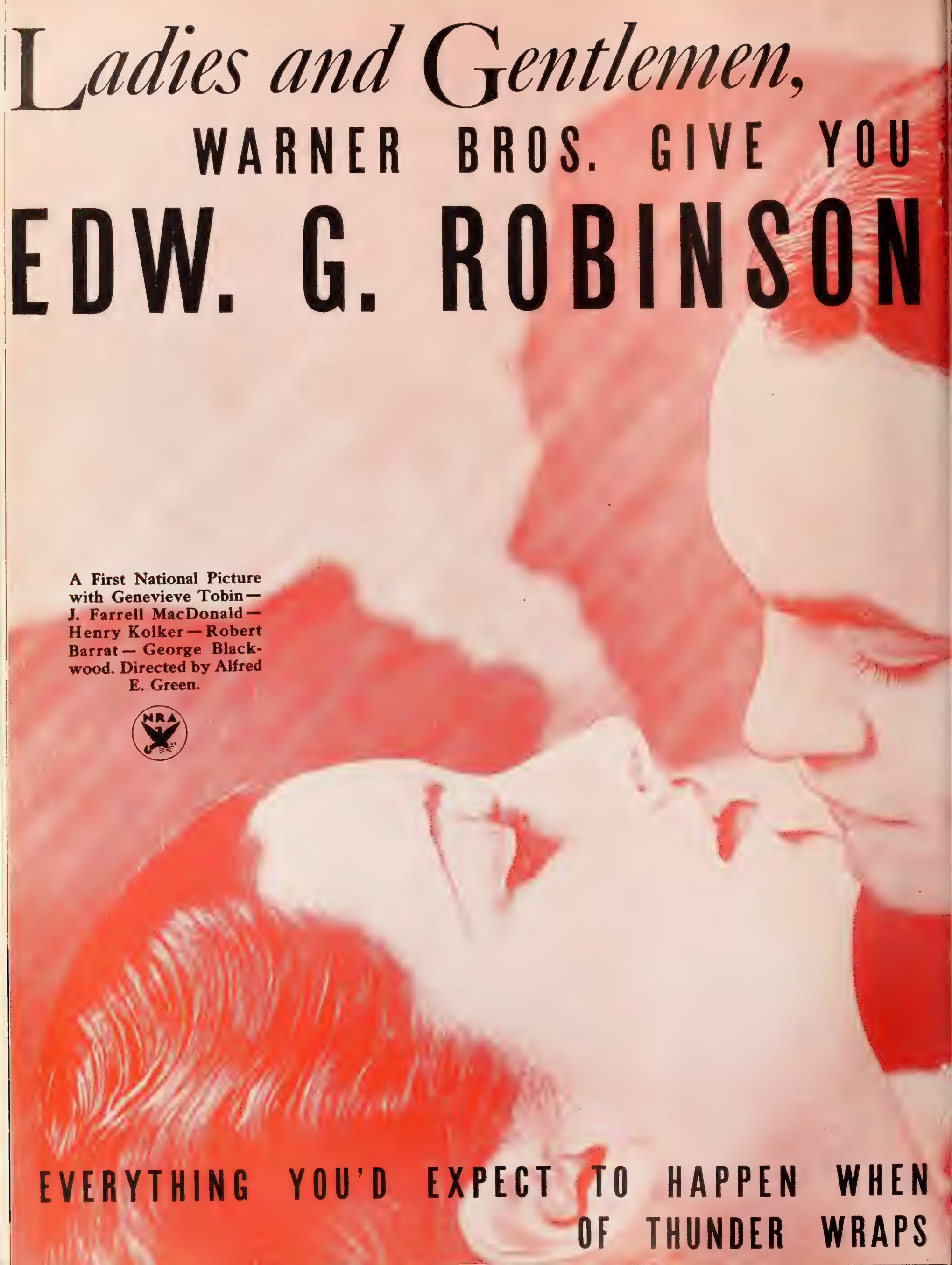

A First National Picture with Genevieve Tobin — J. Farrell MacDonald — Henry Kolker — Robert Barrat — George Blackwood. Directed by Alfred E. Green.

EVERYTHING YOU'D EXPECT TO HAPPEN WHEN OF THUNDER WRAPS

"I LOVED A WOMAN"
in
with
KAY FRANCIS
THE SCREEN'S MAN
HIS ARMS AROUND THE SCREEN'S WOMAN OF FIRE!

Lilian Harvey

Gay, sprightly and completely kissable is this dainty miss who will dance and sing her way into millions of hearts in "My Weakness" forthcoming FOX release.

AUG 26 1933

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MOTION PICTURE HERALD

Vol. 112, No. 9 — August 26, 1933

THE EAGLE'S SHADOW

THE industry's weeks of hectic fabrication, heated and hectic, tedious and controversial, will likely be looked back upon as the lightsome pastime of a summer's holiday when measured in the light of some of the excitements to come with its application and enforcements.

However valuable the code may prove to be, it can and will prove no panacea for the ills with which it treats. It is being made, all so humanly, of provisions that somebody thought of concerning what the other fellow should or should not do. Its existence will not revise the impulses against which it strives.

The machinery and personnel of enforcement, yet to be set up, will be of rather more importance than the very code itself.

The real job will be to make it work.

△ △ △

PICTURE SALTS

POPULAR scientific discussions of photography and the chemistry of the motion picture commonly make much of the use of silver and its important function as the light sensitive material of the film. The screen uses only a little less silver than the United States mint. But only in the dustiest of technical papers and manuals are there references to bromine, a relatively rare and costly element which is quite as important to the actinic reactions of the photographic processes. The sensitizing salt of film is a combination of silver and bromine, commonly silver bromate.

Bromine, usually administered as potassium bromide, is a sedative good for the jitters and an anaphrodisiac. Neither of these effects is discernible from administration through the screen. Bromine takes its name from the Greek word meaning stink.

Now bromine is to be made abundant, and possibly cheap, by a process of extraction from sea water, in which it is found at the rate of about a pound in each two thousand gallons. Previously it has come chiefly from the bitter waters of Saxony and the salt well region of Michigan. The first plant for the sea water process is being erected at Kure Beach near Wilmington, N. C. Until the seas run dry there will be no shortage.

△ △ △

SAYS Mr. Kirk Russell to Mr. Frank Wilstach, and says Mr. Wilstach to us: "They blamed the gangster films for the crime wave of 1931, but they can't blame kidnapping on the films because there are no such pictures." This appears to be a production opportunity.

A METHOD OF TELLING

CONSIDERED quite apart from the emotional impact, the story telling expedients which Mr. Jesse Lasky calls "narratage" in his "The Power and the Glory" are of agreeable and stimulating interest.

For more than a reasonable length of time now there has been a scattering of conversation about the importance of the motion picture setting about a real adjustment to and assimilation of sound. Mr. Charles Chaplin had a fling at it with a whistle, and Miss Pickford is knitting a very smooth brow over the matter. Mr. Douglas Fairbanks took a running jump at the problem and came up with a travelogue. The newsreels have tried a lot of this and that and have usually delivered the other. And, aside from that, nothing much has happened in the only real laboratory, experience.

"Narratage" as exemplified in "The Power and the Glory" is not precisely the discovery or the founding of a new technology, but it is a daring application of methods previously but slightly explored. While the hand of Mr. Preston Sturges is strong as a stage playwright upon it, the picture does contrive to contain a lot of picture and motion. In this happy instance the spoken word has not, in the cramped fashion of the stage, been used as a substitute for location and narrative action.

Many sequences in "The Power and the Glory" show how well the talking picture can do without so infernally much talk. Life is not all conversation, and drama should not be.

△ △ △

AT LAST "THE MORAL LESSON"

FROM the Detroit *Free Press* comes a rare film story. In this illuminating instance a boy went bad on his own and confessed by force of the moral pressure of a motion picture. For the sake of the record we reproduce the item:

> "The sordidness of prison life depicted in a movie prompted Wallace Richardson, 17 years old, 2047 Twenty-second St., to surrender to police, give up a pistol and confess part in two holdups.
>
> "That was two months ago. Tuesday he found that it pays to have a conscience and to obey it. After pleading guilty before Recorder's Judge Thomas M. Cotter to holding up Andrew Martin, in his grocery at 7629 W. Vernor Highway April 14, he was placed on probation for three and a half years.
>
> "The youth's mother told police that he saw the movie the night before he surrendered, three days after the holdup."

Some cynics will observe that an even smarter boy would have reformed and kept his mouth shut.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

BURNED BONDS

Quietly to a table one day this week in the conference room of the Chemical Bank and Trust Company in downtown New York, stepped W. C. Michel, executive vice-president of Fox Film Corporation. On the table lay stacked 300 pounds of bonds, once valued at $29,614,845. Stooping, Mr. Michel withdrew one bond, ignited a match, applied the flame to the bond. A moment later he dropped the charred bits of paper, stepped back that photographers, reporters might see, shoot. Thus in that small ceremony was symbolized the release of the company from obligations totaling $37,917,754.75, thereby retired and cancelled, following the acceptance by stockholders of the Sidney Kent reorganization plan, the exchange of these bonds for equivalent, newly issued common stock. To the cellar, bank guards carried the 300 pounds of bonds, there dumped them into the furnace, saw them flare, fall in ashes, marking a notable victory in the Kent Fox rehabilitation campaign. . . .

SUED GOVERNOR

No minor defendants did one Earl W. Taylor, California ex-convict, name in a damage suit last week for $300,000. No less than these were named in the action: David Wark Griffith, famed director; Governor James Rolph, Jr., members of the California State Prison Board, wardens of Folsom and San Quentin prisons. Claimed Taylor: Director Griffith plotted his "exile" to state's prison to prevent fiancee Fern Setril from prosecuting a $601,000 damage, betrayal suit against Griffith. Alleging he was held 39 days as a parole violator, Taylor, presumably, charges state officers with complicity. Difficult would seem Taylor's suit, to say the least. . . .

COUNCIL'S LOWELL

Impressed "very much" by the report of the Motion Picture Research Council, organization founded in 1928 to study the social value of the cinema, retiring president Dr. A. Lawrence Lowell of Harvard, last week accepted the Council's chairmanship, succeeding the late Dr. John Grier Hibben of Princeton, automobile victim last May. Dr. Lowell: "The matter is most important; the investigation has been thoroughly scientific. I do not see how I could decline. . . ." Rather in the nature of an honorary position is the chairmanship. . . .

MAD MATADOR

In the mind of the average Spaniard, Mexican is no room for jokes, quips where the art of the bull fighter is concerned. Similarly does Sidney Franklin, famed Brooklyn boy, one of the world's greatest matadors, idol of Madrid, feel toward his life work. Upholding the sanctity of his art, Matador Franklin last week filed suit, asked $100,000 damages in New York, an injunction restraining Columbia Pictures from showing a short, "Throwing the Bull," in which, says the complaint, he displayed his remarkable skill, only to have the off-screen narrator refer to him as a "bull-thrower," in a "jeering, jocular and undignified manner." Much of a last straw was the introduction of shots of bulls on roller skates, to complete the humiliation of Matador Franklin, rouse his ire to the suing point. . . .

DREAM SHATTERED

Something of a theatrical dream of grandeur gone aglimmering, shattered, lies behind the sale, at public auction last week, of the Casino theatre and office building property on New York's Seventh avenue. Formerly the Earl Carroll theatre, the result of a grand vision of a magnificent modern playhouse of the legitimate, the Earl Carroll was built but a scant two years ago. Modern of the moderns, it was definitely outstanding, but depression took its toll. For a mere $1,000,000, at first mortgage foreclosure sale, was the Casino sold to unnamed interests. Action was brought by the Mutual Life Insurance Company, with mortgage and interest due totaling $1,616,343.57. Yet may the screen find its way to the Casino's mammoth stage. . . .

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PRESS HYSTERICS

Rare indeed it is for England's naturally conservative daily press to become editorially excited. Last week they broke into something resembling a mild form of hysterics, waved the banners on high and proclaimed England, and Elstree, its film center, as the new hub of world motion picture production, heralded with ill-concealed glee the decline of Hollywood. The why of the hysterics lay in the announcement that Douglas Fairbanks, recently maritally disturbed, and his son, Douglas, Jr., similarly situated, planned a producing company, the annual expenditure of some $5,000,000. Mentioned are imposing screen personalities as about to work for the Fairbanks duo, but beyond the stage of rumor and invitation these negotiations have not gone. First came reports of a Zorro series with both Fairbanks playing, then reports of three pictures to be made, in conjunction with Alexander Korda, to be released by United Artists. Now a large producing venture, with reports of Senior's intention of becoming a subject of the king. To the Fairbanks project is said to have come impetus after a sight of "The Private Life of Henry VIII," featuring Charles Laughton, directed by Mr. Korda. No visible sign is there of the imminent collapse of Hollywood. . . .

FEMININE GIGGLE

Odd but not lacking in good sense is the criterion of value in the two-reel comedy production of Universal's producer, Warren Doane: a feminine giggle. Women laugh more easily than men, runs his theory, laughter is contagious, the exhibitor is sold on the film by his audience laughter. Toward the feminine contingent, then, Producer Doane directs his shots. Not too optimistic is Doane concerning the two-reeler's future. Not too quickly will the double bill, bane of the short, be banished from the theatre. To the butcher, his wrapping paper, his meat, Doane likens the exhibitor, his short, his feature; the wrapper important, but not vital. Too seriously have comedy producers been taking themselves, he thinks, there being no time for subtleties, obscure humor. . . .

WIRED MUSIC

Yet may it be possible for circuits, owning, controlling large orchestras, to wire their music into numerous theatres at the same time. With the problem of perfect electrical reproduction from the technical standpoint regarded already as solved, the future of the field is out of the technician's hands, in those of the entertainment purveyor. To a large extent will the future use of orchestral music transmitted by telephone wires to be left to the musician, opines W. B. Snow, in a recent "Bell Telephone Quarterly." . . .

INDUSTRY SENDS CODES TO CAPITAL; NRA SETS PUBLIC HEARING SEPT. 12

Kent Submits Tentative Code, Citing Disputed Clauses; O'Reilly Presents Exhibition Proposals, Minority Report

[*Complete text of industry code for production, distribution and exhibition appears on page 55; text of exhibitor committee proposals for exhibition code on page 69; text of laboratory code on page 62.*]

The motion picture industry's tentative code of fair competition and trade practices finally got to Washington on Wednesday—in two sections, and with distributors and exhibitors still deadlocked over certain important clauses. At the same time, some 43 of the industry's leading executives in production, distribution and exhibition returned to their regular business of motion picture merchandising and management, which they had virtually abandoned on the night of August 8, when the three groups plunged into the drafting of codes for their respective groups, working night and day ever since.

The code also establishes minimum wages and maximum hours for the crafts of the trade.

At five o'clock on Wednesday afternoon, in his official quarters near the roof of the Department of Commerce Building, Sol A. Rosenblatt, deputy NRA administrator, formally received, on behalf of the federal government, a motion picture code governing production, distribution and exhibition, and an application for its approval by the President. Sidney R. Kent, coordinator in charge of the production and distribution drafts, presented the code and application to Mr. Rosenblatt. Both were signed by Mr. Kent and by the 11 members of the production code committee and the 12 distribution drafters. The 18 members of the exhibitors' committee were not signatories.

Immediately, Charles L. O'Reilly, coordinator on exhibition, stepped forward and presented to the deputy administrator a separate code governing the exhibition division, and written by his committee of representative theatre owners, of all interests. Appended to Mr. O'Reilly's version of what an exhibitor code should contain, was a document noting exceptions and counter proposals made in connection with the exhibitors' code by its minority committee members.

Demands Early Adoption

Mr. Rosenblatt then told Messrs. Kent and O'Reilly that it was the Administration's desire that there be but one code for the motion picture industry, like all other industries, the provisions of which should meet the approval of all factions, and that he hoped that the several code differences now existing may be eliminated before a public hearing is held.

Officials of the National Recovery Administration late Wednesday night formally acknowledged that there were a number of points in the Kent and O'Reilly codes on which they believed an agreement could be reached by the differing factions. On the other hand, while the government representatives had not as yet had an opportunity for extended study of the two codes, they frankly admitted that on some questions agreement would be difficult.

According to the officials a comparison of the two drafts as submitted by Kent and O'Reilly shows that many of the questions which have kept the industry in a state of turmoil for many years will be revised publicly on the floor when the industry has its public hearing.

From all indications Washington expected that the settlement of the various controversies of the motion picture industries will offer difficulties almost as great as those encountered in the steel and coal codes, and carry with them the same danger as was experienced in the consideration of the oil code when, despairing of bringing the warring groups to peaceful agreement, General Hugh S. Johnson, NRA Administrator, wrote a code for them and submitted it with the announcement that it was *the* code which he would recommend to the President.

Emphasis was placed on the President's demand that codes be adopted by the major industries without delay and that negotiations will not be prolonged.

Mr. Rosenblatt set September 12th as the date for the public hearing on the code in Washington, and unless the unforeseen happens, the exhibitors and distributors will appear at the hearing prepared to continue before Administrator Rosenblatt their vigorous battle of the past two weeks over certain highly important trade practices which either one or the other group proposes be included in the final draft, or eliminated from the present one.

Regardless of the dual presentation of tentative code drafts for exhibition by the different branches headed by Mr. Kent and Mr. O'Reilly, it appears that the industry has made quite some progress during the month in adjusting its differences in the competitive merchandising and manufacturing of motion pictures. However, the trade no longer has control over problems which its code committee could not adjust. The federal government will now decide the fate of such matters.

It is expected that between now and the public hearing in September, Mr. Rosenblatt will attempt to work out with Coordinators Kent and O'Reilly and continuing committees, the major differences between the distributors and exhibitors, also objections of minority groups in each division. Failing this, he may elect to hold informal hearings, behind closed doors. If this method is selected, Mr. Rosenblatt will not permit the divulgence of any information about the hearing's progress, the intent being the desire to clear as many disputed points as possible and to effect as united an industry front as may be arranged before the public hearings are held. Washington reported on Wednesday that there have been instances in handling codes for other industries where more than one form was submitted, as in the case of the film business, and informal hearings held.

However, the National Recovery Administration formally considers only one code. Therefore, early reports on Wednesday from Capitol Hill had it that the O'Reilly-exhibitor version for an exhibition draft, which differs considerably with the exhibitor section of the major code, will probably go in as an amendment to the code which Mr. Kent presented, thereby, to all intents and purposes making the socalled "Kent draft" the tentative master code for the industry.

Kuykendall Marshals Exhibitors

Mr. Rosenblatt had hardly started the code and its accompanying exhibitor recommendations on their way through official government channels when Ed Kuykendall, president of the MPTOA, and one of the active exhibitor code drafters, departed hurriedly on Wednesday from New York, for Chicago, to marshal exhibitor forces of the country for their appearance at the public hearing in defense of their platform.

The exhibitors' committee itself, however, was not without dissension. The climax in the struggle between affiliated and unaffiliated interests in drafting a code was a long

STRIKE SETTLEMENT REACHED AT STUDIOS

Recommendations for settlement of the Hollywood technicians' strike were announced late Wednesday in Washington by Leo Wolman, acting chairman of the National Labor Board, who said that the board has been assured "that all parties will cooperate in carrying out this agreement."

The recommendations of the board, on which the agreement was based, were: That the strike be called off; that employees be taken back without prejudice and that the strikers be given preference before new employees are taken on; that strikers may retain membership in their organizations with the understanding that this involves no change in the industrial relations policy of the motion picture industry; that there be no discrimination against membership in any union; that jurisdictional questions be settled by the American Federation of Labor; that pending settlement of the jurisdictional disputes no strikes shall be called; that disputes as to the interpretation of the agreement shall be decided by the national board, and that both parties agree to accept the decision of the board as final and binding.

Vigorous Battle Expected at Public Hearing; Kuykendall Hurries to Chicago to Rally Exhibitor Support for Fight

EXHIBITOR MINORITY ASKS CHANGES

list of minority objections to the majority recommendations. Mr. O'Reilly turned these over to Mr. Rosenblatt at the presentation of the committee's exhibition draft.

The exhibitors' committee got their draft in under the deadline by a few minutes. Administrator Rosenblatt had issued an ultimatum to the effect that all code efforts must be crystallized between midnight Tuesday and late Wednesday. At five o'clock on Tuesday afternoon, the exhibitors' committee went into a huddle at the TOCC headquarters in the Times Building, New York, for final drafting. Came three a. m. and no code. The group then retired to the print shop, where, between arguments, typewritten sheets were turned over to linotypers. The printed draft was not ready until mid-morning Wednesday, and Mr. O'Reilly left hurriedly for Washington, just in time to meet Mr. Rosenblatt's deadline.

Requirements for Objectors

Objectors to any phase of the tentative drafts who contemplate airing their viewpoints at the public hearing next month before Administrator Rosenblatt must comply with the following official NRA requirements:

(1) A written or telegraphic request for an opportunity to be heard must be filed before noon on September 11 (the day before the hearing), with Administrator Rosenblatt, in his office in the Department of Commerce Building, in Washington, D. C.

(2) Such a request shall contain a statement setting forth without argument, a proposal: (1) For the elimination of a specific provision of the Code; or (2) a modification of the specific provisions, in language proposed by the witness; or (3) a provision to be added to the code, in language proposed by the witness. The request shall also contain a statement of the name of any person seeking to testify in the hearing and a designation of the persons or groups whom he represents.

(3) All persons appearing at the public hearing are regarded as witnesses and shall present orally only facts and not argument. Written briefs or arguments may be filed but oral presentations will be confined to factual statements only and no legal arguments will be heard.

(4) Persons not appearing may file before the close of the hearing written statements containing proposals for eliminations, modifications, or additions to the code supported by pertinent information. These written statements should be condensed as much as possible.

(5) Public hearings are solely for the purpose of obtaining in the most direct manner the facts useful to the administrator, and no arguments will be heard or considered at this time. Representation of interested parties by attorneys or specialists is permissible, but it is not to be regarded as necessary. Industry, workers and the consuming public will be represented by special advisers employed by the government.

Continuing committees were appointed late last week to represent each of the three industry divisions at further hearings as follows: For production: Sidney R. Kent, Fox; J. Robert Rubin, MGM; Jacob Schecter, Federation of Motion Picture Industry of America, Inc. For distribution: Mr. Kent, Eddie Golden and Felix F. Feist, MGM. For exhibition: Charles L. O'Reilly, Ed Kuykendall, president of the MPTOA; A. H. Schwartz, Century Circuit; Abram F. Myers, counsel to Allied States Association, and Harold B. Franklin, RKO.

"HONEST CODE OR NONE": LAEMMLE

Carl Laemmle, president of Universal Pictures, came forward this week with a fiery message to code makers. "No code for the motion picture industry is worth a tinker's dam unless it affords equal protection to producers, distributors and exhibitors," he declared.

These continuing committees will be the official representatives for their respective divisions at any informal hearings which might be called by Mr. Rosenblatt prior to the public hearing, in order to try to bring conflicting proposals together. They will also take the floor at the public hearing, arguing such discordant points as double features, open buying, designated playdates, rejection privileges, score charges, premiums and other practices of vital concern to the exhibitor and distributor.

In the code submitted by Mr. Kent there were 27 subjects of disagreement; two on which producers could not agree among themselves, and 25 over which there was complete or nearly complete divergence of opinion between exhibitor and distributor representatives.

The two clauses on which the producers could not agree among themselves involved the clauses concerning the lending of talent and star raiding.

The remaining 25 subjects of difference were confined entirely to the exhibition and distribution committees. As regards Article XV of the code, the exhibition committee proposed a provision that it is an unfair method of competition to deny any theatre owner the right to bid in fair and open competition for whatever run of pictures he desires; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theatre or theatres and potentiality of income. This question of the "right to buy" long has been a bone of contention to small exhibitors, a problem which has become particularly troublesome since the growth of the producer-owned theatre circuits.

Other subjects of disagreement between distribution and exhibition which will be ironed out by government follow:

Article XVI: Threats or intimidation by distributors toward any exhibitor to enter into contracts, or to pay higher rentals by commission of any overt act evidencing an intention to build a theatre for operation in competition with said exhibitor: objection to this being made by a minority of the distribution committee;

Article XXII: exclusion of newsreels from the category of short subjects: exception made by entire exhibition committee;

Article XXIV: exhibitors shall not demand and distributors shall not grant clearance of unreasonable length;

Article XXXIII: double features: the distribution committee was divided, seven in favor and five against the first proposed article, and the exhibition committee agreed by a majority to the first proposed article, which forbids the practice where exhibitors operating 60 per cent of theatres in any community have declared in writing that double features shall not be exhibited in any theatre in any such community. The second proposed article on this subject recognizes that the double feature policy is an individual problem;

Article XXXV, XXXVI and XXXVII: bicycling, use of advertising accessories other than supplied by distributor and rental thereof, and operation of Film Boards of Trade: all three not agreed to by the exhibition committee;

Article XXXVIII: local distributor exchanges regulated by Film Boards of Trade: not submitted to exhibitors because it does not affect them;

Article XLVI: principle of arbitration proposed under the code by the exhibition committee, to which principle the distributors agreed, but not with respect to the language of the article.

Exceptions with Exhibition Code

The exhibition code, as presented Wednesday by Mr. O'Reilly to Mr. Rosenblatt, was accompanied by a listing of exceptions to the code by a majority of the exhibitors' committee, together with counter proposals of those taking such exceptions. Altogether, 28 exceptions were taken, but in only six instances were counter proposals made.

The exception to the clause on the right to buy in free and open competition was that every exhibitor shall have the right, with an additional exception that there be incorporated a provision branding as unfair competition the denial to any exhibitor of the right to buy whatever run of pictures he desires; also that buying power in other situations resulting from the fact that a particular theatre may be operated by a circuit shall not be a factor in determining its prestige or potentiality of income.

As to contracts for exhibition of groups of 10 or more pictures the counter proposal was made that the exhibitor shall have a rejection privilege of at least 15 per cent without payment. An additional exception was that block booking and blind buying are unfair and that no distributor shall offer for rental any feature which has not been produced at the time of offering.

The subject of double features was met with the counter proposal that as the practice is uneconomic and unfair competitive practice it should be barred, but that, owing to "peculiar" local conditions, it shall not be deemed unfair in communities where 75 per cent of exhibitors so declare. In the distribution code the limit was determined at 60 per cent.

On minimum admissions clause, recommendation was made that no film leasing contract shall provide either minimum or maximum admission price.

Word was received from Hollywood late Tuesday that members of the Writers' Guild intend to demand a separate code at Washington. J. H. Lawson is on his way East with a nine-point statement of the writers' requirements, and will confer in New York with William Hamilton Osborne and later with Mr. Rosenblatt. Mr. Lawson will represent the Guild officially at the public hearings on the code at Washington next month.

16 MM. SOUND SHOWS PLANNED TO REOPEN SMALL TOWN HOUSES

Form Two Organizations; Barry, Scollard, Delehanty in One; Other, Headed by Jack Corbett, Named Town Theatres

Two organizations this week announced plans for extensive use of 16 millimeter film to bring motion picture entertainment regularly to villages which became filmless with the advent of sound. One of these organizations is Town Theatres of America, Inc., headed by Jack Corbett, and the other, just organized and as yet without a name, is being sponsored by Jack Barry, who had charge of the Publix theatre managers school when it was in operation. Associated with Mr. Barry are C. J. Scollard, former executive vice-president of Pathe, and Tom Delehanty, former Pathe foreign sales manager.

The two organizations will operate under similar franchise plans, and will use the same kind of equipment with similar terms.

Mr. Corbett's company, in existence for several months, was formed to sell complete programs and sound equipment to operators in small localities. Development of the Town Theatres plan has been underway for some weeks and, although these plans are not yet fully completed, Mr. Corbett this week announced that contracts already have been made for a year's supply of Pathe, K-B-S, and Tiffany product to be distributed by the new corporation.

Mr. Barry until the last two weeks was affiliated with Mr. Corbett in the new venture, resigning to enter the 16 mm. field under his own banner.

Approximately 6,000 theatres in small towns have been closed since the inception of talking pictures, most of them because the thinly populated districts were unable to support the outlay for sound equipment and programs, despite the fact that they wanted talking pictures, analyses by both companies pointed out.

Programs Sold Intact

Mr. Corbett's Town Theatres, with offices at 35 West 45th St., New York, is, in addition to those producers and distributors already contracted, seeking deals with several national distributors for a year's supply of motion pictures to be reduced from 35 mm. to 16 mm., programs to be sold intact to theatre operators. Pathe will handle all laboratory work involved in reducing the film and developing prints.

"In spite of the fact that we have not yet completed our program and have not begun a definite selling campaign, we have received almost 500 letters from former theatre operators throughout the country, whom we notified of our plans, requesting equipment," Mr. Corbett said Monday. "These men are situated in localities ranging in population from 50 in Texas and Montana towns to four and five thousand in other sections. These small towns have money to be spent for talking picture entertainment. Why, then, are town theatres not open?"

According to the specifications of Town Theatres of America, RCA-Victor's Photophone division has perfected a projector for 16 mm. film. This will reduce the cost below all former prices of sound equipment for theatres, Mr. Corbett said.

"Town Theatres has theatre sales rights to this RCA equipment and with the cooperation of leading motion picture concerns has completed a town theatre franchise plan," Mr. Corbett said.

Jack Corbett started in the film industry back in the Triangle days and was connected with that company for some time. Since then, he has been in turn district manager in Texas, Arkansas and Oklahoma for Paramount, First National and the original Metro company. Later he was in the theatre promotion department of Saenger, and film buyer for Publix in western territories.

The new RCA sound-on-film Town Theatre projector, with standard amplification unit, carries specially designed film equipment and screen for the purpose of insuring a screen image of required clarity and size for the small theatre. This equipment—talking picture projector, amplification unit and screen—complete and ready for use, sells for $495 to the first group of franchise holders; thereafter, $750. Terms: $25 with order, $100 on delivery and $7.50 weekly.

Bookers will select and arrange and book each program. Each franchise holder of Town Theatres will be rented a minimum of two complete programs each week. Complete programs—feature and three short subjects—will rent for $10.

The special equipment and program will be sold and rented only to Town Theatres franchise holders, and only one in each town. The equipment cannot be used elsewhere, nor can the programs be shown elsewhere. There is no charge for the franchise itself.

Mr. Corbett said Town Theatres will provide everything but the theatre; if no theatre is available, the church or school hall or town auditorium may be used. The equipment provided with the plan requires no building or wiring alterations, he said. The equipment operates from a single 110-volt alternating current outlet.

The corporation will mail each month to franchise holders a service bulletin. It is exclusively a sales and service company, according to Mr. Corbett, with no sale of stock or securities involved.

"I think there is a very good field for 16 millimeter exhibition," said Arthur Poole, vice-president and treasurer of Pathe, this week. "Where it lies at the present moment is, however, a matter of conjecture. A considerable amount of experimentation will have to be carried out before the best field is ascertained. Pathe, however, thinks enough of Mr. Corbett's plans to give him distribution rights of its prints. It appears that the plan should be a success."

Victor M. Shapiro has been appointed manager of the Hollywood Bureau of Quigley Publications, effective Thursday, August 24. He will in this capacity coordinate and expand the activities of Motion Picture Herald, Motion Picture Daily and Motion Picture Almanac in the production colony, to the end of improving the services of these publications to the industry nationally, as well as to Hollywood.

Mr. Shapiro was recently associated with Fox Film Corporation as director of advertising and publicity, acting both in Hollywood and in New York. Previously he was director of advertising and publicity of United Artists Corporation and also was associated with the interests of Samuel Goldwyn and Pathe Exchange, Inc.

MGM'S Net for 12 Weeks $330,362

Metro-Goldwyn-Mayer for 12 weeks ended June 8 reported a gross profit of $1,438,176, compared with $2,767,762 for the same period in 1932 ended June 4. Net profit after taxes for the current period amounted to $330,362, compared with $1,351,823 for the same period last year. Operating profit amounted to $370,633.

For 40 weeks ended June 8, the company reported $1,296,535 profit after expenses, federal taxes and other charges, equal to $8.21 a share on 157,913 $27 par 7 per cent preferred shares outstanding at the close of the last fiscal year. This compares with $3,262,630, or $20.66 a preferred share for the 40 weeks ended June 4, 1932.

Spoor's World's Fair Third Dimension Theatre Is Closed

Spoor's theatre at the Chicago World's Fair, called "The Spectaculum," and which introduced the latest developments in third dimensional film, has closed. The house is being remodeled and will be used for an exhibit on crime prevention and an 18-minute reel on newsreel thrill shots.

George K. Spoor originally built the theatre to show his improved third dimensional film, picturing a scenic of Niagara Falls.

CONTACT, "HYPOS" AND BOX-OFFICE

The Picture Still Is the Thing, B. F. McCormick Believes, So He Proceeds to Sell Exactly That

A four-page newspaper, paralleling the local daily publications in makeup and page size, and playing up the picture and not the frills, is one of the many media with which B. F. McCormick is winning through at his theatres in Colorado and New Mexico.

"These papers are not gotten out in competition with any local papers," Mr. McCormick explained. "It happens that we have livewire dailies in both towns (Canon City and Florence, Colorado) and I advertise in each paper every day. I get along fine with the editors and they are always ready to cooperate with me.

"I had a different paper for each town and they were printed by the local publishers of the daily papers. I could have gotten out one edition to cover both towns at a much less cost, but believed it would be a wiser policy to have a separate paper for each theatre as it would secure better cooperation from the editor.

"Then too, the rivalry that exists between merchants in towns that are close makes it necessary for a theatre owner to be careful when operating houses in towns or cities that compete with each other for business, as any apparent favoritism for one place would cause a loss in the other."

Cooperative advertising by local merchants is noted in Mr. McCormick's theatre newspapers, one for the Jones theatre in Canon City, the other for the Rialto at Florence.

"As for the returns on this kind of publicity, I certainly believe that it pays well," Mr. McCormick wrote. "It is something different and as it is gotten up in the same manner and size as the local daily paper, it commands extra attention in any and every home, and I believe that every word of it is read by every member of the family.

Every House Visited

"Several hundred copies are mailed out from each town to rural districts, and locally we take two cars, and four boys on each car, and work each street. Not a single house is omitted and we know that the paper is delivered (inside the door if not locked).

"I believe that this kind of publicity creates a greater respect and appreciation for the home town theatre, as it is human nature for people to want to point with pride to any and all local institutions and industries that help to make a city look as though it is keeping step with the rest of the country, that it is a progressive city."

It is thirteen years ago that Mr. McCormick got out his first newspaper and he finds it as successful a patronage-builder today as then. He continued the practice intermittently until 1926 when he leased out his theatres. Now, back in the saddle, he finds his communities responding to the same personal appeal in type, with such names for his newspaper editions as "McCormick's Movie News Special." Heralds he does not use often, "because the ordinary herald is just another piece of paper to join the multitudes of circulars that clutter up the front yards," because in some places the residents object, and indeed in a few towns the practice of distributing heralds is prohibited by ordinance. However circus heralds, "large and flashy," do find a place in his publicizing campaigns.

Mr. McCormick has definite ideas regarding several lines of policy that have been in the foreground of exhibitor discussion the last few months. He took over operation of his houses April 15 and "changed many of the things that had been done by the circuit operators," to return to the principle that the picture itself is the thing.

"They had been giving a double program once a week (sometimes more often) for the past many months," he said. "Gold Night was another weekly stimulator, Merchants' Night was another. There were premiums of various kinds from time to time, and Country Store Nights.

"All of this probably got business but I did not believe that it was the thing that could build a healthy theatre patronage," Mr. McCormick declared. "It appears that nationally this kind of promotion has made the showing of pictures a secondary consideration. The public has been educated to look for and expect some stunt to attract them to the theatre, other than the picture.

"These stimulators as a regular thing bear the same relation to the theatre as a 'shot in the arm' two or three times in the day to a patient in a hospital, to make him appear vigorous and on the way to recovery. The first time he is denied 'a shot' you find out his true condition. He can never expect to be a healthy man until cured of his drug habit.

"I took all of these 'hypos' away from my theatres, and they were mighty sick patients for many weeks and I was just about as sick in trying to establish a new policy and persuading people to come to the theatre for the sake of seeing a *good picture*. The process has been slow, but I am glad to say that I believe I have now turned the trick and business is gradually improving.

"I will probably put out another paper the coming month, and each following month this year, as in so doing I believe that I can create a renewed interest in *pictures* and that by culling out some of the undesirable 'tripe' that has been murdering family patronage, this trade can be gotten back again.

"I am not unmindful of the fact that there are many worthwhile methods of promotion and stunts to stimulate business at certain periods, when the picture alone will not make a fair draw, or when an extraordinary subject is suited for outside tieup. But—always—the picture comes first and should be the main attraction, if we are to build and create more patronage, to hold that which we now have and not lose sight of the fact that we expect to continue in the motion picture business, instead of premiums, prizes, gold nights and even up to giving away automobiles."

Opposed to any indiscriminate increase in admission prices, Mr. McCormick wrote:

"I see in the HERALD that Warner expects to insist on advancing admission prices, with nothing below 15 cents. Speaking for myself, I do not intend to advance prices until there is evidence that the laboring man has a job and that the mass patronage in general is in a position to meet an advance in prices.

Mass Patronage Vital Factor

"Low prices for moving picture entertainment created millions of movie fans and gave this industry its start. That mass patronage is still a vital factor to consider if this business is to grow. I for one am going to play for a volume business at a fair price."

In his advertising in the daily newspapers Mr. McCormick has insisted upon outside position in the upper lefthand corner of the last page. He obtained that position more than a dozen years ago, he said, "by selling the editor on the idea (in both towns) that he did not have a daily news item or a paid feature that was of greater daily interest than the daily theatre program."

That the producer is ignoring a ready-to-hand aid in making pictures that the public wants unless he establishes close contact with the exhibitor, is Mr. McCormick's firm conviction. "It looks to me as though the producers could profit by trying to get in closer touch with the people that sell their product to the consumer," he said. "I have never known of a case where this information was sought from the average exhibitor, and I was on the road three years selling theatre equipment.

"It is not likely that many of us exhibitors could tell the producer what to make that would be surefire box-office, but I feel certain that they would glean a lot of ideas of what *not* to put in pictures, that would please more of the cash customers and possibly get a few more cash customers back in line at the box-office."

PHILOSOPHY THAT BUILDS PATRONAGE

Strengthening of the box office for B. F. McCormick, owner of theatres in Colorado and New Mexico is building upon a philosophy of exhibition reflected in the following excerpts from his comment:

"These stimulators (Merchant Nights, Gold Nights, Country Store Nights, and the like) bear the same relation to the theatre as a 'shot in the arm' to a patient in a hospital. He can never be expected to be a healthy man until cured of his drug habit."

. . .

"I believe that I can create a renewed interest in pictures and that by culling out some of the undesirable 'tripe' that has been murdering family patronage this trade can be gotten back again." . . .

"Always the picture comes first and should be the main attraction, if we are to build and create more patronage, to hold that which we now have." . . .

THE CAMERA REPORTS

BIRD'S-EYE VIEW. What the electrician saw, from his platform high above this Warner set. Approximately from left to right: Director Robert Florey, William Keighley, dialogue director; Gene Raymond, Frank McHugh, Kay Francis, Ross Lederman of "The House on 56th Street."

CLOUD GAZERS. In a beautiful setting in the Malibu hills, Richard and wife Jessica Barthelmess rest after a canter from their beach home. The horses appear equally interested in the view. Dick's next feature for First National will be "Shanghai Orchids."

ENGAGED. (Above) Not to marry but to play the leading feminine role in Columbia's "Man of Steel," the "man" being Jack Holt, opposite whom Miss Fay Wray will appear.

SILHOUETTE. (Left) In the person of Michael Curtiz, director, indicating to William Powell and Arthur Hohl what he wants in this bit of action in Warner's "The Kennel Murder Case," wherein Powell becomes Philo Vance, crime connoisseur.

ROYAL FAMILY. (Right) Of America's national indoor sport, Mr. and Mrs. Ely Culbertson, returning to New York from recent triumphs in London. Soon to be released is their series of bridge shorts from RKO Radio.

BLACK AND WHITE. In stunning contrast, offered by young and attractive Muriel Evans, featured player, in a moment of pedestal posing, as she will appear in MGM's Joan Crawford forthcoming vehicle, "Dancing Lady." A dancing lady in repose, Miss Evans gives promise of effective background in the film.

CITY'S VISTA. Stretching far out behind Ruth Chatterton, on a leased location for a Warner feature, "Female," is the mainspring of the production center of the United States, and virtually of the world, Hollywood.

SCREEN TO STAGE. (Left) And back goes the meandering career of Ona Munson, currently signed to an important part in a Joe Cook stage musical, "Hold Your Horses."

DAYS OF YORE. Pictured with the aid of Lee Tracy and a few of Hollywood's young belles of today, as the girls start on a thrilling "bike" race, dressed properly for the occasion, be it understood. It's all part of Tracy's latest, Metro-Goldwyn-Mayer's "Turn Back the Clock."

YOUNGER GENERATION. Of famous names of stage and screen as Carlyle Blackwell, Jr., Bryant Washburn, Jr., Elsie Ferguson II and Erich von Stroheim, Jr., arrive to see Paramount's "This Day and Age."

160 N. Y. Closings Laid to Protection

One hundred and sixty theatres in the metropolitan district of New York have closed as a result of "burdensome protection," according to figures prepared by the Motion Picture Theatre Industry of the Metropolitan Division. These theatres have a total seating capacity of 117,375. The organization is a fact-finding bureau, formed jointly by the Theatre Owners Chamber of Commerce, the Independent Theatre Owners Association, and Allied of New Jersey.

The report, designated to play a part in formulating whatever final clause in the film industry's code is framed on protection, states the closed theatres represent 13.5 per cent of all houses in the metropolitan area, "many of which were formerly profitably operated houses."

Some of those now closed were darkened after being acquired by circuits and others by obsolescence. Fifty-five additional theatres have closed since January, but the report does not specifically link these shutdowns with protection.

Ohio Legislature Passes Tax on All Admissions

The Ohio State Senate on Friday passed the admission tax measure calling for a tax of one cent on each ten cents, or fraction, of all admissions. The bill went back to the House this week for final action.

If this tax is passed it will amount to a tax of approximately 12 1-2 per cent of the industry's gross receipts in Ohio. The MPTO of Ohio is endeavoring to stay action on the proposed taxation, arguing that all admissions of less than 41 cents be exempt.

SMPE To Hold Chicago Meeting September 7

The Chicago section of the Society of Motion Picture Engineers will convene in Chicago September 7, when plans for the autumn convention will be discussed. Dates are October 16, 17 and 18.

Election of officers for the new term is now underway. Those whose terms expire October 31 are R. Fawn Mitchell, chairman; Burton W. Depue, secretary-treasurer, and Oscar B. Depue, manager.

Consolidated Buys Half Interest in Ochs Circuit

Consolidated Amusement Enterprises, operated by Lawrence Bolognino, has closed a deal for a half interest in the Lee A. Ochs circuit, operating theatres in New York City and Upper New York State.

The circuit operates the Kingsbridge, Tuxedo; the Costello, Mosholu Parkway and new Midtown, New York and the Bronx, and the Peekskill in Peekskill, N. Y.

Ticket Taxes Total $972,627 for July

Theatre admission taxes collected by the federal government for July totaled $972,627, as compared with $343,692 for July of last year, according to figures released this week by the Internal Revenue Bureau.

ACADEMY APPROVES NEW PLAN BY ELECTING REED

Creative Workers To Shape Program Devoid of Producer Influence; New Board, Members of Branches' Executive Units

The membership of the Academy of Motio Picture Arts and Sciences on Tuesday placed its stamp of approval on the Academy's plan to place its future in the hands of creative workers, a plan which the executives and committee representatives launched last month when it presented a new set of by-laws, by reelecting J. T. Reed president. Other officers are Howard Green, first vice-president; Frank Capra, secretary; William Sistrom, treasurer.

The election of officers and of a board of governors and a new executive committee was the second phase of the organization's reconstruction program under which the creative workers in Hollywood expetc to shape an Academy entirely devoid of producer influence.

The officers were elected by the new board of governors, which was selected on Monday by the Academy membership at large from among some forty candidates. The governing board comprises: Representing the actors branch: Dudley Digges, Adolphe Menjou, Lewis Stone; representing directors: Frank Capra, John Cromwell, W. K. Howard; producers: B. B. Kahane, Irving Thalberg, Darryl Zanuck; writers: Bartlett Cormack, John Goodrich, Waldemar Young; technicians: Carl Dreher, John Nickolaus, Max Parker. Term of office, one year.

In addition, the Academy membership elected on Monday seven members for executive committees of the organization's principal branches. Successful candidates are: Actors' branch: Helen Hayes, Warner Baxter, Dudley Digges, Walter Huston, DeWitt Jennings, Robert Montgomery, Edward G. Robinson; directors: Lloyd Bacon, C. B. DeMille, Henry King, Robert Z. Leonard, Ernst Lubitsch, Fred Niblo, King Vidor; writers: Edwin Burke, Bartlett Cormack, Edward Kaufman, Josephine Lovett, Robert Riskin, Edgar Allan Woolf, Waldemar Young; producers: Samuel Briskin, Merian C. Cooper, Henry Herzbrun, B. B. Kahane, Jesse Lasky, Irving Thalberg, Darryl Zanuck; technicians: John Arnold, Hans Dreier, Harris Ensign, C. Roy Hunter, Nathan Levinson, Wesley Miller, Van Nest Polglase.

Parker Takes Over Kennedy Productions

T. C. Parker, Jr., financial backer for the Aubrey Kennedy studio in St. Petersburg, has bought Mr. Kennedy's interests and will take over the entire project.

According to reports, Mr. Parker has advanced a total of $100,000 thus far, including $30,000 for the new studio, which just has been completed on Weedon Island. The company is now shooting its third production.

Nathanson Obtains Poli, Arthur to Quit

N. L. Nathanson, president of Famous Players-Canadian, and A. C. Blumenthal assume operation this week of the former Poli theatres in New England, and, at the same time Harry Arthur, the circuit's operating head, withdraws. Although Col. E. A. Schiller, of Loew's, would not comment on the situation, it is believed that Loew's will operate the houses for 50 per cent of the profits. Nicholas M. Schenck denied the report Tuesday.

Harry Arthur has been operating the former Poli houses for the receivers of New England Theatres, Inc., a wholly-owned subsidiary organized by Fox Theatres when it purchased the Poli holdings in 1928.

Reports are that Mr. Arthur plans to develop his own circuit. He now operates 16 theatres in various parts of the country in partnership with Mike Marco of Stageshows, Inc., of which Mr. Arthur is vice-president. Louis M. Sagal, formerly with Poli, will assume Mr. Arthur's duties temporarily.

"Kontingent" Law Being Considered in Australia

A "Kontingent" to be placed on American pictures is now reported under consideration by the Commonwealth of Australia. Under this law Americans would be required to export and release a stipulated number of Australian films on a proportionate basis with American films marketed in Australia.

The chief reason behind the proposed move is the protection and aid of local production, although in film circles it was said that the move would be more of a hindrance to established Australian companies.

Charles Goetz Starts Independent Film Company

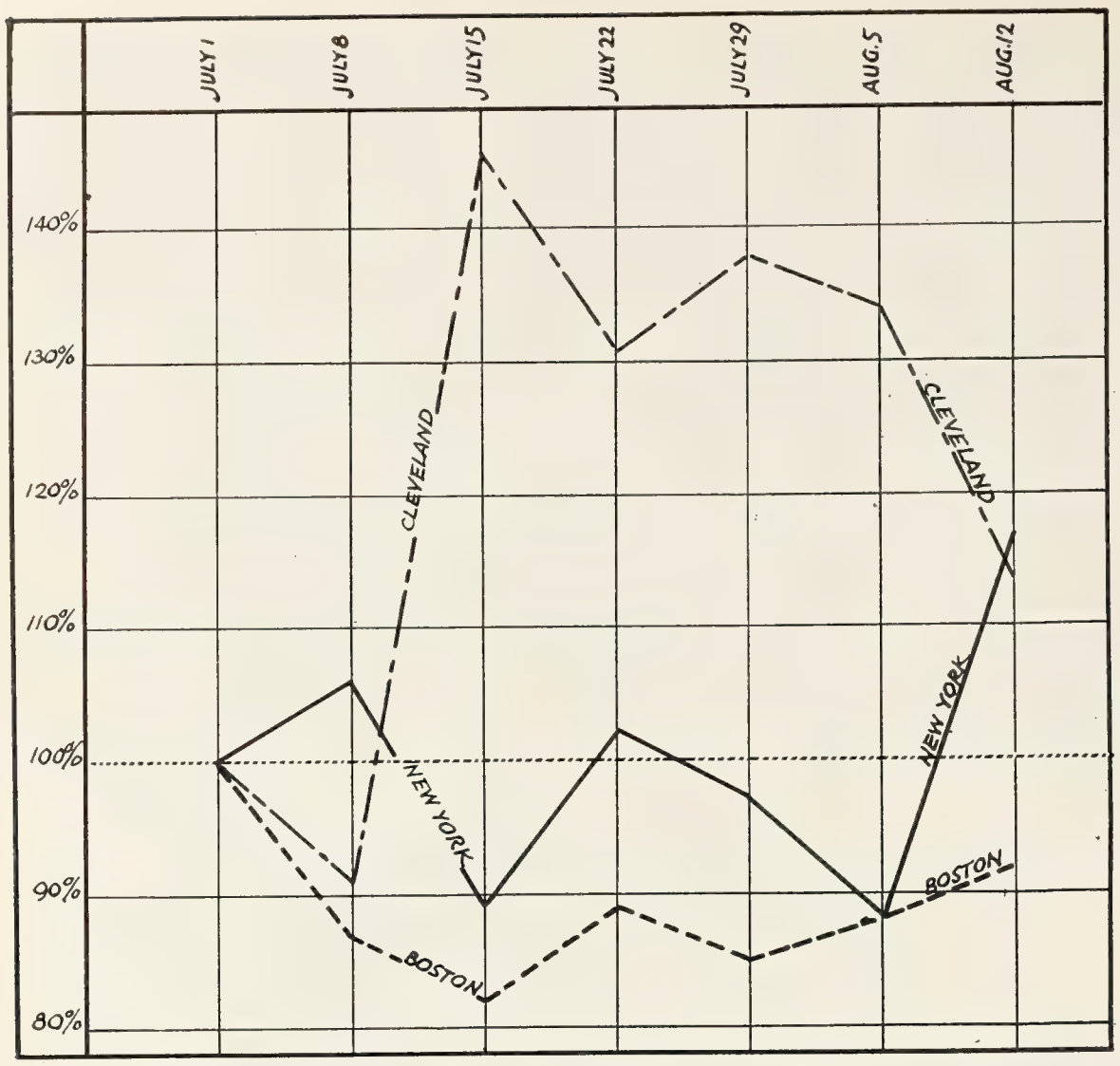
Charles S. Goetz has resigned from Exhibitors Screen Service to go into business for himself as an independent producer and distributor. His first releases will be the old Harold Lloyd features synchronized with sound and music.

Turner Resigns from RKO; Joins Stuart in Detroit

Terry Turner, exploitation director for the RKO theatre circuit, resigned Monday to join Herschel Stuart, who is operating the Publix theatres in Detroit. No successor has been named to Mr. Turner's post.

Whitman in New Offices

Ray Belmont Whitman, patent and trademark attorney, has moved his offices from 277 Park Avenue, to 2 Rector street.



The chart, based on Motion Picture Herald's compilation of box office grosses, indicates the fluctuations in receipts of three eastern cities—Boston, Cleveland and New York—during the seven-weeks period from July 1st to August 12th. The 100 per cent line represents the business done in each city during the first week of this period.

ERPI OFFERS BLANKET CONTRACT FOR PARTS

Company Will Assume Obligation of Making Repairs and Providing Replacements at Fixed Weekly User Charge

Savings are being offered by Electrical Research Products to 6,000 motion picture theatre users of Western Electric reproducers, in the purchase of spare, repair and replacement parts. Erpi will assume the obligation of making repairs and providing replacement parts at a fixed weekly sum for the normal, continuous maintenance and operation of the equipment. The arrangement has been in the experimental stage for weeks, during which time the company has signed such agreements with some 600 theatres, according to C. W. Bunn, general sales manager. The contracts are for one year.

While the company said that the savings on parts expenditures to exhibitors will reach an appreciable amount, it could not provide figures because there is no fixed scale of weekly charges under the new agreement. Charges will be rated according to the number of hours of daily operation, this factor controlling the life of tubes and parts, also on the average wear and tear of parts and on the average weekly expenditures on parts for a year preceding the signing of the contract.

As in the past, the company does not assume responsibility in any manner for any interruption in operation of the theatre or its equipment. However, it was said that complete breakdowns are very few and are usually the result of fire or sabotage. Repairs and replacements will be made in the routine manner during regular servicing inspection, or in answer to emergency calls. Equipment parts which are the principal sources of power, such as batteries, are not included.

The recent decision of the federal court at Wilmington which restrained Erpi from forcing its theatre clients to abide by the clause in Erpi contracts which required the exhibitor to obtain from Erpi all renewal and assembly parts, does not involve the new one-year agreement. In this connection, H. G. Knox, vice-president of Electrical Research Products, recently dispatched to all Western Electric equipped theatres a letter which said in part:

"The order of the court provides that, upon the plaintiffs (Stanley, General Talking Pictures and Duovac) giving bond in amounts to be fixed by the court hereafter, preliminary injunctions will be issued against the enforcement of one provision contained in most of the theatre equipment contracts . . .

"The provision in the theatre equipment contract, enforcement of which is enjoined by the court, is that which obligates the exhibitor to obtain from Electrical Research Products, all additional and renewal parts and assembly parts required for the operation of the equipment.

" . . . The court denied the request of the plaintiffs for temporary injunctions against other parts of the exhibitors' . . . contracts, including the service charges which were attacked in the suit.

"It has been the practice of the company to furnish exhibitors spare and replacement parts upon their voluntary written order. The company will continue to offer to its exhibitors licensees spare and replacement parts to be furnished on orders signed by the exhibitor and at the company's current charges.

"Many exhibitors have entered into a separate agreement with us covering our furnishing spare and replacement parts as required for the normal maintenance and operation of our equipment and the payment of a weekly sum in consideration of the furnishing of such parts. These maintenance agreements are in no way involved in the above decree. . . . "

Under Erpi Supervision

Under the agreement by which Erpi relieves the exhibitors of the detail of ordering individual replacement parts, the theatre owner agrees that installation of the necessary parts be made exclusively under Erpi's supervision, but in accordance with the exhibitor's directions.

"The plan will assure better equipment maintenance and operation for exhibitors," according to Mr. Bunn, who said Wednesday at Erpi headquarters in the Fisk Building, New York, that the company has received "gratifying assurances of the results to date from exhibitors who have been operating under this agreement during its experimental stages."

Erpi agrees to provide repair and replacement parts, including vacuum tubes, photo-electric cells, exciting lamps and Tungar bulbs for the sound heads, faders, amplifiers, loudspeakers, motors, control cabinets and drives of the various type Erpi reproducers.

Erpi said that it assumes the obligation of providing such repair and replacement parts as from time to time shall be required for the normal maintenance and operation of the exhibitor's equipment, but it shall not be obligated to provide parts which may be required by reason of misuse, abuse or negligence in the operation of the reproducer.

All used parts removed from the equipment shall be delivered to Erpi by the exhibitor, and Erpi shall not be required to replace any parts unless the theatre owner delivers the equivalent used part. Tubes or parts not of standard make are not included in the deal and Erpi will not be required to repair or replace any parts other than those which the exhibitor furnishes to Erpi.

Parts furnished by Erpi under the deal, supplied from Chicago, which is the headquarters for Western Electric manufacturing, shall be used only as spare and replacement parts of Western Electric equipment and shall be deemed a part of the said equipment, subject to all the terms of the original Erpi contract, with the same effect as if the parts had been incorporated in the equipment originally furnished.

The weekly payment covering the agreement, payable weekly in advance, will be temporarily discontinued if the operation of the theatre ceases, and until such time as the house resumes operation. A cancellation clause permits termination of the deal by either party giving four weeks notice.

This is the third important Erpi move involving exhibitors since the company started to market its reproducers some six years ago, and follows "noiseless" recording-reproduction and wide range improvements.

Leases Independent Film Again

Marcel Mekelburg, head of Century Film Corporation, Boston, has leased "Her Re-Sale Value" for exhibition in that territory. The film's first showing under the new leasing was booked into the Paramount.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

OUR Hollywood correspondent passes along the story from Jimmie Reynolds—"contact man in one of the better west coast night dispensaries"—about the big kidnapping wave which swept New York many years before the current crop of snatchers got busy.

It seems that an old Bowery character used to be kidnaped regularly about twice a month. The "victim," who was associated with the late "Big Tim" Sullivan, was wont to stage a party for himself—always in the same saloon, and always "on the cuff." When his bill got to $20, the paunchy bartender called a halt, put the celebrant in the custody of a porter and sent him to a nearby pawn shop. There the porter would "hock" him for $20, leave him in camphor balls, and send the ticket to "Big Tim." Sullivan always bailed him out.

▽

Here is heartening news for the stockholders of the Happy Hereafter Memorial Park Association:

"Southern California business, in the last 60 days, has registered the most substantial gains since 1930. . . . The largest building permit issued was for a $70,000 coffin manufacturing plant."

L. A. Illustrated Daily News

▽

Genial Zach Freedman, production assistant at Roxy's Radio City, and now the papa of twins, burst into the office of genial Bill Stern, stage director.

"Well, Bill," burbled Zach, "the kids weigh six-and-a-half pounds today!"

Bill, distracted, looked up from the financial pages, and said, "When they hit seven, sell!"

Mrs. Zach is Irene Thirer, the original "four-star" girl of the New York Daily News.

▽

A troupe of Shakespearian actors, strangely of extremely uncertain financial standing, was lounging about the lobby of a small-town hotel. The manager entered and addressed the leading man thusly: "Don't forget, we're playing 'Hamlet' tonight."

"'Hamlet,' eh?" replied Handsome Harry. "All right with me, but I can't play 'Hamlet' with this three-day beard. Gimme a quarter for a shave."

The manager reeled.

"Twenty-five cents! Harry, I think we'll play 'Macbeth.'"

▽

Just as Al Jolson was about to go on the air, he got a long-distance call from a back-slapping "pal" in a distant city.

"The broadcast was great, old boy, oh boy! You were marvelous, Al!"

"But, heavens, man!" shouted Al, "I haven't even started yet."

For a moment there was silence . . . and then the friend shot back—"yeah, but you forget the three hours difference in time. You're all through out here."

SKIRTING THE BORDER WITH A BLIND PROOFREADER

Blushingly we refer Mr. Joseph I. Breen, Hollywood's "eagle-eyes" on matters of production, to the following passage from the pages of the well-known Los Angeles Examiner:

"The film is said to have been evolved with a delicate handling of the situations, which, in the navel, made it border on the censorable lines."

A forlornly shuttered "movie palace," under the dark shadows of the Third Avenue elevated railroad, explains its fate with this scrawled card thumb-tacked on one of the doors:

"WE CLOSED BECAUSE THE PUBLIC DIDN'T SEEM TO WANT US"

▽

It was 19 years ago last week that the world conflict began, starting this NRA business. But the war to end war has not yet ended—thanks to the producers of films and plays, the publishers of books.

▽

James Durante—known along Broadway and on Hollywood Boulevard as Schnozzola—returned to Metro's Culver City studios the other day. Jimmy appeared to be disgusted with the old White Light street back east. "Hell," he sez, "since the return of beer and wines, all the old speaks are gone. The only place where you need a card to get anything now is the Public Library."

▽

And then there was the sweet young thing, who, upon seeing Mr. Samuel Lionel Rothafel on Broadway, walked up to him and asked, "Tell me, maestro, are you the Old Roxy or the New Roxy?"

Our guess is that Mr. Rothafel would like to know the answer, too.

▽

This week's quotation by Mr. O. O. McIntyre—the "Park Avenue naturalist"—concerns his own sentimental idea about the life of a reporter, which differs somewhat from the cold Hollywood conception. McIntyre's version runs something like this:

"The reporter's life begins every day from scratch" (not literally). "He lights his feeble little candle and hopes, but doubts very much, that it will blaze around the world. In comparison to the real abilities of a forthright reporter, rewards are slim. His bulge on humanity is that no two days are alike." And ask any bloated capitalist if that isn't pretty largely his idea of paradise.

▽

Fred Allen's personal nomination for the dubious honor of being meanest-man-in-the-world, goes to the Scot who borrowed a telescope and took his family, on passes, to the top of the Empire State Building, to let them see the Chicago world's fair.

▽

In connection with the stupendous goings on in Chicago, there is a hundred-million-dollar, or thereabouts, art exhibit at the Chicago world's fair. One of the *New Yorker's* "spies," n search of something "hot" for the editors, and not prompted by any sense of the aesthetic, visited the building of art. In Gallery G-58, he found No. 738, a painting called "The Rivals," by one Diego Rivera, who has a reputation for being pink. The lender of 738 is catalogued as "Anonymous," and the painting itself bears the legend: "Lent by a private collection, New York."

"In case," reported the spy, in code, "you want to know to whom it belongs, it belongs to Mrs. John D. Rockefeller, Jr."

A year or so ago, long before the ruckus up at Radio City between Mr. Rockefeller and Mr. Rivera, over a certain "red" painting which the artist was doing for the RCA Building, No. 738 was shown at the Museum of Modern Art in New York, at which time the catalogue came right out and said that it belonged to Mrs. Rockefeller.

The *New Yorker* concluded with the observation that a lot of paint has gone over the walls since then.

THE noted Cornelius Vanderbilt, Jr., touring the Continent for shots for a picture, and for pieces to print in the *Script* weekly of Beverly Hills, visited in Leonidad, where Adolph Hitler spent 14 years of his youth. Herr Hitler, however, is trying to forget about it.

"It is a tiny Austrian village squatting around a high kirk on a little mound near the forested hills," Mr. Vanderbilt reported. "His father died in the village inn in 1903; his mother four years later. The mayor of the town is also grave digger, barber and butcher! Said he: 'Adolph was a Socialist as a youth and we all used to think no good would come of him. He was *forced* to enlist. The son of the postman gave him a white feather one night in public. Next morning his best girl presented him with a pansy.'"

▽

Receivers at motion picture companies need not be too critical of waste in the film business. Other industries, too, evidently heard of inflation long before Mr. Roosevelt unpacked at the White House. Take the case of a certain bankrupt publishing firm. One day the inevitable inventory checkers took a walk around the premises to see what they could see. In the storeroom they found, among other things, some 10,000 paper drinking cups, enough to serve each of the 11 persons employed by the publishers with two long swallows every working day for 20 months. That is, if each and every one of the workers did not have a drinking glass of his own, which they did.

▽

A rather strange assortment of titles appeared the other day on the out-front billing of the suburban Westport theatre, Kansas City, reading:

From Hell to Heaven
Destination Unknown
Any Old Port

▽

Tom Mix has a code of his own for mothers-in-law; he does not reserve the copyright.

Recently starting on a tour of theatres with his "Wild West Show," Tom found his mother-in-law insisted on going along. There appeared to be no alternative. "All right," said Mix, "but you're gonna work."

"What will I have to do?" inquired the lady.

Remembering his knife and hatchet-throwing act, Tom replied in a flash of inspiration, "The job will be easy. Just stand up and let me throw knives at you."

Mrs. Ward stayed at home.

▽

The other day the same bear rug that witnessed Theda Bara's scenes of emotion was hauled out of moth balls at the Fox studio for Lasky's "Worst Woman of Paris." In the old days no vamp was inspired unless bear and tiger skins covered the floors.

A SHORT SHORT STORY, BUT A VERY OLD ONE

Mr. Ted (Cook-Coo) Cook took time off from his writing job at Mr. Hearst's New York place, to look through the classified columns to see what he could see. He netted this:

FAMOUS AUTHORESS of tomorrow has 10 manuscripts, overlooked by best magazines. Desires more colorful vocabulary. So will trade scripts for used car.—1011 W. 95.

Kent is Reelected President of Fox; New Board Voted

Sidney R. Kent on Tuesday was re-elected to the presidency of Fox Film Corporation. Represented only by proxies, and apparently without a single dissenting vote, the adjourned annual meeting of Fox Film stockholders re-elected Mr. Kent and voted a new directorate on which the management has a representation of four, and chief creditors of eight. This was the final step in approving the company's financial reorganization plan.

Company administration remains in the hands of its former personnel with few minor changes. Officers elected were: W. C. Michel, executive vice president; Winfield Sheehan, vice president in charge of production; Sydney Towell, treasurer; Felix A. Jenkins, secretary; W. S. Bell and R. B. Simonson, assistant treasurers; John T. Edmonson and J. H. Lang, assistant secretaries.

The new directorate is as follows: Mr. Kent, Mr. Michel, John D. Clark, Mr. Towell, Harley L. Clarke, H. Donald Campbell, Richard F. Hoyt, Daniel O. Hastings, Arthur W. Loasby, Ernest W. Niver, Herman G. Place and Seton Porter. Messrs. Kent, Michel, Clark and Towell represent company management.

Harley L. Clarke, president of General Theatre Equipment, Inc., and Senator Hastings, receiver for that company, represent large holdings in the company. Chase National Bank interests are represented by Messrs. Place and Campbell, and Seton Porter of the National Distillers' Products Corporation, also is understood to be identified with the Chase interests.

Richard F. Hoyt is a partner in Hayden, Stone and Company, which has floated substantial bond issues for Fox. Arthur W. Loasby is understood to have been placed on the board at the request of Dillon, Read and Company, who also figured in bond flotations. Ernest Niver is associated with Halsey, Stuart and Company, Wall Street.

Seven of the men on the new directorate served on the old board. They are Messrs. Kent, Michel, Towell, Clark, Harley L. Clarke, Hastings and Niver.

Felix A. Jenkins, John T. Edmonson, Wilfred J. Eadie, Edwin P. Kilroe and Charles W. Higley made up the remainder of the old directorate. Although Mr. Jenkins, who is general counsel for Fox, was dropped from the board, he was elected secretary, and Mr. Edmonson was re-elected assistant secretary.

Late in June plans for the company's financial reorganization were presented to the stockholders by Mr. Kent after many months of weary discussion with the company's bankers in an effort to eliminate approximately $30,000,000 of debentures, $8,115,486 in bank loans and $1,630,914 unpaid interest on debentures.

By extinguishing five-sixths of the company's stock and replacing it with a new issue of practically the same number of shares as were destroyed, the company converted its debt into new stock without increasing the capitalization. Denbenture holders, among which the Chase bank was one of the largest, accepted the new stock at $18.50 per share.

A credit of $10,523.166 to paid-in surplus was one of the results of this reduction of stock. Sharp reductions were made in the book values of the Film Securities Corporation at the same time; Wesco Corporation, holding company of all theatre properties; the Fox Realty Corporation of California, a subsidiary, and the Fox Film Realty Corporation.

Eastman Kodak Net Equals $4,348,624

Eastman Kodak's net profit for the first six months of 1933, ended June 17, was $4,348,624, as compared with $3,721,615 for the same period of 1932.

Earnings were $7,832,752, comparing with $7,122,239 for the same period last year. The current net profit represents $1.84 on the common shares, after allowances for preferred dividends. This compares with $1.57 for the 1932 period. The increase was due chiefly to economies in operations and improvements in the business of foreign subsidiaries, due for the most part to the rise in the value of foreign exchange.

Dowling Starts Film Production

Eddie Dowling's new independent production company formally commenced activities this week, when the comedian placed in production, at Erpi's Astoria studio, his first feature picture, "The Great Adventure." Mr. Dowling plans to have associated with him some of Broadway's leading producers.

"Primarily, our plan is to benefit the legitimate stage producer," said Mr. Dowling. "I believe that the original Broadway source of theatrical properties should share more equally in production effort and in the profits from motion pictures."

"We have set up a working organization for the production of films, which can provide the Broadway producer with technical facilities equal to the best anywhere, and permit him to retain his own identity. The experience and skill which the representative Broadway play sources have displayed in their own field can just as well be used in conjunction with modern motion picture technique, at first hand, and with complete independence."

Arthur Hopkins is Dowling's associate in his first picture.

Marie Cahill Dies; Noted Comedienne

Marie Cahill, for years a noted comedienne, died Wednesday at her home in New York. She had been in ill health for some months. Miss Cahill never had disclosed her exact age, but she was said to be between 60 and 70 years old.

Hollywood called to Miss Cahill while she was on a vaudeville tour in California. For several years she was featured in a series of two-reel comedies.

The body was removed to the Campbell Funeral Church. Services will be held Friday at St. Malachy's Church under the auspices of the Actors' Fund.

Will Hays to Coast

Will H. Hays left for Hollywood Wednesday to finish MPPDA business which was interrupted when he came East in connection with the industry code under the NRA. He expects to remain in Hollywood only six days.

'Gold Diggers' Not 1932-33 Contract Film, Court Says

Judge Fineleetter of common pleas court No. 4, Philadelphia, issued a ruling on Wednesday upholding the contention of Warner Bros. and denied the injunction sought by Louis Linker, of the Lenox theatre, West Philadelphia, in an effort to restrain Warners from pre-release showing of "Gold Diggers of 1933," in the Sherwood theatre, West Philadelphia, and also to restrain the theatre from showing it.

Mr. Linker, supported by the MPTOA of Eastern Pennsylvania, its attorneys and officers, brought a bill in equity against Warner Bros. to restrain the company from showing the picture in the Sherwood, and also against the Sherwood to restrain it under a temporary injunction from playing "Gold Diggers."

The suit was brought by Mr. Linker on the grounds that the picture was included in his 1932-33 contract and that Warner Bros. had no right to serve it to the Sherwood. The court denied the injunction, and Judge Fineletter ruled that the complaining party had not established the fact that the picture was included in his 1932-33 contract with Warner Bros. The court also ruled that there were good grounds for Warner Bros. to hold that it was not included in Mr. Lipker's 1932-33 contract with Warner.

The suit was generally considered as a test case to settle the contention raised by hundreds of exhibitor clients of Warners, that "Gold Diggers" should be delivered under the 1932-33 contract, and was not, as decided by Warners during the summer, a 1933-34 release.

Plan Rebuilding Orpheum Circuit

Rebuilding of a circuit of approximately 25 Orpheum theatres, but giving RKO full claim to continuous use of the letter "O" in RKO, is seen behind the move of Harold B. Franklin in arranging company participation in the recently formed M. A. Singer Theatres Corporation, which is entirely composed of former Orpheum houses.

At its peak Orpheum had 51 theatres, but in the operation which followed the company's bankruptcy many of these were dropped or disposed of to former owners. Among these owners to whom theatres were returned, was Alexander Pantages. Nat Blumberg, former assistant general manager of RKO, with headquarters in New York, subsequently was sent to Chicago in charge of Orpheum theatres in the Middlewest which the parent company sought to retain as part of its circuit.

With formation of the Singer circuit, Mr. Blumberg was appointed executive vice president in charge of operation of Singer houses in Minneapolis, New Orleans, Sioux City, Cedar Rapids, Des Moines, Dubuque and Davenport. He also continued management of those Orpheum houses not under the Singer banner.

JOSEPH M. SCHENCK POINTS WITH PRIDE TO

WHAT DARRYL F. ZANUCK HAS DONE IN ONLY 8 WEEKS

SIGNED and CAST these

GEORGE ARLISS

CONSTANCE BENNETT

ANN HARDING

LORETTA YOUNG

WALLACE BEERY

GEORGE RAFT

JACKIE COOPER

FAY WRAY

CLIVE BROOK

PERT KELTON

SPENCER TRACY

FRANCES DEE

PLAYERS

ALL TO APPEAR IN

20th CENTURY PICTURES, INC.

GEORGE BANCROFT

CONSTANCE CUMMINGS

JUDITH ANDERSON

JANET BEECHER

PEGGY HOPKINS JOYCE

JACK OAKIE

Releasing thru

UNITED ARTISTS

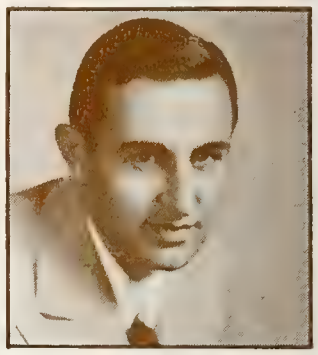
WITH MORE BEING ADDED EVERY DAY!

SIGNED DIRECTORS and

LOWELL SHERMAN
Director of "She Done Him Wrong"

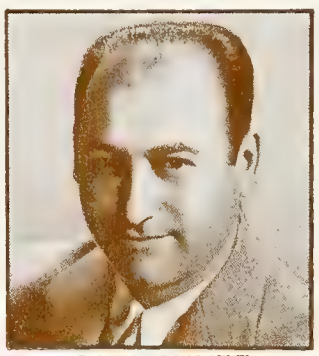
GREGORY LA CAVA
Director of "Symphony of Six Million", "Gabriel Over the White House"

RAOUL WALSH
Director of "Cock-Eyed World", "What Price Glory"



SIDNEY LANFIELD
Director of "Dance Team" "Hat Check Girl"

HOWARD ESTABROOK
"Cimarron", "A Bill of Divorcement"



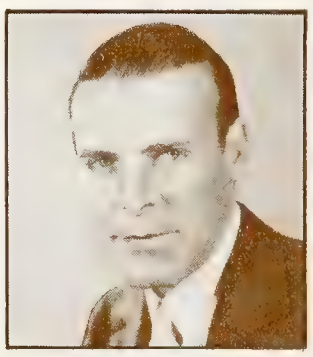
SAM MINTZ
"Skippy", "Sookey"

WALTER WINCHELL
America's greatest columnist

LEONARD PRASKIN
"Min and Bill", "The Champ" "Emma", "Flesh"

GRAHAM BAKER
"Singing Fool", "Dawn Patrol"

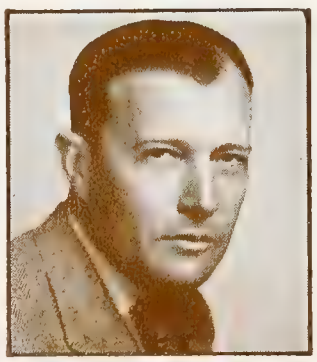
ELMER HARRIS
"The Barbarian"



RALPH GRAVES
"Hell Divers", "Flight" "Dirigible"

MICHAEL L. SIMMONS
Co-author of "The Bowery" with Bessie Roth-Soloman

NUNNALLY JOHNSON
Noted author of screen and stage plays



WILLARD ROBERTSON
"Unnamed Woman"

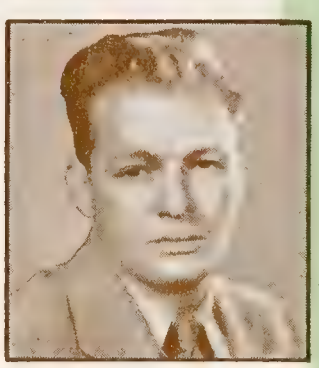
AL DUBIN
With Harry Warren wrote all music for "42nd St.", "The Gold Diggers of 1933"

HARRY WARREN
Co-writer with Al Dubin

THESE WRITERS

20th CENTURY PICTURES, INC.

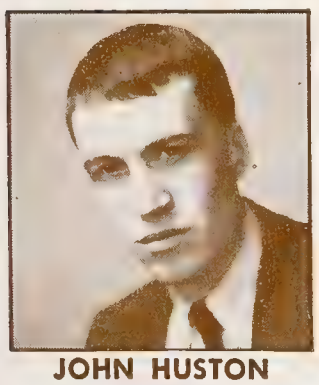
WALTER LANG
Director of "No More Orchids" "Command Performance", "The Big Fight"



ROWLAND BROWN
"State's Attorney", "What Price Hollywood", "The Doorway to Hell"

JAMES GLEASON
"Is Zat So", "Shannons of Broadway"

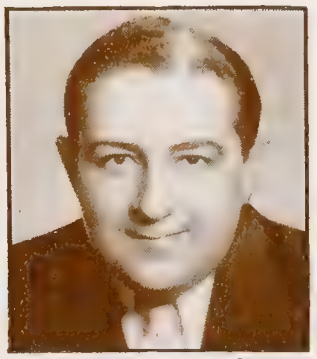
ARTHUR RICHMAN
"The Awful Truth", "The Laughing Lady"



JOHN HUSTON
"Murders in the Rue Morgue" "Forgotten Boy"

HENRY LEHRMAN
Veteran writer and director; King of Comedy

HARRY REVEL
With Mack Gordon, Ace Song Writers, wrote Ziegfeld Follies, "An Orchid To You", "Underneath The Harlem Moon"



MACK GORDON
Co-writer with Harry Revel

and these ace writers

MAUDE T. HOWELL
"The Billion Dollar Scandal", "I Love That Man"

GENE TOWNE
"Disraeli", "The Millionaire", "Voltaire"

COURTENAY TERRETT
"Only Saps Work"

LAIRD DOYLE
"Hell Below"

HAROLD LONG

Releasing thru

UNITED ARTISTS

...HAS PUT THESE BIG PRODUCTIONS UNDER WAY

WALLACE BEERY GEORGE RAFT
JACKIE COOPER
in
"THE BOWERY"
with FAY WRAY and PERT KELTON

A rip roaring, knock 'em down and drag 'em out panorama of the old days of New York's famous shambles, "when the Bowery *was* the Bowery!" Chuck Connors, Steve Brodie, Swipes, the newsboy. They're all there, drinking, fighting, loving, dying.

Directed by RAOUL WALSH

GEORGE BANCROFT
in
"BLOOD MONEY"
with
JUDITH ANDERSON and FRANCES DEE

The inside story of front page news. Chiselling bail bondsmen and income tax racketeers playing their sinister game of life and death, with a woman's love as a pawn. More timely than tomorrow.

Directed by Rowland Brown

SPENCER TRACY *and* **JACK OAKIE**
in
"TROUBLE SHOOTER"

While the world sleeps, the unsung heroes of the telephone lines brave a thousand dangers in order that the wires may be clear when the world awakes. Through their sacrifices, the world-wide wheels of commerce move. A picture of a hundred thrills!

"THE GREAT BARNUM"

"There's a sucker born every minute", but don't forget that there's a wise one born every minute, too. You can count on every last one of them flocking to this stupendous dramitization of the life of the world's greatest showman.

(CAST TO BE ANNOUNCED)

"BORN TO BE BAD"

This model sold the buyers more than cloaks and suits. The boys who came to buy the latest styles and fashions for the old home town remained to make her the toast of the big hot town.

(CAST TO BE ANNOUNCED)

"MISS LONELYHEARTS"

The cries from the heart of his unseen public turn the hard boiled editor of an "Advice to the Lovelorn" column into a softie. Humor, pathos, the heights and depths of the human heart, are woven into a symphony of emotions.

(CAST TO BE ANNOUNCED)

Releasing thru
UNITED ARTISTS

WALTER WINCHELL'S "BROADWAY THRU A KEYHOLE"

Dim your house lights for this one! Broadway's ace columnist, who sees all, hears all and knows all, gives all he has, and then some, in this kaleidoscopic story of his life. Orchids to you, Walter! Let the scallions fall where they may!

Directed by LOWELL SHERMAN

CONSTANCE BENNETT

in

"MOULIN ROUGE"

A sparkling musical cocktail, with one part New York, one part Vienna, and one part Paris, with words and music added by Al Dubin and Harry Warren.

What, Connie Bennett in a musical? Nothing else but. We don't have to tell the world about her acting. This picture will tell plenty about how she can sing . . . and dance!

Directed by SIDNEY LANFIELD

GEORGE ARLISS

in

"RED TAPE"

The screen's most distinguished portrayer of the romantic roles of another day now brings all the suave artistry of silks and satins to modern dress, in a comedy drama as vibrant as today's headlines.

ANN HARDING

in

"GALLANT LADY"

with

CLIVE BROOK and JANET BEECHER

Once more the artistry of this lovely lady adds another superb portrait to the screen's gallery of glamorous heroines.

Directed by GREGORY LA CAVA

GEORGE ARLISS

in

"THE GREAT ROTHSCHILD"

The epic of the five men of Frankfort who made kings and emperors do their bidding, and made their will the "gold standard" of the world. A great lesson for America today.

"I KNEW HER WHEN"

Married, single, divorced, or "that way", this picture will tell them things about divorce that are not in the law books. The Reno-vated singing the Battle Cry of Freedom, and how they get that way.

(CAST TO BE ANNOUNCED)

20th CENTURY PICTURES, INC.

WITH THIS ONE COMPLETED

HER FIRST CARESS WAS A SOCK IN THE JAW

WALLACE BEERY · GEORGE RAFT · JACKIE COOPER

in

The BOWERY

with **FAY WRAY** and **PERT KELTON**

The Bowery of Al Smith, Jimmy Walker and Irving Berlin! The bailiwick of Chuck Conners and Steve Brodie!

East side, west side, all around the town and country, everyone will be flocking to the sidewalks of New York to see "THE BOWERY"

Directed by

RAOUL WALSH

From the novel, "Chuck Conners" by Michael L. Simmons and Bessie Roth - Soloman.

—THIS ONE SHOOTING

BROADWAY *thru a* KEYHOLE

by *Walter* WINCHELL

Get a ringside seat at Broadway's big parade. Millionaire and pauper, saint and sinner, play boy and bus boy, all pass in review in this personally conducted tour of dressing rooms and boudoirs, hot spots and purple dives by Mrs. Winchell's bad little boy Walter.

DIRECTED BY
LOWELL SHERMAN

PEGGY HOPKINS JOYCE **CONSTANCE CUMMINGS** **TEXAS GUINAN**
ABE LYMAN **RUSS COLOMBO** **EDDIE FOY, Jr.**

—THIS ONE SHOOTING

HER FIRST MUSICAL

A marvelous box-office angle in itself . . . . . .

Directed by
SIDNEY LANFIELD

Music by Al Dubin and Harry Warren—Writers of "42nd Street" and "Gold Diggers of 1933".

Constance BENNETT

in

MOULIN ROUGE

"Honi soit qui mal y pense" and a couple of ooh-la-las! If you don't know what that means, you will when you see this whirl of romance, song and dance. And girls, girls, girls! Girls to the left of you, girls to the right of you and maybe some under the piano! You never can tell what may happen when you get to gay Paree, with Constance captivating us with her lovely voice and nimble feet as she did on the musical comedy stage, before her triumphs on the screen. A new Bennett that will amaze the world!

—THIS ONE SHOOTING

George
BANCROFT

FRANCES DEE

BLOOD MONEY

Directed by ROWLAND BROWN

JUDITH ANDERSON

Money that buys honor, virtue, even a human life! Money soiled with shame and lust! Money tainted with blood, stamped in the mint of ruthless greed. The net of the law catches the little fish, but the big shots wriggle through.

ACTION
IS WHAT THE BUSINESS NEEDS
ACTION
IS WHAT YOU'LL GET - - *from*

JOSEPH M. SCHENCK President
DARRYL F. ZANUCK Vice President
IN CHARGE OF PRODUCTION

RELEASING THRU
UNITED ARTISTS

Printed in U. S.

WHO GAVE YOU

DARK ANGEL

STELLA DALLAS

BULLDOG DRUMMOND

CONDEMNED

WHOOPEE

ARROWSMITH

PALMY DAYS

STREET SCENE

KID FROM SPAIN

And All Those Other Hits

SAMUEL GOLDWYN

THE MAN WHO HAS GIVEN YOU MORE HITS THAN ANY OTHER INDIVIDUAL PRODUCER IN THE INDUSTRY STEPS FORWARD THIS YEAR WITH FOUR MORE GOLDWYN OPPORTUNITIES . . . BIGGER THAN ANYTHING HE'S EVER OFFERED IN THE PAST.

WITH THIS ONE COMPLETED...

FLASH!

Just As We Go To Press Comes This News!

CHICAGO — "MASQUERADER" broke all attendance records including "KID FROM SPAIN" which held previous high!

BOSTON — Line up all around block when doors opened. "MASQUERADER" set to exceed everything.

ATLANTIC CITY—"MASQUERADER" doubled previous picture's gross! Brought back for return engagement at same house.

Now Watch New York!

RONALD COLMAN

in

"THE MASQUERADER"

with **ELISSA LANDI**

Picturized from one of the most sensational stage hits of all time. So well did the masquerader play his part, that the man who hired him as a double was branded an impostor,... even by his wife and mistress. Not since "Bull-Dog Drummond" has Colman had such a role.

AND THIS ONE IN PRODUCTION

EDDIE CANTOR
in "ROMAN SCANDALS"

with **RUTH ETTING**
DAVID MANNERS and **GLORIA STUART**
and **THE GOLDWYN GIRLS**

Caesar's Roman legions returning triumphant from foreign conquests bearing as booty the prize beauties of far flung empires! Slave markets seething with hundreds of glorious Goldwyn Girls, too exquisite to be alive, too beautiful for the naked eye! You'll be their slaves when they weave their sinuous spell.

Pop-eyed Eddie, the crashing charioteer, burning up Rome under his own horse power. What a man in his flying toga! Throwing the bull in "The Kid From Spain" was nothing to keeping the chariot from throwing *him*, as he thunders down the arena.

Laughs, lions, legions, lovely ladies, lilting lyrics! All to make a gorgeous Roman Holiday for screen audiences the whole world over

Directed by
FRANK TUTTLE

GLAMOROUS! EXOTIC! AMERICA

A N N A

ALL Europe lies entranced in the path of her flaming triumphs. Now America awaits, with expectant thrill, her first American picture.

FOR fifteen months, Samuel Goldwyn has drawn prodigally on his treasure chests to prepare this exotic lady from afar for her American debut. Tutors taught her English. Readers searched scripts for a vehicle worthy of her talents. Coutouriers studied her sinuous body to clothe it glamorously. Lighting and make-up artists tested her strange beauty to make it a vision never to be forgotten.

NOW, the veil is to be lifted! A toast of the old world is to become the toast of the new! Foreign debts are cancelled. Europe is square with America again. Exhibitors will soon be cashing in on another Goldwyn opportunity.

HAILS ITS *NEWEST STAR!*

S T E N

Her first! **NOW SHOOTING!**

NANA

with **WARREN WILLIAM**

Directed by GEORGE FITZMAURICE

Out of that exotic Russia lying between the mysterious East and the modern West rises a new star. In this, her first American picture, as the tragic daughter of voluptuousness from Emile Zola's immortal classic, she has a role magnificently matching her superb artistry.

Her next! **IN PREPARATION!**

BARBARY COAST

was a port of call on the coast of Hell. No more glamorous setting the world over could be found for the exquisite artistry of this beauteous star than this roaring panorama of the California gold rush.

From HERBERT ASBURY'S book by the same name
Screen play by FRANCES MARION

CONTRACT NOW FOR THESE

SAMUEL GOLDWYN PRODUCTIONS

THROUGH YOUR NEAREST

UNITED ARTISTS EXCHANGE

Printed in U.S.A.

The biggest thing in SHORTS!

WHO'S AFRAID OF THE BIG

13

FOR 1933-34

MICKEY MOUSE PRODUCTIONS

Every one backed up by the biggest exploitation campaign ever given to any picture or series of pictures, tying up with 50 national advertisers manufacturing over 200 MICKEY MOUSE articles distributed through 100,000 stores!

PLAY THEM UP IN YOUR ADS, ON YOUR MARQUEES and IN YOUR LOBBY DISPLAYS!

WA DISN

AMA
BOX-
SENSA

SHORTS IN LENGTH ONLY!...
and WHO DRAWS BETTER

BAD WOLF! *HERE COMES-*

LT
EY'S
ZING
OFFICE
TIONS

FOR 1933-34
13
SILLY SYMPHONIES
IN TECHNICOLOR
Acclaimed by everybody the finest motion pictures made, critics are playing them up ABOVE the features on the same bill! Newspapers and magazines, reaching millions are lavishing them with praise!
NO ATTRACTIONS, FEATURE OR OTHERWISE HAVE GREATER BOX-OFFICE VALUE!!!

FEATURES IN DRAWING POWER!
THAN WALT DISNEY?

YOU DON'T HAVE TO BUY ANY OTHER PICTURES TO GET

The New—

MICKEY MOUSE OR SILLY SYMPHONIES IN TECHNICOLOR

Released exclusively thru

UNITED ARTISTS

CONFIDENSHUL! *The exhibitor across the street is after 'em! Better close for YOUR deal TODAY!*

Printed in the U.S.A

UNITED ARTISTS *says*

YOU CAN RELY ON RELIANCE PICTURES INC.

HARRY M. GOETZ, Pres.
EDWARD SMALL, Vice Pres.
in Charge of Productions

TO GIVE YOU MORE ★★★★ PICTURES LIKE "I COVER THE WATERFRONT"

BIG!

Right on the face of it!

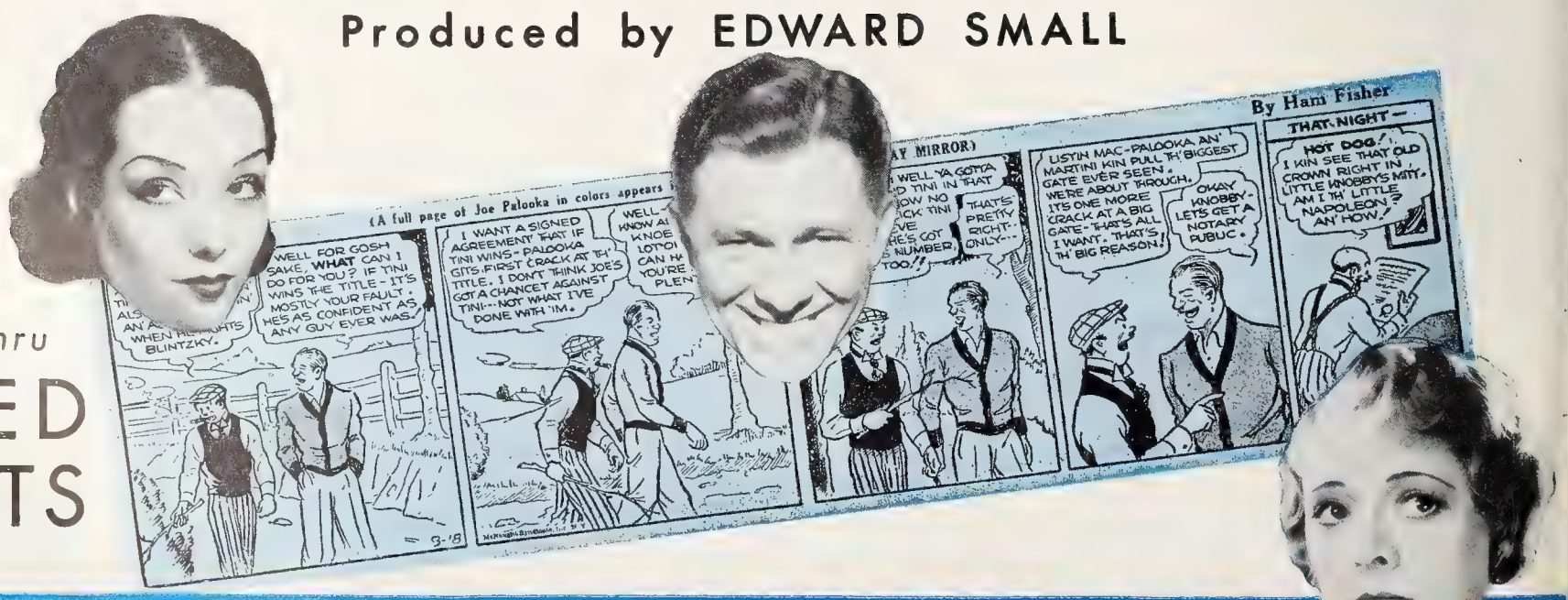
Imagine! Durante! A Fisher Body! And a HAM FISHER Body at that! Boinin' up in a riotous picturization of the comic character that millions are following daily throughout the country!

Joe

PALOOKA

with JIMMY DURANTE • LUPE VELEZ
STUART ERWIN and MARJORIE RAMBEAU

Produced by EDWARD SMALL


(A full page of Joe Palooka in colors appears
WELL FOR GOSH SAKE, WHAT CAN I DO FOR YOU? IF TINI WINS THE TITLE - IT'S MOSTLY YOUR FAULT. HE'S AS CONFIDENT AS ANY GUY EVER WAS.
I WANT A SIGNED AGREEMENT THAT IF TINI WINS - PALOOKA GITS FIRST CRACK AT TH' TITLE. I DON'T THINK JOE'S GOT A CHANCE AGAINST TINI--NOT WHAT I'VE DONE WITH 'IM.
By Ham Fisher
THAT NIGHT —
HOT DOG! I KIN SEE THAT OLD CROWN RIGHT IN LITTLE KNOBBY'S MITT. AM I TH' LITTLE NAPOLEON? AN' HOW.
LISTEN MAC - PALOOKA AN' MARTINI KIN PULL TH' BIGGEST GATE EVER SEEN. WE'RE ABOUT THROUGH. IT'S ONE MORE CRACK AT A BIG GATE - THAT'S ALL I WANT. THAT'S TH' BIG REASON!
OKAY KNOBBY - LET'S GET A NOTARY PUBUC.

Released thru
UNITED ARTISTS

YOU CAN RELY ON RELIANCE

THEY'RE COMING TO YOU IN

"STYLE"

From the skin out must style begin. And what a skin game it's become! Women play it and men pay for it. They are all slaves in the silken net which emperors of needle, thread and thimble weave...lovely puppets on the strings of woman's whims, pulled by masters of fashion's fancies!

On the tremendous theme of the "style racket" has been built a story that will open the eyes of all women...and the eyes of the millions of men who unwittingly have lent themselves to its drama.

Produced by

EDWARD SMALL

THE CLOTHES THEY WEAR - - - THE FASHIONS THEY'LL SHOW - - - WILL DRAW THE WOMEN - - - AND WHERE THE WOMEN GO, THE MEN WILL FOLLOW *"EVEN AS YOU AND I!"*

Released thru

UNITED ARTISTS

For "Style" too, YOU CAN RELY ON RELIANCE

"The world is mine"

The cry heard 'round the world for a hundred years! The song of escape for countless millions from reality's grim dungeon into the free, clear air of high romance, on the wings of Dumas' genius. One! The novel. Two! The stage play. Three! The silent picture. And now this magnificent achievement of the talking screen. Triumphantly we count with Edmond Dantes — One — Two — Three! Let's go!

— AND THE WORLD IS YOURS WHEN YOU PLAY

THE COUNT OF MONTE CRISTO

Produced by EDWARD SMALL

WITH A CAST AS BIG AS THE STORY ITSELF!

Rely on RELIANCE *and* **COUNT ON MONTE CRISTO**

Another of the big ones

RELEASED THRU

UNITED ARTISTS

more

INDIVIDUALLY CREATED BOX-OFFICE SMASHES

Releasing thru
UNITED
ARTISTS

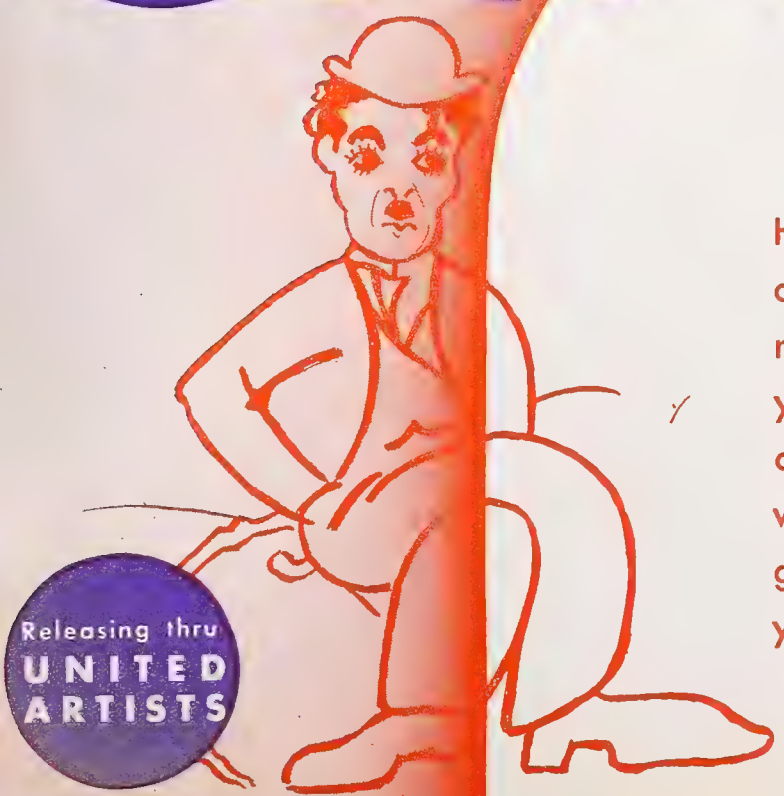
BIG

IS A SMALL WORD
FOR THEM!

A Charles

CHAPLIN

PRODUCTION



Releasing thru
UNITED
ARTISTS

He doesn't make *many* pictures, but when he does make one he makes cinema history at the same time. A Chaplin masterpiece is not the work of weeks or months, but of years. Into the lavish treasure chest of his resources he dips a prodigal hand. And the whole world takes notice when he is ready to lift the veil. This one will be his greatest, by far, greater even than "City Lights", and you know what *that* one did!

(TITLE TO BE ANNOUNCED)

EUGENE O'NEILL'S amazing story of the pullman porter who BECAME A KING

JOHN KRIMSKY
and
GIFFORD COCHRAN
Present

PAUL ROBESON
in
Emperor JONES
with DUDLEY DIGGES

A stage play, a book, an opera, and now a picture! Only the magic resources of the screen could truly encompass the magnitude of this stark creation of Eugene O'neill's genius. Your heart will beat with the tom-toms at this tragedy of a roaring buck from Harlem, who swapped a pullman porter's cap for a tyrant's crown on an island in the Carribean.

Releasing thru
UNITED ARTISTS

Noel COWARD'S

"Bitter Sweet"

The song of a nightingale at twilight, the perfume of a lover's letter long forgotten, the sweetness of a love that never dies! All the lovers in the world, all those who have ever loved, all those who expect to love, will thrill at this romance of a brave smile shining through tragic tears.

A British & Dominions Pictures Ltd. Presentation

Based on the Broadway success, as presented by Florenz Ziegfeld

Releasing thru UNITED ARTISTS

BRITISH & DOMINIONS
PICTURES LTD.

Presents

Charles LAUGHTON *in* The Private Life of HENRY VIII

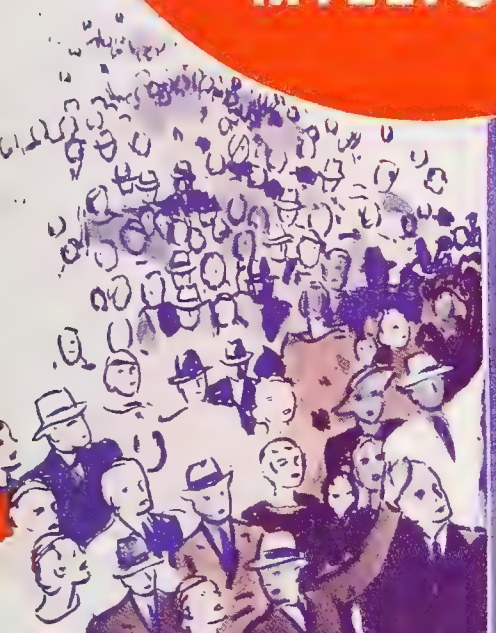
Releasing thru UNITED ARTISTS

Stout fellow, was Henry, who never raised his hand to women. He chopped off their heads. And such nice heads, too! Anne Boleyn, Catherine of Aragon, and so on and so on and so on, they primp and powder only to get the axe. A thrilling character actor in the lusty beef-eating role of England's amorous king in the glamorous days of the Tudors. Remember him as Nero in "The Sign of The Cross"? Roll up your sleeves for *this* one! This *is* a *role!*

AS A

BOOK IT

IS KNOWN TO MILLIONS



SORRELL AND SON

BY

WARWICK DEEPING

AS A SILENT PICTURE, SPOT FOR SPOT, IT BROKE ALL RECORDS

NOW, AS A TALKING PICTURE—

It looms up as one of the big outstanding naturals of the year. Everyone will want to see this tender story of a father's love for his motherless son.

A BRITISH AND DOMINIONS PICTURE

Releasing thru
UNITED ARTISTS

Printed in the U.S.A.

SIGN UP!

TEXT OF CODE PRESENTED BY KENT

New York, N. Y., August 22, 1933
The National Recovery Administration,
Washington, D. C.
Sirs:

Pursuant to the provisions of Title I, of the National Industrial Recovery Act, the undersigned, as one of the co-ordinators appointed by the Administrator, hereby makes application to the President of the United States for approval of a Code of Fair Competition for the Motion Picture Industry.

On August 8th, 1933, in response to a call issued by the Administrator, several hundred representative members of the Motion Picture Industry met at the Association of the Bar of the City of New York. The Deputy Administrator who presided at the meeting at the conclusion thereof, appointed a committee of ten producers, twelve distributors, and eighteen exhibitors of motion pictures, representative of the respective divisions and interests in the industry, to meet in conference, hold hearings and submit proposals for a Code for the industry. The undersigned was appointed as a co-ordinator representative of producers and distributors to co-ordinate the views and opinions of the producers' and distributors' committees with those of the exhibitors' committee. A co-ordinator representative of exhibitors to co-ordinate the views and opinions of the exhibitors' committee with those of the producers' and distributors' committees was likewise appointed.

Thereafter meetings of the said committees were held at the building of the Association of the Bar of the City New York from August 8th to August 19th, inclusive.

The Code herewith submitted represents the agreement of the committees of producers, distributors and exhibitors, excepting in the respects and in the manner set forth in a letter bearing even date herewith and which accompanies this letter.

Respectfully submitted,
SYDNEY R. KENT.

Submitted
CODE OF FAIR COMPETITION
for the
MOTION PICTURE INDUSTRY

This Code is established for the purpose of effectuating the policy of Title I of the National Industrial Recovery Act.

ARTICLE I

SECTION 1. As required by Section 7 (a), Title I, of the National Industrial Recovery Act, the following are conditions of this Code:

(a) That employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection;

(b) That no employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and

(c) That employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

SECTION 2. The right of employer and employee to bargain together free from interference by any third party shall not be affected by this code, and nothing herein shall require any employee to join any organization or to refrain from joining any organization in order to secure or retain employment.

SECTION 3. This code is not designed to promote monopolies or to eliminate or oppress small enterprises and will not operate to discriminate against them and shall not permit monopolies or monopolistic practices.

APPEALS BOARD PLAN PROTESTED

Independent distributors voiced strenuous objections to proposed creation of a National Board of Appeals to sit on cases not arbitrated satisfactorily by the local clearance and zoning boards, according to Mr. Kent's letter to Mr. Rosenblatt. He did not specify the exact nature of the independents' opposition.

ARTICLE II

On and after the effective date of this Code, in the PRODUCTION of Motion Pictures:

SECTION 1.—*Hours of Employment.*

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Gardeners; janitors; librarians, mail clerks; messengers; mimeograph operators; porters; restaurant workers; seamstresses; watchmen; accountants; accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries (exclusive of Executives' secretaries); stenographers; telephone and telegraph operators; timekeepers; typists; laborers; positive assemblers; positive developers; positive printers; release assemblers; splicers; swing gang; architects; art directors; composers; positive cutters and assistants; draftsmen; wardrobe fitters; modelers, artists and sculptors; musicians; negative timers; optical experts; process projectionists; drapers; sound maintenance men; negative developers; refrigerating and ventilating maintenance men.

(c) No employee of the following classes shall work more than thirty-six (36) hours in any one week:

Carpenters; electrical workers; lamp operators; chauffeurs and truck drivers.

The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to (1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit business managers; and writers; nor to (2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including assistant directors; camera men and their assistants; company wardrobe men and their assistants; make-up artists and hair dressers; script clerks; sound grips; sound mixers; sound stage engineers; sound recorders and "stand-by" or "key men"; nor to (3) employees regardless of classification assigned on location work; nor to (4) employees engaged directly in news reel production work in the following classifications: editors and sub-editors; film cutters and film joiners; camera men, sound men and type setters; nor to (5) employees of producers of animated motion picture cartoons in the following classifications: animators; assistant animators; cartoon photographers; story and music department employees; tracers and opaquers.

(d) No "extras" or "extra talent" to the extent consistent with production requirements shall work more than forty (40) hours in any one week.

SECTION 2.—*Minimum Wages.*

(a) No employee of any class shall be paid less than forty cents (.40) per hour.

(b) The following clerical, office and service employees shall be paid not less than fifty (.50) cents per hour:

Accountants, accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; timekeepers; typists; laborers; positive assemblers; positive developers; positive printers; release assemblers; splicers; swing gang.

(c) No employee in any of the following classes of factory or mechanical workers or artisans shall be paid less than $1.16 2/3 per hour:

Carpenters; woodworking machine men; electrical workers performing the duties of construction and maintenance generator and shop men, radio loud speakers, telephone, lighting fixtures, wiremen for miniature and explosives, wind machine, pumps, compressor; panoramic operator; "stand-by" or "key men"; blacksmiths; casters; foundrymen; machinists; moulders; painters; pattern makers; plumbers; tinsmiths; sheet metal workers and upholsterers.

(d) No employee in any of the following classes of factory mechanical workers or artisans shall be paid less than $1.33 1/3 per hour, or if on call less than $76.75 per week:

Foremen of carpenter construction department; foremen of electrical construction department.

With respect to "stand-by" or "key men," in lieu of the rate of $1.16 2/3 per hour there may be substituted a weekly wage of $68.50 per week of seven days "on call."

(e) No employee in the following class of factory or mechanical workers or artisans shall be paid less than $1.00 per hour:

Lamp operators.

With respect to any factory, mechanical worker or artisan, in lieu of the rate of $1.00 per hour there may be substituted a weekly wage of $60.00 per week of seven days "on call."

(f) With respect to carpenters, electricians, lamp operators, teamsters and truck drivers, the foregoing scale of minimum wages shall prevail on all locations excepting when the following wage scale may be paid in lieu thereof on distant locations if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week of seven days and subject to "call" at any time.

Foremen $15.75 per day.

Carpenters, electrical workers (maintenance, construction, generator), gaffers (company electrician) $13.75 per day.

Lamp operators $12.25 per day.

Teamsters and truck drivers $8.50 per day.

In any such case at distant locations the total wage for seven days shall not exceed the following weekly scale:

Foremen $91.75 per week.

Carpenters, electrical workers (maintenance, construction, generator), gaffers (company electrician) $81.75 per week.

Lamp operators $71.75 per week.

Teamsters and truck drivers $51.75 per week.

(*Continued on folloiwng page*)

HOURS AND MINIMUM WAGES SET

(g) The minimum wages for "extras" shall be as follows:

Class A—Dress Group.....$7.50 per day
Class B—Character Group... 5.00 per day
Class C—Mass Group..... 5.00 per day
Class D—Unregistered People
picked for mob scenes..... 3.00 per day

(h) Tracers and opaquers employed by producers of animated motion picture cartoons shall be paid straight time for all hours of work beyond forty-four (44) hours per week.

SECTION 3. On and after the effective date, producers shall not employ any person under the age of sixteen (16) years, excepting as actors, and then only upon compliance with all applicable laws and the regulations of all proper authorities governing the employment of minors in motion picture production.

SECTION 4. There are approximately 12,000 persons registered in Hollywood, California, as available for employment in motion picture productions as "extras," whereas the requirements of all the studios there located averaged 631 a day during the six months period ending June 30, 1933.

The producers undertake to seek to alleviate the conditions of "extras" seeking employment as far as is possible by the spreading of available opportunities for employment to greater numbers. In that effort they shall

(a) Not knowingly employ as an "extra" any member of the immediate family of any employee or a person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception to be made.

(b) Request the Academy of Motion Picture Arts and Sciences promptly to appoint a representative committee to investigate fully the conditions among the ranks of the registered "extras" and submit to the producers its recommendations as to the scale of wages, the elimination of favoritism, and for the spreading of employment, and otherwise effectuating the purposes above declared.

(c) Upon receipt of such recommendations give prompt consideration thereto and formulate and put into effect appropriate amendments to this Code.

ARTICLE III

On and after the effective date of this Code, in the DISTRIBUTION of Motion Pictures:

SECTION 1.—*Hours of Employment.*

(a) No employee except outside salesmen shall work for more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or sole responsibility who now receive more than $35.00 per week; nor to employees on emergency or maintenance and repair work.

SECTION 2.—*Minimum Wages.*

No employee shall be paid:

(a) Less than fifteen ($15.00) dollars per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than $14.50 per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than $14.00 per week in any city up to 50,000 population or in the immediate trade area of such city.

SECTION 3. After August 31, 1933 no person under sixteen years of age shall be employed in the distribution of motion pictures except that persons between the age of fourteen and sixteen years of age may be employed for not to exceed three hours a day and those hours between seven A.M. and seven P.M. in such work which will not interfere with hours of day school.

AGENT ACTIVITIES TREATED AT LENGTH

The longest single article in the production code deals with the regulation of agents' activities. Most of the specifications seem to tie in with another article which deals with star raiding.

ARTICLE IV

On and after the effective date of this Code, in the EXHIBITION of Motion Pictures:

SECTION 1.—*Hours of Employment.*

ARTICLE V

SECTION 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

SECTION 2. The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

Standards of Fair Competition

ARTICLE VI

No producer shall license for distribution or public exhibition any motion picture in which there is contained any commercial advertising for which compensation was knowingly received unless a full and fair disclosure of such fact is made.

ARTICLE VII

All producers shall in employing the services of actors use the forms of contracts commonly referred to as the "Minimum Contract for Artists," the "Supplemental Contract," and the "Day Player Contract," in such instances as may be required by the provisions of the Basic Agreement signed by a large majority of the representative artists and by producers affiliated with the Association of Motion Picture Producers, Inc., which agreement became effective March 1, 1930.

All producers who have not heretofore subscribed to the "Writer-Producer Code of Practice," adopted on April 14, 1932, by the Academy of Motion Picture Arts and Sciences, and made effective May 1, 1932, shall subscribe to such Agreement.

ARTICLE VIII

SECTION 1. It shall be considered an unfair trade practice for a number of producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to producers (other than their affiliated companies), to conspire agree, or take joint action to prevent any responsible producer or producers from renting such studios or studio facilities.

SECTION 2. It is recognized that most of the desirable and well-known artists are under contract with certain of the major producing companies. As a result, it has become increasingly difficult for other producers to obtain the kind and number of artists necessary in the production of photoplays. This difficulty, however, could be overcome if, under proper arrangements, artists were loaned by each producer to other producers. Therefore, and for the purpose of increasing production and employment—

(a) It shall be the general policy of producers, wherever possible without deprivation to themselves, to lend artists to other producers; and in the event that any artists shall be loaned, it shall be upon substantially the same terms and conditions, and under the same salary arrangements as are made with other producers; and

(b) It shall be an unfair trade practice for any producers or other parties interested in the production of motion pictures to make or enter into any agreements or understandings between them by concerted action, or by any other means, to take any steps which shall have for their effect or purpose the interference with or prevention of the use, borrowing or exchanging of artists by any producers who are willing to pay reasonable compensation for the use of such artists.

ARTICLE IX

To eliminate unfair and unethical practices, abuses, and undesirable conditions which have developed in the relations between producers and agents, and between agents and their clients, and to bring about fair conditions and methods of competition:

(1) No producer or any employee of any producer shall directly or indirectly engage in or carry on or be interested in the business commonly known as "agent," "artists' agent," "artists' representative," or "artists' manager," or directly or indirectly operate, conduct, control, manage or be employed in any such business or any so-called "artists' bureau," "artists' agency," or any other like agency or bureau for negotiating, arranging or securing employment for players, directors, writers, technicians, or any other class of employee engaged in or in connection with the production of motion pictures.

(2) The term "agent," "artists' agent" and "artists' manager," as used herein, and hereinafter referred to as "agent" shall mean and include any person, (firm, corporation or association), who, for a fee or other valuable consideration from the employee procures, promises or undertakes to procure or provide engagements or employment for persons in or in connection with the production of motion pictures, or who, for a fee or other valuable consideration from the employee, manages or conducts the business affairs of persons so employed, or counsels or advises such persons in connection with their unemployment.

(3) The term "artists' bureau" or "artists' agency," as used herein, shall mean and include the business of conducting as owner, agent, manager or in any other capacity an office or other place for the purpose of procuring, undertaking, or attempting to procure engagements or employment for persons in or in connection with the production of motion pictures, and for which services a fee or other valuable consideration is exacted or attempted to be collected from the employee.

B. No agent shall give, offer or promise to any employee of any producer any gift or gratuity whatsoever to influence the action of such employee in relation to the business of such producer. No such employee shall receive or accept, directly or indirectly, for himself or for another, any commission, gift, gratuity, bonus or other thing of value from any person whom he shall employ for and on behalf of such producer, and no person shall give, offer or promise any such employee any commission, gift, gratuity, bonus or other thing of value for employing such person.

C. No agent shall alienate or entice any employee of any producer or interfere with the employment of such employee or advise or counsel such employee to do anything in conflict with, or inconsistent with, such employee's obligation to perform in good faith any con-

STAR "RAIDING" DECLARED UNFAIR

tract of employment, or foment dissension, discord or strife between any such employee and any such producer for the purpose of procuring, or attempting to procure such employee's release from the employment by any such producer or to secure a change in the terms and conditions of such contract of employment.

D. No agent shall directly or indirectly in any manner whatsoever at any time prior to thirty (30) days before the expiration of any contract of employment between any employee and any producer make to such employee any offer of employment, nor solicit offers from or commence negotiations for the employment of such employee with any other producer.

E. No agent shall make to any producer any false representations as to any material matters affecting or relating to any negotiations with such producer for the employment of any person represented by such agent.

F. No agent shall, directly or indirectly, make or enter into any agency contract with any person to represent such person or agent for the purpose of procuring or arranging for the employment of such person in or in connection with motion pictures, which contract provides (a) for a commission in excess of 10% of the salary or compensation to be paid to such person; or (b) that such agent shall receive a commission or compensation only in the event employment is procured for such person with a producer other than the producer employing such employee at the time of making of such agency contract; or (c) that payment of commissions or compensation to the agent shall be contingent upon the agent obtaining a salary or compensation for the employee in excess of any specified sum.

G. In furtherance of the provisions of this Code and the purposes and objects stated in Paragraph A above, all agents, producers and employees employing the services of an agent shall conform with and abide by the "Code of Practice for Artist-Agent-Producer Negotiations" dated July 29, 1933, of the Academy of Motion Picture Arts and Sciences when and if said Code is duly adopted and made effective by the said Academy, except such provisions of said Academy Code as may be in conflict or inconsistent with or contradictory of any of the provisions of this Code; and excepting further that with respect to Section 8 of the Academy Code, the employee shall be entitled to receive the advice and counsel of the Agent and to have the Agent accompany and represent the employee only at conferences with the producer relating to negotiations for the employment or the extension or renewal of the employment or a modification of the terms of employment of the employee, unless the producer consents to the agent being present at other conferences.

H. No producer shall, directly or indirectly, negotiate or transact any business with, any agent who shall not have subscribed to said Academy Code, if adopted by the Academy, and in the event that after a hearing the

hereinafter provided for, shall find that an agent has violated any provision of this Code and shall on account thereof declare that producers shall indefinitely or for a limited time refrain from doing business with such agent, all producers shall comply with such decision of the

I. Nothing herein contained shall be deemed to obligate any producer or agent to comply with any amendment or supplement to the said Academy Code unless such producer or agent shall have expressly assented thereto.

ARTICLE X

It being a recognized principle that producers having discovered, developed, trained, or publicized talent or personalities in the artistic and creative branches of their respective production enterprises by the investment and expenditure of large sums of money, time, effort and skill, and by the creation of opportunities for such talent and personalities, it is fair, just and equitable that producers making such investment and creating such opportunities be accorded reasonable time and opportunity to secure a fair and just return thereon and to have a fair and reasonable opportunity to continue in their employ the talent and personalities so developed by them; provided, however, that such talent and personalities shall not be deprived of the right to receive the compensation to which they are justly entitled as the result of competitive bidding therefor in an open market; and

OPEN MARKET A TRYING QUESTION

The question of the right to buy in open competition appears to have been one of the most disputed subjects in the entire code drafting activities. From the time the exhibition and distribution committees began coordination of their respective codes they were reported, unofficially, to be at "each other's throats" on more than one occasion.

It appearing that employees under contract with producers have been secretly enticed, induced, and solicited during the period of their employment to enter the services of another producer, which has resulted in impairing, and at times, destroying, the value and usefulness of the employees, and has caused them to become discontented with and neglectful of their duties; the following are hereby severally declared to be unfair, destructive and uneconomical methods of competition and unfair practice for any producer:

(a) To indulge in the practice commonly known as "raids" on the employees of any other producer.

(b) To secretly or prematurely negotiate with any employee of any other producer;

(c) Secretly, or otherwise, to entice or alienate any employee from his employment, or to interfere therewith, or to advise any such employee to do anything in conflict with or inconsistent with such employee's obligation to perform in good faith any contract of employment; and

(d) To foment dissension, discord or strife between any employee and his employer in order to secure the employee's release from employment or to secure a change in the terms of any contract under which the employee is then employed.

To carry out the foregoing principles and eliminate such unfair practices and unfair methods of competition, no producer shall negotiate with or make any offer for or to any employee of any other producer for the services of such employee at any time prior to thirty (30) days before the termination of such employment, provided:

(1) Such employee is under written contract of employment and the term thereof inclusive of options, if any, is, has been, or may be for a period of at least twelve (12) months, or such contract covers, or may cover employment in or in connection with at least three (3) feature motion pictures, inclusive of options, if any.

(2) The compensation of such employee, if under a term contract, is at least $500.00 per week; and if employed on a per picture basis is at least $5,000.00 per picture.

(3) Such employee is engaged in any of the artistic or creative branches of the motion picture industry.

The term "contract" as used herein, shall be deemed to include not only any existing contract with any producer, but also any prior contract executed by any parent, subsidiary, or predecessor corporation of such producer, if the employment of the employee under such contracts has been or may be a continuous one.

Should any producer within such thirty (30) day period offer to negotiate with, or make any offer for or to any such employee, of any other producer, for the services of such employee, then on the same day that such offer is made, such producer shall notify the employing producer in writing as to the full and complete terms of the best offer which has been made for such services, and simultaneously shall send a copy of such notice to the Administrative Committee, hereinafter provided for. In such case the employing producer, if he elects to do so, and providing the employee consents, shall be entitled to contract with such employee on terms at least as favorable as those offered by the second producer, or on such other terms as may be acceptable to the employee, such employee always having a free and independent choice as to which offer he will accept. Such notice, however, need be given to the first employing producer only upon the condition that prior to the last thirty (30) day period of employment, such first employing producer shall have made a bona fide offer to such employee for a renewal or extension of his contract of employment. All matters relating to the registration of such offers and the determination as to whether they were bona fide, shall be determined by the Administrative Committee hereinafter provided for.

Should any producer desire to continue, renew or extend the term of employment of any employee, as hereinabove defined, and if he shall have evidenced such desire by making a bona fide offer to such employee prior to the last thirty (30) day period of his employment, and if such offer shall have been rejected, such producer, nevertheless, shall be entitled to notice of offers which may be made to such employee by other producers, during the period hereinafter provided, following the termination of such employment, and should any other producer make any offer for the services of any such former employee of the first employing producer within such period, then, on the same day that such offer is made such producer shall notify the former employing producer in writing of the full and complete terms of the best offer made for such services, and simultaneously shall send a copy of such notice to the Administrative Committee hereinafter provided for. In such case, the first employing producer, if he elects to do so, and again providing the employee consents, shall be entitled to contract with such employee on terms at least as favorable as those offered by the second producer, or on such other terms as may be acceptable to the employee. The period during which the first employing producer shall be entitled to notice of offers made by other producers, as hereinabove provided for, shall be three (3) months from the date of the termination of the first employment, in all cases where the compensation for the employee in connection with the former employment was at the rate of less than $1,000.00 per week; or, if the employee was on a per picture basis, the compensation was less than $10,000.00 per picture. In all other cases, where such compensation was in excess thereof, such period shall be for six months.

It shall be an unfair trade practice for any producer to use coercion to prevent offers being made any employee by other producers.

The Administrative Committee, hereinabove provided for, shall have full power and authority to determine the good faith of any offer

COERCION ON CONTRACTS IS BARRED

made by the first employing producer, so as to entitle said first employing producer to notice of subsequent offers and/or as to whether the period within which such notice must be given should be for three months or for six (6) months. The Administrative Committee shall also provide appropriate methods and procedure whereby all producers shall be notified in every instance when, and the period during which notices of offers are to be transmitted to the employing, or former employing producer. Said Committee shall also prescribe the procedure so as to prevent any employing, or former employing producer from any unreasonable delay or from withholding any action or decision required under the provisions hereof, to the end that the immediate employment of any person with whom any other producer desires to contract shall not be delayed or prevented.

Nothing hereinbefore contained shall apply to so-called free lance players, writers, directors or other employees who are engaged to render services of an artistic or creative nature in connection with one or two pictures only, unless the actual term of employment of any such employee shall be extended for a minimum period of twelve (12) months.

Any dispute, controversy or question involving the interpretation of any provision of this section of the Code, shall be settled and determinded by the Administrative Committee.

The Administrative Committee shall consist of at least five (5) members of the Academy to be selected by the President of the Academy, with the approval of the Board of Governors, each of the five branches of the Academy to have equal representation on such Committee. In the event of the failure of the Academy to designate and appoint the Committee above provided for, such Committee shall be appointed by the Code Authority, hereinafter provided for.

ARTICLE XI

It shall be considered an unfair trade practice for any producer to negotiate with an artist engaged in a "legitimate" production, under a so-called "run of the play" contract, for the services of such artist in a motion picture production which would interfere with or prevent the carrying out of the artists' obligation under such contract and/or disturb, interfere with or prevent the continuance of the run of the "legitimate" production in which such artist is engaged.

ARTICLE XII

No cartoon producer shall employ any persons during such time as he is employed full time by another.

ARTICLE XIII

No cartoon producer shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other cartoon producer in an effort to entice, persuade or induce such employee to leave or become dissatisfied or to breach any contract covering his employment.

ARTICLE XIV

No cartoon producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the good will of the creator.

ARTICLE XV

No distributor shall deny to any exhibitor full and free opportunity to license the exhibition of the motion pictures distributed by such distributor and for any "run" thereof.

Nothing in this Article shall be deemed to abridge or limit the right of each distributor to select its own customers in bona fide transactions based upon consideration of the reputation and knowledge of the exhibitor for business honesty and fair dealing, financial responsibility, the prestige and operating policy of the exhibitor's theatre or theatres, the terms and conditions offered by the exhibitor, and with due allowance for differences, if any, in the cost of selling.

ARTICLE XVI

No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

ARTICLE XVII

No distributors' employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect financial interest.

ARTICLE XVIII

Any distributors may refuse and agree with other distributors to refuse to negotiate with any person, firm, corporation or association seeking to pool or combine the exhibition requirements of different separately owned theatres for the purpose and with the effect of limiting or reducing competition for the exhibition rights of motion pictures among the exhibitors owning or operating such theatres.

For the purposes of this Article the ownership of theatres shall be deemed to mean the complete ownership or the owning or holding of a substantial interest therein.

ARTICLE XIX

Distributors of motion pictures shall refuse to enter into contracts to license the exhibition of motion pictures by any exhibitor who (a) refuses to maintain the minimum price of admission specified in any contract for the licensing of the exhibition of motion pictures; or (b) lowers the admission prices publicly announced or advertised for the exhibitor's theatre by the giving of rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts, or other things of value, or by "throw-away" tickets, two-for-one admissions, or by other methods or devices of similar effect in cases where the exhibitor has engaged in any such unfair practice as found by arbitration provided for in this Code and nevertheless refuses or fails to desist therefrom.

ARTICLE XX

No distributor shall substitute for any feature motion picture described as that of a named star or stars or named director or named well-known book or play one of any other star or stars, director, book or play, nor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute."

Nothing in this Article contained shall be interpreted to prohibit any distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based, and from substituting for any such story, book or play another story, book, or play, or from changing the director, the cast, or any member thereof of any such motion picture, except as hereinabove specifically prohibited.

ARTICLE XXI

Each distributor licensing the exhibition of its own motion pictures at any established motion picture theatre shall refrain from licensing the same motion pictures for exhibition by any so-called non-theatrical account, where such exhibition shall be determined (by arbitration provided for in this Code) to be unfair to such established motion picture theatre.

Nothing in this Article shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc., and this Article shall not apply to contracts now existing between distributors and so-called non-theatrical accounts.

ARTICLE XXII

No distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the exhibitor contract also for the licensing of the exhibition of a greater number of short subjects, in proportion to the total number of short subjects required by such exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the exhibitor.

Nothing in this Article contained shall be construed to include "news reels" within the meaning of the words "short subjects."

ARTICLE XXIII

No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration proceeding or litigation pertaining to the license to exhibit.

ARTICLE XXIV

Section 1. Exhibitors shall not demand and distributors shall not grant clearance of an unreasonable length or extending beyond the reasonable boundaries of any competitive area; and wherever there shall be established schedules of clearance and zoning in accordance with this Article provided for any such schedule shall be the standard of reasonable clearance in length and area for the territory governed thereby.

Section 2. To give effect to the foregoing, there shall be established in each film exchange center a Clearance and Zoning Board which shall be an instrumentality of this Code. These boards shall consist, in each instance, of two representatives of distributors, two representatives of first-run theatres and four representatives of subsequent run theatres; provided that where, due to local conditions, such division of representatives would deny fair representation to either of such two classes of exhibitors the membership of the board may be varied in such respect as to insure fair representation for each of such classes. Disputes over representation on any such board, if they cannot be settled in the exchange center affected, shall be certified to the Code Authority for determination.

Section 3. Promptly after their formation the several Clearance and Zoning Boards provided for hereunder shall proceed forthwith to formulate, publish and prescribe for their respective districts, if need exists therefor, schedules of fair clearance and zoning. Such schedules may classify theaters by zones, admission prices, run, or other reasonable classifications, provided that types of entertainment other than motion pictures shall not be used as a basis for any such classification. Each board may at any time add to, change, or modify the schedule prescribed by any such board.

No action of any kind shall be taken by any such board without affording a full hearing to all parties concerned or affected.

Section 4. Clearance and Zoning Boards shall function by majority vote; when, however, any such board is evenly divided upon any question such question shall be submitted for determination to an umpire to be chosen by the board. Appeals from the action of any Clearance and Zoning Board and from the determination of any umpire may be had to the National Board of Appeals provided for by this Code.

Section 5. The schedules prescribed and/or decisions made by any Clearance and Zoning

ZONING AND REJECTIONS TREATED

Board or umpire shall be binding upon all distributors and exhibitors in the area affected.

SECTION 6. Any exhibitor or any distributor aggrieved by any classification made by any Clearance and Zoning Board or by any violation of any of the provisions of any clearance and zoning schedule shall have the right to have such grievance determined by the Clearance and Zoning Board having jurisdiction. Findings and decisions of such board shall be binding upon the parties affected or concerned, subject to the right of appeal to the National Board of Appeals.

ARTICLE XXV

No distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any exhibitor of any feature motion picture licensed for exhibition by such exhibitor.

ARTICLE XXVI

Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select from the total number of pictures licensed, less than eighty-five per cent (85%) of the total number, and to reject the remainder shall by written notice to the distributor reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and failing to give such notice of rejection, each of such pictures shall be deemed to have been either selected or rejected in accordance with the provisions of said exhibition contract.

ARTICLE XXVII

No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such exhibitor, with the effect of depriving a competing exhibitor from contracting to exhibit such excess motion pictures, provided however that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

ARTICLE XXVIII

No exhibitor shall agree with any other exhibitor or exhibitors to allocate among them the motion pictures of distributors with the effect of eliminating fair competition between such exhibitors in the bidding and negotiating for the motion pictures of such distributors; provided that bona fide mergers of interest through partnerships or corporations shall not be deemed to be within this prohibition.

ARTICLE XXIX

No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres.

ARTICLE XXX

No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other exhibitor, excepting in any case where the first exhibition date is less than seven days after the conclusion of the prior run; in such case such motion picture may be advertised during, but not before the commencement, of such prior run.

Nothing herein contained shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor as a group but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

16 PLAYERS SET FOR NRA SHORTS

Sixteen players have been enlisted to play starring parts in NRA featurettes now being reduced for national release. Charlie Ruggles, Jimmy Durante, Zasu Pitts, Lowell Sherman, Edna May Oliver, Dick Powell, Alan Dinehart, Mary Boland, El Brendel, Charles Middleton, Louise Fazenda, Sterling Holloway, Edgar Kennedy, Slim Summerville and Samuel Hines are included in the group.

ARTICLE XXXI

No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts or things of value, throw-away tickets or by two-for-one admissions, or by other methods or devices of similar nature.

This article shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by exhibition contracts. The provisions hereof are aimed at reductions in admission scales by means which are unfair to competing exhibitors and which deceive the public.

ARTICLE XXXII

No exhibitor shall exhibit a motion picture previous to dawn of the first day of its booked and confirmed date of exhibition without securing express written permission from the distributor thereof.

NOTE:—It has not been possible for all those engaged in distributing motion pictures to agree to the provisions of Article XXXIII. The two conflicting articles are set forth below.

PROPOSED ARTICLE XXXIII

No exhibitor shall exhibit at any theatre in any city, town or community, two or more feature motion pictures for one admission where the exhibitors operating 60% of the number of theatres located in any such city, town or community have declared in writing that two or more feature motion pictures for one admission shall not be exhibited in any theatre in any such city, town or community.

For the purpose of such declaration each exhibitor shall be entitled to one vote for each theatre owned or operated by such exhibitor.

A feature motion picture shall be deemed a motion picture originally made and released in length of more than 3,000 ft.

PROPOSED ARTICLE XXXIII

It is recognized that the policy of exhibiting in any theatre or theatres more than one feature picture for one admission price, is an individual problem of each exhibitor, and such policy shall be left solely to the discretion, judgment and decision of each individual exhibitor. In connection with such policy, it shall constitute unfair trade practice for any one, directly or indirectly, to do any of the following things:

(1) To insert in an agreement or agreements relating to the distribution and/or exhibition of motion pictures any provision which shall have for its effect substantially the following: That the exhibitor shall not exhibit any motion picture of feature length of the distributor at the same performance with any other motion picture of feature length; that is, as part of a so-called Double Feature Program;

(2) To refuse to enter into or to conclude with an exhibitor any agreement for the present or future delivery of any motion pictures, because of the declared policy of such exhibitor favoring the Double Feature Program, or because such Exhibitor has indicated an intention to adopt such policy;

(3) To interfere or attempt to interfere with, or to discriminate against, or to do anything tending to coerce, intimidate, threaten, or to take any action prejudicial to any exhibitor, because of the declared policy of such exhibitor with respect to Double Feature Programs.

Any and all agreements heretofore entered into relating to the delivery and/or exhibition of motion pictures, and containing any provisions which may in any manner tend to interfere with the individual policy of each exhibitor as to such Double Feature Programs, or which may in any other manner be inconsistent with the terms and/or intent of this Article, shall be, and shall be deemed to be, as to such provisions relating to Double Feature Programs, of no further force or effect, and shall be deemed to be deleted from such agreements.

ARTICLE XXXIV

Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of each such daily exhibition and/or midnight show, when the license fee therefor is based in whole or in part upon a percentage of the exhibitor's admission receipts.

ARTICLE XXXV

The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the copyright law of the United States or of an exhibition license gives such exhibitor an unfair competitive advantage over an exhibitor who is honest, obeys the law and complies with his contractual obligations, misappropriates a portion of the playing time market of the motion picture industry, disrupts other exhibitor's bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore, no exhibitor shall directly or indirectly or by any means whatsoever:

(a) Exhibit any motion picture at any time or place other than on the date or dates and in the places expressly booked and confirmed in writing pursuant to the exhibition license therefor;

(b) Use a print of a motion picture at any theatre other than that specified in the exhibition license therefor;

(c) Use a print of a motion picture at two or more theatres when licensed at only one thereof;

(d) Use the print of a motion picture for any purpose whatsoever other than exhibitions duly licensed and booked; or

(e) Withhold the prompt return of a print of a motion picture for additional exhibitions at any theatre in excess of the time licensed and booked in writing.

ARTICLE XXXVI

No exhibitor shall lease, purchase or otherwise acquire any lithographic poster or any advertising accessory manufactured for or by the producer or distributors of any motion picture, for the advertising or the exploitation thereof by the exhibitor, from any person, firm, corporation or association, other than such producer or distributor. All such lithographic posters and advertising accessories so acquired

ARBITRATION BOARD IS PROPOSED

shall not be sold, leased, or given away by any exhibitor, nor used by any exhibitor for any purpose other than to advertise or exploit the motion picture for which such lithographic posters and advertising accessories were manufactured.

ARTICLE XXXVII

Film Boards of Trade throughout the United States shall continue their operations as local distributor trade Associations for the purpose, among other things, of functioning within the sphere of operations of trade associations and of specifically performing the following: (a) The supervision of the granting by members of the right of exhibition of motion pictures distributed by them without charge at public and quasi-public institutions properly equipped to show sound motion pictures and properly protected against fire hazards, in cases where such institutions house or care for inmates confined in them; and the allocation equally among the members of the number and class of motion pictures to be so supplied. (b) The collection of statistics regarding the number of theatres, their ownership, management, seating capacity, location, policy of operation and character of entertainment. (c) The maintenance of proper relations between distributors and the public. (d) The appearance before legislative boards and committees in connection with any existing or proposed national, state or municipal legislation affecting motion pictures, their production, distribution, or exhibition. (e) The prevention of fraud upon distributors of motion pictures. Membership in any Film Board of Trade shall be open to any distributor maintaining and operating an office for the distribution of motion pictures in the exchange center where such Film Board of Trade is located.

ARTICLE XXXVIII

In each territory wherein any distributor maintains an exchange, such exchange shall abide by the regulations promulgated by the Film Boards of Trade in such territory for the prevention of fire, for the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public, and to insure safety against fire hazards.

ARTICLE XXXIX

No exhibitor or distributor shall induce or seek to induce the breach of any active contract licensing the exhibition of motion pictures.

ARTICLE XL

No exhibitor or distributor shall give any gratuity or make any offer, of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a distributor or exhibitor, or representative of either not to deal with any competing or other exhibitors or distributors.

ARTICLE XLI

But one form of license contract containing provisions generally expressive of the usual and customary trade methods of distributing and exhibiting motion pictures shall be used by distributors to license the exhibition by exhibitors of one or more motion pictures released during any one season.

Nothing in this section shall be interpreted to prevent any distributor from adding thereto provisions expressive of such distributor's individual sales policy, provided any such added provision is designated as an added provision, or to require the use of such form for franchise license contracts embracing motion pictures released during two or more seasons.

The so-called "Optional Standard License Agreement" (1933) negotiated by exhibitors and now being used by a large number of distributors shall be the form of license contract

MARY PICKFORD ON AIR IN NRA DRIVE

Mary Pickford was chosen this week to represent the film industry during the NRA nationwide radio broadcast August 27. Miss Pickford will speak from the NBC studios, New York, with Lowell Thomas acting as master of ceremonies. General Hugh S. Johnson, NRA chief, will open the broadcast from Washington at 9:45 p.m., and the two networks, NBC and Columbia, will carry the broadcast. Eddie Cantor, Al Jolson, Will Rogers and Jack Pearl also will participate.

contemplated by this section, excepting in case any provision thereof is in conflict with any provision of this Code such provision of said Optional Standard License Agreement shall be deemed amended to conform with such provision of this Code.

ARTICLE XLII

No distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any exhibitor are not delivered by such distributor provided such exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by arbitration provided for in this Code.

ARTICLE XLIII

No distributor shall refuse to deliver to any exhibitor any feature motion picture licensed under an exhibition contract therefor because of such exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subects of such distributor, or *vice versa,* in cases where such exhibitor and distributor have agreed to arbitrate all claims and controversies arising under the Optional Standard License Agreement provided for in this Code.

ARTICLE XLIV

Any exhibitor forwarding or delivering to another exhibitor a print of a motion picture at the request or upon the order of the distributor thereof shall, but only for such purpose, be deemed to be the agent of such distributor.

ARTICLE XLV

Where any distributor and exhibitor have agreed to the arbitration of all matters under an exhibition contract which provides that the exhibitor shall play any featured picture specified therein, upon a designated day or days of the week, and the exhibitor seeks to be relieved from such obligation for the reason only of the character of the motion picture so designated, the claim of the exhibitor shall be determined by arbitration, and the distributor, if the arbitrators so determine, shall relieve the exhibitor from the obligation to play the motion picture upon the day or days designated by the distributor; provided that the exhibitor makes such claim within three days after receipt of the notice of availability of such feature picture. In such cases arbitration shall be held upon forty-eight hours' notice if the distributor so desires.

If the arbitrators shall sustain the claim of the exhibitor (a) the distributor shall have the right to designate another picture for the same day or dates or to reserve the right to designate another picture for a later date or dates upon the same terms as the motion picture in question; (b) the award of the arbitrators shall not be deemed to apply to any other theatre in the same or any other location.

Where because of an arbitration proceeding or an arbitration award it shall be impractical to serve subsequent run exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent run exhibitors, the distributor shall have the right to change such play dates.

ARTICLE XLVI

Wherever in this Code arbitration of any matter is provided for such matter shall be submitted for determination to an Arbitration Board which shall consist of four members, each of whom shall be engaged in the motion picture business and two of whom shall be appointed by the exhibitor and the remaining two by the distributor concerned. In any such case, upon the written request of the exhibitor or distributor for arbitration, the party making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

Within five days from the mailing of such request for arbitration or within twenty-four hours if the date of such hearing shall be earlier than seven days from the date of the sending of such notice, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of an Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect, and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Code Authority shall be requested to make such selection.

ARTICLE XLVII

A National Board of Appeals constituted as in this Article provided shall consist of either (a) four unaffiliated exhibitors, two distributor representatives, and two affiliated circuit representatives, or (b) two unaffiliated exhibitors, one distributor representative, and one affiliated circuit representative, chosen by a fair method of selection.

ARTICLE XLVIII

So long as any producer or distributor shall in the production of motion pictures be required to

(*Continued on following page*)

CODE AUTHORITY BOARD SUGGESTED

Group Would Help Administer Code

(*Continued from preceding page*)

pay royalties for licenses to use music, sound recording or sound reproducing equipment, such producer or distributor may refuse to contract to license the exhibition of any such motion picture by any exhibitor unless the exhibitor agrees to pay as part of the total negotiated rental a charge designated as a "score charge."

Nothing in this article shall be deemed to abridge or limit the right of any producer or distributor to make any division or divisions of any total negotiated film rental by any name whatsoever.

ARTICLE XLIX

ADMINISTRATION

A MOTION PICTURE CODE NATIONAL AUTHORITY constituted as in this article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, other than such agencies named herein to perform definite functions, and shall have such powers as shall be necessary therefor, together with such other powers and duties as herein prescribed.

The Code Authority shall be chosen by a fair method of selection and approved by the Administrator, and be constituted as follows:

Four representatives of producers; four representatives of distributors; four representatives of exhibitors, the two coordinators appointed by the Administrator and not more than three representatives without vote, appointed by the Administrator.

The Code Authority shall organize by the selection of such officers and advisers as it may deem proper and necessary.

The Code Authority shall be empowered to assist the Administrator in administering and supervising the observance of this Code by the several divisions of the industry. The Code Authority may make investigations as to the functioning and observance of any of the provisions of this Code at its own instance or on the complaint by any person affected and report the same together with its recommendations or findings to the Administrator. The Code Authority shall to such extent and in such manner as may seem most useful utilize the facilities of all existing national, regional and local trade associations in the industry.

ARTICLE L

The President may from time to time cancel or modify any order, approval, license, rule or regulation issued under Title I of the National Industrial Recovery Act.

ARTICLE LI

By presenting this Code the members of the industry assenting thereto are not consenting to any modification thereof and each reserves the right to object individually or jointly to any modified Code.

ARTICLE LII

It is contemplated that supplementary provisions or amendments of this Code or additional Codes applicable to the industry or branches thereof may from time to time be submitted for the approval of the President.

ARTICLE LIII

DEFINITIONS

The term "producer" shall include natural persons, partnerships, associations and corporations engaged in the production of motion pictures.

The term "distributor" shall include natural persons, partnerships, associations and corporations engaged in the distribution of motion pictures.

The term "exhibitor" shall include natural persons, partnerships, associations and corporations engaged in the ownership or operation of theatres for the exhibition of motion pictures.

The term "effective date" shall mean ten (10) days after the approval of this Code by the President of the United States.

KENT POINTS OUT DIFFERENCES ON NUMBER OF SUGGESTIONS

New York, N. Y., August 22, 1933

The National Recovery Administration,
Washington, D. C.

Sirs:

With reference to the letter bearing even date herewith of the undersigned concerning a Code of Fair Competition for the Motion Picture Industry, following is a statement of the matters upon which the respective committees of exhibitors and distributors are not in accord and of matters which have not been submitted for final approval to the exhibitors' committee by the committee of distributors.

Article VIII, Section 2: The Producers' Committee was evenly divided on the question of including section 2 of Article VIII.

Article X: A reservation in respect to this article was made by the independent producers of the Producers' Committee.

Article XV: The Exhibitors' Committee proposed a provision that it is an unfair method of competition to deny to any theatre owner the right to bid in fair and open competition for whatever run of pictures he or it desires; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theatre or theatres and potentiality of income.

Article XVI: Objection was made to this clause by a minority of the distributors' committee.

Article XXII: The Exhibitors' Committee is in agreement with this article with the exception of the last paragraph thereof which excludes from short subjects news reels.

Article XXIV: The Exhibitors' Committee is in agreement with this Article in principle, but the language thereof has not as yet been agreed to. Objection is made by several of the independent distributors of the distributors' committee to the part of Section 6 which provides for a National Board of Appeals, which objection extends to Article XLVII.

Article XXVIII: The Exhibitors' Committee was in agreement with this Article, provided that cooperative booking circuits be not deemed to be within the prohibition of the provisions thereof. (See Article XVIII.)

Article XXX: The Exhibitors' Committee agreed to the principle expressed by this Article but the language thereof has not as yet been agreed to.

First Proposed Article XXXIII: The Distributors' Committee was divided, seven in favor and five against. The Exhibitors' Committee by a majority agreed to this first proposed Article XXXIII; the Distributors' Committee was divided five in favor and seven against the second proposed Article XXXIII.

Articles XXXV, XXXVI, and XXXVII: The Exhibitors' Committee was not in agreement with these Articles.

Article XXVIII: This Article was not submitted to the Exhibitors' Committee because exhibitors are not affected by the provisions thereof.

Article XLI: The Exhibitors' Committee was agreed in principle to this Article. With respect, however, to the elimination of 15 per cent of pictures contracted for, as provided in the so-called "Optional Standard License Agreement" five of the twelve members of the Distributors' Committee favored a provision allowing an exhibitor to eliminate 15 per cent of the number of pictures contracted for without the conditions specified in such regard in the optional standard license agreement, and that pictures so eliminated be not resold to the same exhibitor at a price less than originally contracted for.

Articles XLII, XLIII, XLV: The Exhibitors' Committee proposed these Articles, which were agreed to in principle by the Distributors' Committee, but the language of these Articles has not as yet been agreed to.

Article XLVI: The Exhibitors' Committee proposed the principle of arbitration under the Code according to the method of arbitration contained in the "Optional Standard License Agreement," to which principle the Distributors' Committee agreed, but the language of this Article has not as yet been agreed to.

Articles XLVII, XLVIII, XLIX, L, LI, LII, LIII: These Articles have not as yet been submitted to the Exhibitors' Committee; as to Article XLIX: Independent producers and distributors ask that they be heard as to the method of selection.

Respectfully submitted,

SIDNEY R. KENT.
Coordinator for Producers' and Distributors' Committees.

Aims Supported By Industry: Schenck

Bringing word that leaders of every branch of the motion picture industry have egreed to support the increased employment aims of the NRA to the fullest extent, Joseph M. Schenck, president of the United Artists and 20th Century Pictures, arrived in Hollywood Wednesday from New York.

Mr. Schenck alighted at San Bernardino and was met by a group of production executives to whom he outlined the provisions of the motion picture code during the motor trip to Hollywood.

Eastern cities are showing the effects of President Roosevelt's stimulation measures already, not only in a more cheerful general outlook but in actual business improvement and increased employment, Mr. Schenck declared.

Increased theatre attendance is helping to provide Hollywood with the funds by which the studios will be able to meet the requirements of added employment under the NRA reduced working hour schedule without undue strain on the producers' financial resources, he reported.

Second Injunction Plea Filed Against Mid-States

The second petition for an injunction restraining Mid-States Theatres, Inc., from buying and all exchanges from selling the booking organization, was filed in Detroit late last week by Al Rutenberg of the Iris theatre. The first was filed earlier in the week by Lew Kane, vice-president of Mayfair Theatre Company.

PROPOSED CODE FOR LABORATORIES

A code of fair competition for the laboratory branch of the motion picture industry was submitted to Sol A. Rosenblatt this week and a public hearing, set for August 31, was announced by the deputy administrator.

The laboratory code provides for a 40-hour week and a minimum wage of 50 cents an hour for factory and mechanical workers, except apprentices, and $15 a week for office employees. Apprentices are to receive a minimum of 40 cents an hour.

Among provisions set up in this code is one covering the formation of an arbitration board to settle any controversy arising between two or more employer laboratories on issues not covered by the code. Other provisions are, beside the provisions dealing with child labor, wages and hours of work, the banning of the practice of selling below cost; arbitration of existing contracts; false records, and the following allegedly unfair trade practices: inducement to breach contract; concealment of price discrimination; commercial bribery and the giving of gratuities; departure from original agreements; substitution of material differing from that in original orders; attacks on competitors; misrepresenting date of contract; giving of bribes to any employee of a customer or competitor in order to obtain information; accepting of rebates from employees; influencing any employee to dispose of his wages in any manner; storage of old film without reasonable charge; use of cutting rooms without reasonable charge, and proection service without reasonable charge.

The full text of the laboratory code follows:

ARTICLE I
Purposes

1. *General Purpose*

This code of fair competition is adopted pursuant to the National Industrial Recovery Act and for the purpose of carrying out the aims set forth in Title I, Section 1, of the act insofar as they are applicable to the motion picture industry.

2. *Purposes Excluded*

This code is not designed to promote monopolies and shall not be availed of for that purpose. It is not designed to eliminate or oppress small enterprises and it shall not be operated to discriminate against them.

ARTICLE II
Definitions

The term "motion picture laboratory" as used herein shall include all establishments in which motion picture film is developed, printed, or otherwise processed.

The term "person" as used herein shall include individuals, partnerships, associations, trusts, joint stock companies, and corporations.

The term "employer" as used herein shall include any person employing individuals in the conduct of the operation of a motion picture laboratory.

The term "employe" as used herein shall include any individual engaged in office work or in developing, printing or otherwise processing motion picture film.

The term "President" as used herein shall mean the President of the United States of America.

The initials "NIRA" as used herein shall mean the National Industrial Recovery Act.

The term "Association" as used herein shall mean the Motion Picture Laboratories Association of America, Inc. The term "Board" shall mean the Board of Directors of the Association.

The term "the code" means and includes this code and all schedules annexed hereto as originally approved by the President and all amendments hereof and thereof made as hereinafter in Article VI provided.

ARTICLE III
Administration

1. *Administrative Recovery Committee*

A committee, to be known as the Administrative Recovery Committee, and hereinafter referred to as the Recovery Committee, comprising the Board and three representatives of the government, to be appointed by the President or his administration, shall apply this code. The Committee shall be democratic in appointment, and its appointment, and regulations shall be subject to the approval of the Administrator.

2. *Powers*

The Recovery Committee shall co-operate with the Administrator in making investigations as to the functioning or observances of any provisions of the code, in its own instance or on the report of any person, and shall report to the Administrator on any such matters. It may go directly to original sources for information strictly pertinent to the observances of the code, all of which shall be subject to the approval of the Administrator.

3. *Arbitration*

The members of the Recovery Committee shall constitute a second committee, to be known as the Arbitration Board. In case any controversy arises between two or more employer laboratories on issues not covered by this code, all facts shall be made available to the Arbitration Board which shall act as arbiter, and upon being fully advised in the matter, in accordance with rules approved by the Administrator, shall render its decision. The Arbitration Board's decision shall be binding upon the laboratories involved, and each shall abide by same.

4. *Reports for Benefit of President*

In order that the President may be informed of the extent of observance of the provisions of this code and of the extent to which the declared policy of the National Industrial Recovery Act as stated herein is being effectuated in the motion picture laboratories industry, persons subject to the jurisdiction of this code shall at its request make periodically to the Recovery Committee such reports on wages, hours of labor, conditions of employment, number of employes and other data pertinent to the purposes of this code as may be required, and shall pay as a code fee, if the fees and dues of the Association be insufficient, his proportionate share of the amounts necessary to pay the cost of assembling, analysis and publication of such reports and data.

5. *Investigations*

If any employer laboratory declines to permit the personnel of the Recovery Committee, acting under this Article, to examine its books, records or other sources of information, the Committee may suggest the names of not less than three firms of certified public accountants of reputable standing in the motion picture field, and if the employer laboratory shall indicate a choice among the three firms, the Recovery Committee shall employ the firm designated by the employer laboratory in making the investigation of that laboratory.

ARTICLE IV
Employment

1. *Age of Employes*

No employer shall employ any employe under the age of 16 years. Provided, however, that where a state law provides a higher minimum age, no person below that age specified by such state law shall be employed within that state.

2. *Hours of Labor*

No employer shall work any employe in excess of 40 hours in any one week, except in an emergency, and then not in excess of 60 hours, and under no circumstances in excess of 1,040 hours in a twenty-six week period.

3. *Rates of Pay*

(a) Minimum rates.

No employer shall pay any factory or mechanical worker or artisan, except apprentices, at a rate less than 50c per hour, nor any office employe less than $15.00 per week. No employer shall pay an apprentice less than 40c per hour.

4. *Conditions of Employment*

(a) Employes shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

(b) No employe and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

(c) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment approved or prescribed by the President.

ARTICLE V
Industry Regulations

1. *Selling Below Cost Not Permitted*

No laboratory products or services shall be sold below the reasonable cost of such products or services, unless in the performance of a bona fide contract in writing executed and delivered prior to August 7, 1933. For this purpose cost is defined as the cost of direct labor plus the cost of materials plus an adequate amount of overhead including an amount for the use of any plant facilities employed as determined by cost accounting methods recognized in the industry and approved by the Recovery Committee.

2. *Arbitration of Existing Contracts*

Where the costs to the laboratory of executing contracts entered into in the motion picture industry prior to the presentation to Congress of the National Industrial Recovery Act or the adoption of the code are increased by the application of the provisions of that Act or the code, it is equitable and promotive of the purposes of the Act that appropriate adjustments of such contracts to reflect such increased costs be arrived at by arbitral proceedings or otherwise and the applicants for the code constitute themselves a Committee to assist in effecting such adjustments.

3. *False Records*

No laboratory shall willfully maintain an incorrect, improper or false method of determining cost.

4. *Unfair Trade Practices*

The following are declared to be unfair trade practices in the industry:

(a) Any willful attempt to induce a breach of existing bona fide contract, or to prevent the performance of any contractual duty or service under any bona fide contract.

(b) To effect or conceal price discrimination by the payment or allowance of secret rebates, refunds, credits or unearned discounts, whether in the form of money or gifts, the acceptance of securities at more than the true market value, the extending of special privileges not usually extended in the industry.

(c) Commercial bribery, giving gratuities, favors or services in any form directly or indirectly to customers or customers' employes or obtaining sales by giving commissions or rewards in any form to employes of customers or otherwise inducing the placing of orders

(*Continued on page 74*)

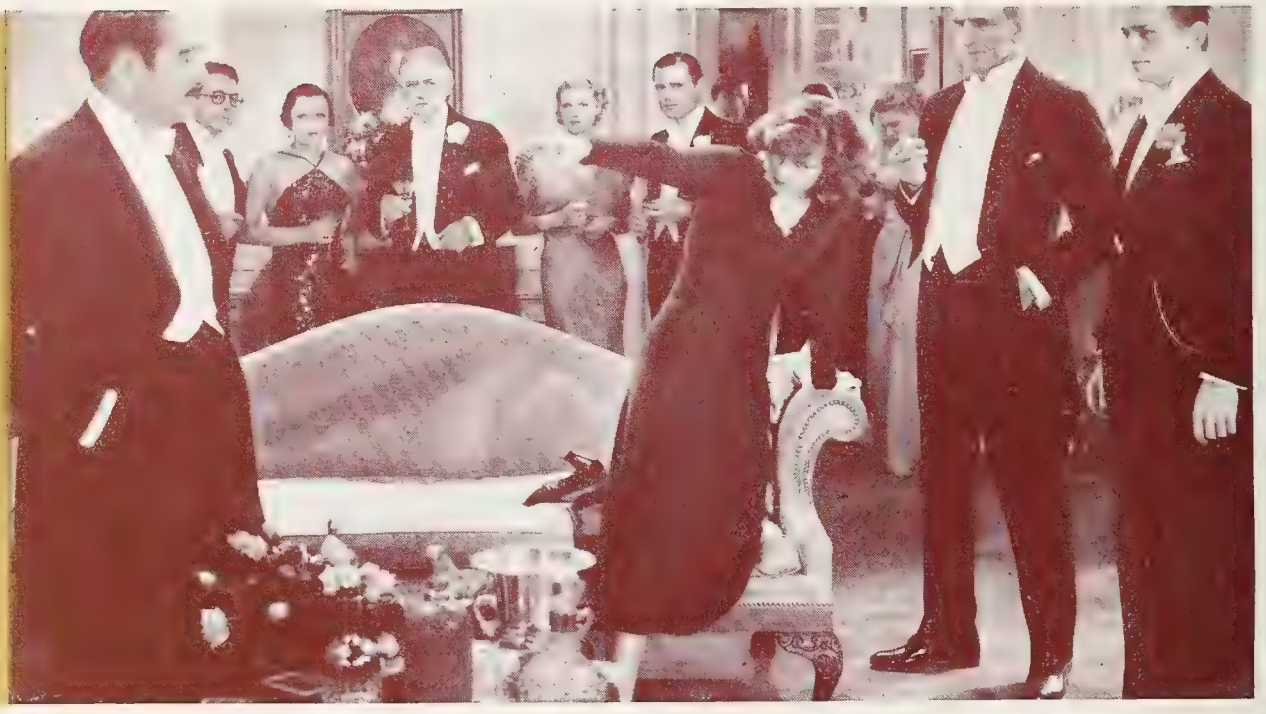
HEPBURN

TRANSCEND

Sweeping to emotional heights undreamed of in motion picture artistry, KATHARINE HEPBURN, the screen's most interesting personality, bequeaths a portrayal that is electrifying! . . . acting that blazes with the divine fire of genius!

A picture that is warm and human . . . a story pulsating to the heartbeats of the world . . . directed with inspiration . . . superbly enacted!

LOWELL SHERMAN
. . . a bow for superlative direction.



KATHARINE HEPBURN
DOUGLAS FAIRBANKS, JR.

in

"MORNING GLORY"

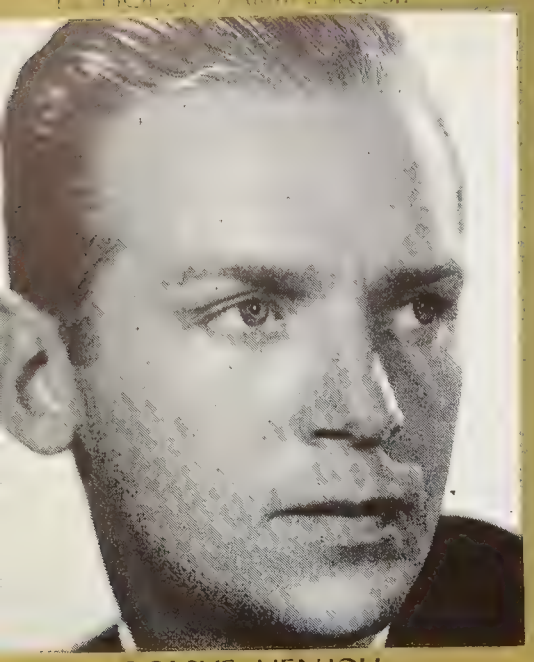
with

ADOLPHE MENJOU
Mary Duncan C. Aubrey Smith

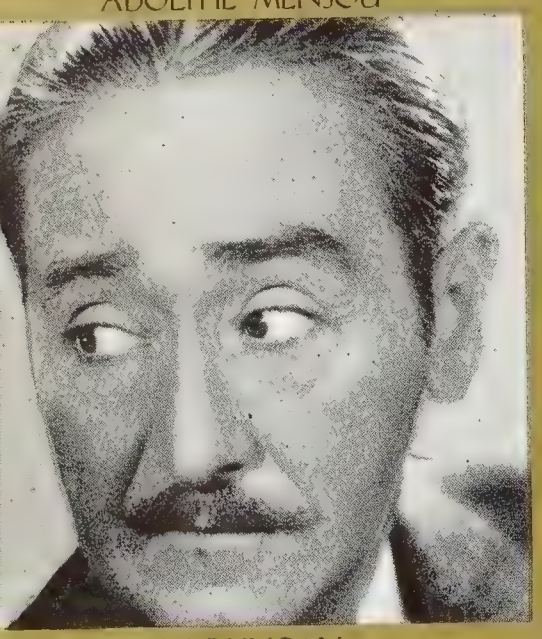
Directed by Lowell Sherman from the story by Zoe Akins. A Pandro S. Berman Production.

ENT

DOUGLAS FAIRBANKS Jr.

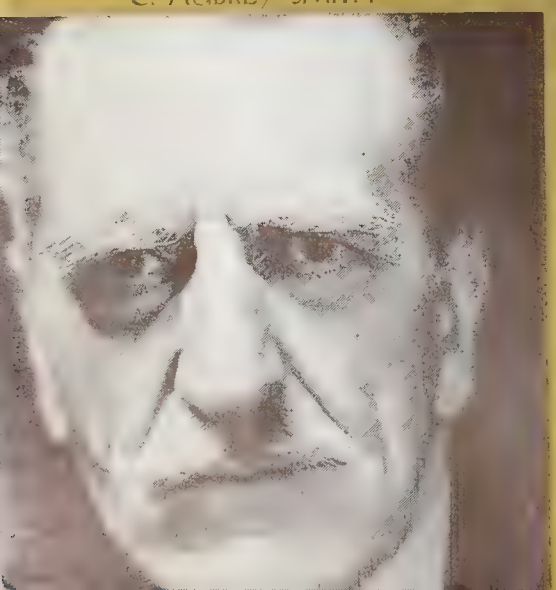


ADOLPHE MENJOU



MARY DUNCAN

C. AUBREY SMITH



"MORNING GLORY"

The First Picture of RKO-Radio's New Season!

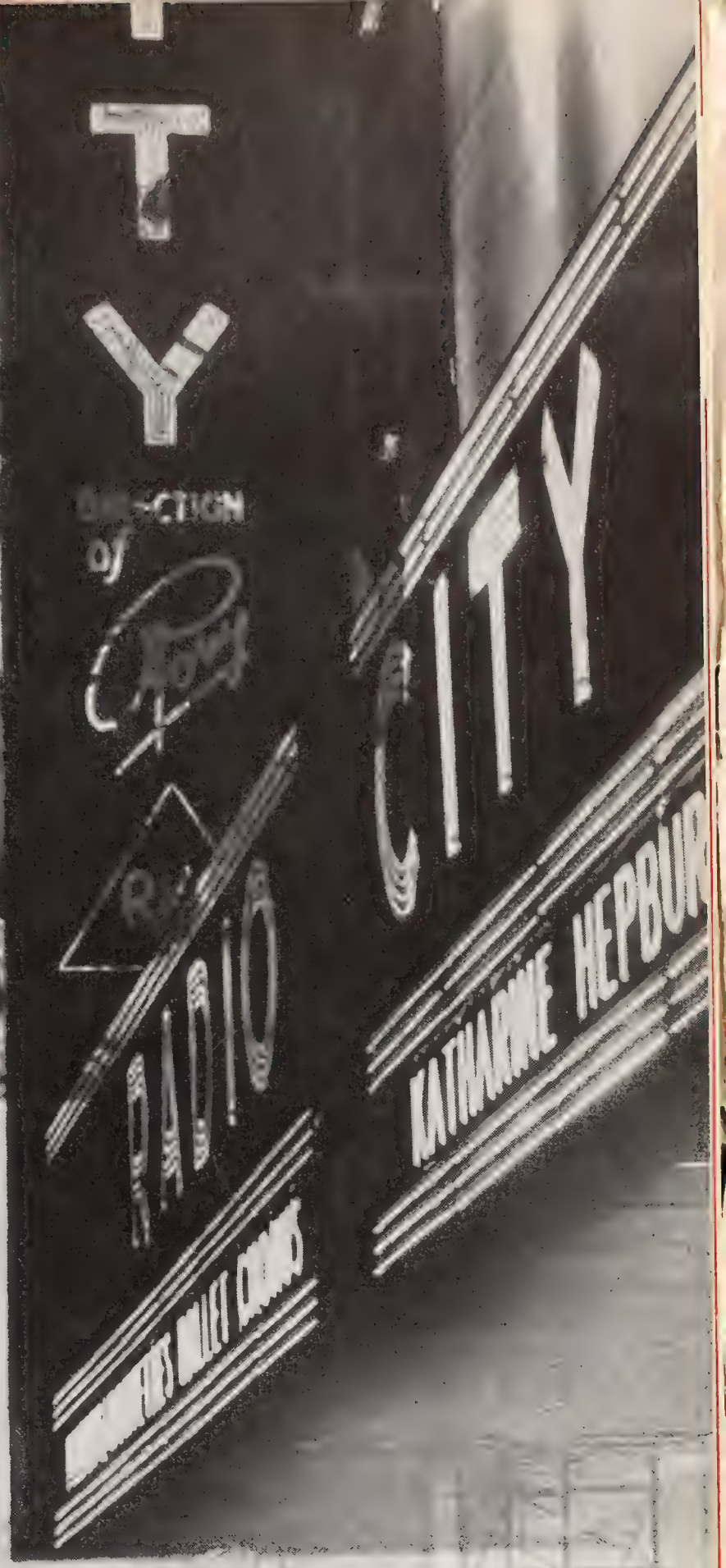
★

Dynamic Fulfillment of our pledge

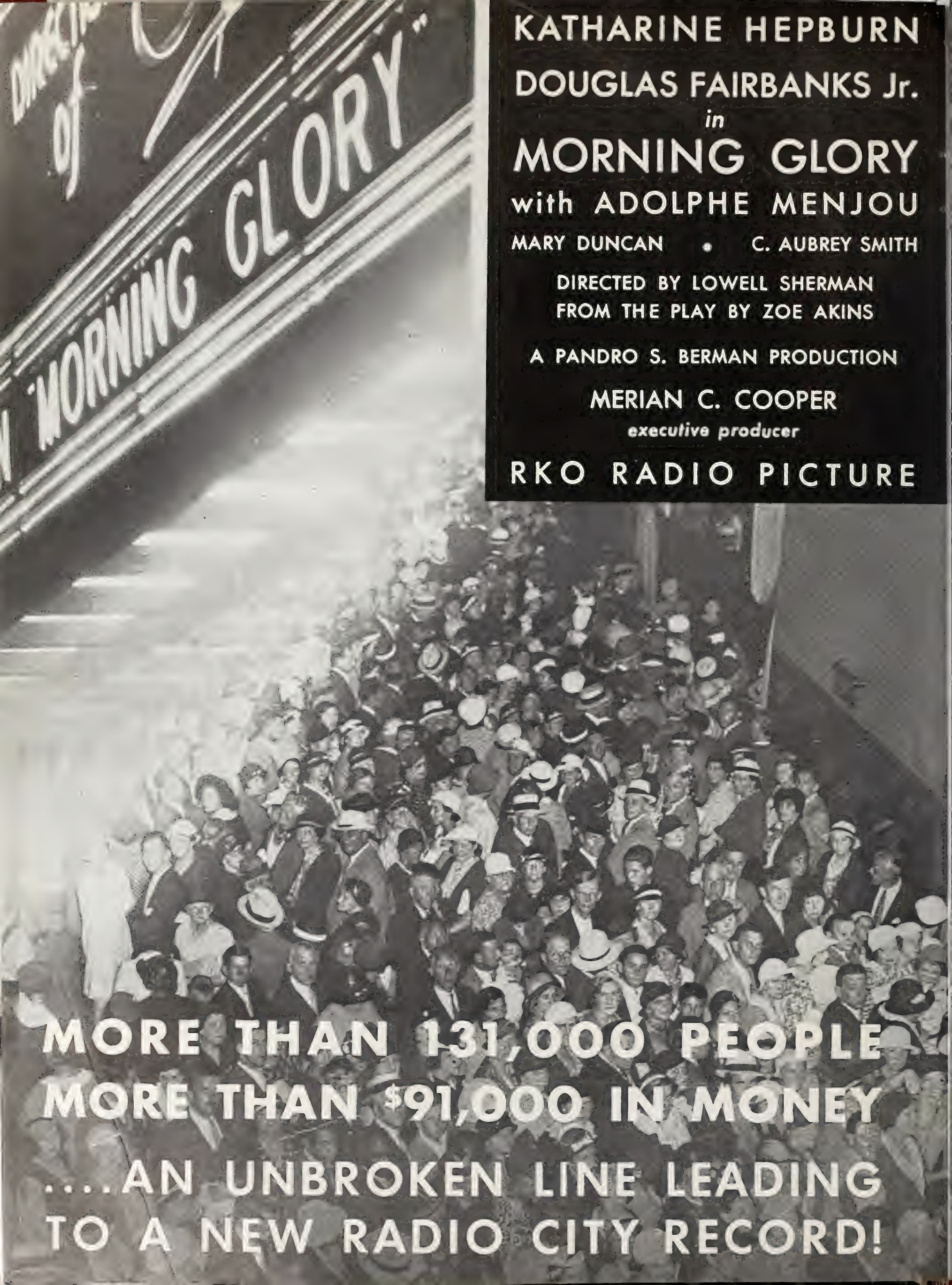
"PRODUCTIONS NOT PREDICTIONS"

RKO RADIO PICTURES

MERIAN C. COOPER Executive Producer



IN SIX DAYS...


"MORNING GLORY"
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MARY DUNCAN • C. AUBREY SMITH
DIRECTED BY LOWELL SHERMAN
FROM THE PLAY BY ZOE AKINS
A PANDRO S. BERMAN PRODUCTION
MERIAN C. COOPER
executive producer
RKO RADIO PICTURE
MORE THAN 131,000 PEOPLE
MORE THAN $91,000 IN MONEY
....AN UNBROKEN LINE LEADING
TO A NEW RADIO CITY RECORD!

EXHIBITION COMMITTEE PROPOSALS

August 23rd, 1933.

Hon. Sol. A. Rosenblatt,
Deputy Administrator,
N. R. A.,
Commerce Building,
Washington, D. C.
Sir:

As Co-ordinator of the Exhibitors' Committee of the motion picture industry appointed by you, I have the honor to tender herewith a Code of Fair Competition for the exhibition branch of the industry as framed by said Committee.

Respectfully submitted,
CHARLES L. O'REILLY,
Co-ordinator.

NATIONAL RECOVERY ADMINISTRATION CODE OF FAIR COMPETITION FOR THE EXHIBITION DIVISION OF THE MOTION PICTURE INDUSTRY.

Preamble.

This Code is submitted by the Motion Picture Industry in conformity with provisions of the National Recovery Act.

The object of this Code is to provide for increased employment; to create a shorter working week and to improve the standards of labor; to eliminate the waste and burden of unfair trade practices to the interests of the public, the employees and employers of the exhibition branch of the Motion Picture Industry.

PART I.

ARTICLE 1.

Labor.

General.

1. Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

2. No employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing or assisting a labor organization of his own choosing.

3. Employers shall comply with the maximum hours of labor, minimum rates of pay and other conditions of employment, approved or prescribed by the President.

4. No employee shall be required to join any organization to secure or retain employment or to secure the benefits of this code, and the right of every individual to refrain from joining any organization, and the right of employer and employee to bargain together free from interference by any third party, is hereby recognized.

Maximum Hours of Employment in Connection With Theatre Operation

Ten (10) days after approval of this Code by the President:

No person under sixteen (16) years of age shall be employed.

No employee of any department shall work for more than fifty-two (52) hours in one week.

The maximum hours prescribed in the foregoing paragraph shall not apply to contract labor, to professional persons employed in their professions, or to employees in a managerial, executive or supervisory capacity.

Whenever it may be necessary because of an emergency, overtime and extra shifts beyond the limitations herein set forth shall be permitted.

Classifications of Employees.

Employees shall be classified as follows:

Class No. 1—Operators.
Class No. 2—Stage Hands.
Class No. 3—Musicians.
Class No. 4—Ticket sellers, doormen, apprentices and office help.
Class No. 5—Ushers, office boys, cleaners, matrons, watchmen and attendants.

EXHIBITORS' GROUP FAILS TO AGREE

Mr. O'Reilly's exhibition committee found it necessary to draft its own version of what it considered should be the exhibition phase of the industry code. The committee's code, which is contained in a 30-page booklet, dealt with many of those proposals on which distributors did not agree and, in a minority report, presented certain proposals on which there was no unanimity of opinion among the exhibitors themselves.

Class No. 6—Other employees such as electricians and carpenters (not stage hands), painters, show card writers, sign painters.
Class No. 7—Professional persons and persons in managerial, executive or supervisory capacities.

Minimum Wages.

Classes No. 1-2-3—Contract labor. These classes are matters for local autonomy and no minimum is fixed for them, other than 40 cents per hour as prescribed in the President's agreement for mechanical employees.
Class No. 4—$ .25 per hour in towns or cities having a population of 250,000 or less; $ .30 per hour in cities having a population between 250,000 and 500,000, and $ .35 per hour in cities having a population in excess of 500,000.
Class No. 5—$ .25 per hour.
Class No. 6—This class shall be paid at hourly rates prevailing in the community in which the theatre is located, provided, however, no less than 40 cents per hour shall be paid.
Class No. 7—The foregoing hours shall not apply to persons embraced in this class.

ARTICLE 2.

Right to Buy.

It is an unfair trade practice to deny to any theatre operator the right to buy in free and open competition whatever run of pictures he or it desires; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theatre or theatres, and potentiality of income.

ARTICLE 3.

Standard License Agreement.

The optional standard license agreement already negotiated and used by a majority of the distributors shall be used exclusively by all distributors, except as modified by this code.

ARTICLE 4.

Allocation of Certain Film Rentals.

If feature pictures are licensed by a distributor under a license agreement by which the distributor has the right to assign pictures at a later date to different price groups, or classifications, or in which pictures are not described or identified, permitting the distributor to assign pictures not so identified to various film rentals, then the distributor shall, at the conclusion of the contract, provided the exhibitor is not in default thereunder, and provided the percentage of the total number of feature pictures contracted for in each price group has not been released by the distributor, adjust the total film rental on the basis of the average price of pictures for the total number of pictures contracted for.

ARTICLE 5.

Dating Restrictions.

No distributor shall refuse to date feature pictures because of a delinquency in the dating of short subjects, nor refuse to date short subjects on account of a delinquency of the playing arrangement of the feature contract.

ARTICLE 6.

Unreasonable Discrimination

It is an unfair trade practice for a distributor to unreasonably withhold prints to which a theatre is entitled under its contract of exhibition.

ARTICLE 7.

Threats and Coercion.

No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theatre in any location except as herein prohibited.

ARTICLE 8.

Distributors' Employees.

No distributors' employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect financial interest.

ARTICLE 9.

Offer of Gratuity.

No exhibitor or distributor shall give any gratuity or make any offer, or promise of gratuity, to a distributor or exhibitor, or any representative of any distributor or exhibitor for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence such distributor or exhibitor, or representative not to deal with competing or other exhibitors or distributors.

ARTICLE 10.

Inducement to Breach Contracts.

No exhibitor or distributor shall seek to induce or induce a distributor or any representative of any distributor, or any exhibitor, to breach any contract licensing the exhibition of motion pictures.

ARTICLE 11.

Selective Contracts

Any exhibitor entering into a contract for the exhibition of motion pictures which permit the exhibitor to select from the total number of pictures licensed, less than eighty-five percent (85%) of the total number, and to reject the remainder shall by written notice to the distributor, reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

ARTICLE 12.

Overbuying.

No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such exhibitor, with the effect of depriving a competing exhibitor from contracting to exhibit such excess motion pictures, provided however that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess

ELIMINATION TREATED IN DETAIL

of the number which are actually to be exhibited in the theatre or theatres of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

ARTICLE 13.
TRANSFER TO AVOID CONTRACTS.

No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres.

ARTICLE 14.
ELIMINATION.

(a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, at one time, shall have been licensed by the Distributor under a contract of exhibition, and the rental of each thereof averages less than Four hundred ($400.00) Dollars, the Exhibitors shall have the right to exclude from the license, first not to exceed five (5%) percent of the total number of feature motion pictures licensed; thereafter to further exclude not to exceed five (5%) percent of said total number; and/or lastly to further exclude not to exceed five (5%) percent of said total number, the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) percent of the total number licensed; provided that the Exhibitor is not in default under such contract and shall have fully complied with all of the provisions, if any set forth in the Schedule for the exhibition of one or more of said feature motion pictures at specified intervals; and provided further that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude any of said feature motion pictures not later than fourteen (14) days before the date or dates fixed for its exhibition under such contract and at the same time: (1) as to each feature motion picture excluded in the first five percent of the total number so excluded to pay to the Distributor the rental therefor specified in the Schedule; (2) as to each feature motion picture included in the five percent of the total number thereafter so excluded to pay to the Distributor one-half of the rental thereof specified in the Schedule; and (3) as to each feature motion picture included in the five (5%) percent of the total lastly so excluded there shall be added to the rental of the motion pictures then remaining to be delivered under such contract an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded, apportioned equally to each or to any one or more thereof, selected by the Exhibitor upon notice to such effect given to the Distributor, and the exhibition period specified in the Schedule of each of such motion pictures so selected may be, at the option of the Exhibitor upon written notice to such effect, ratably extended for such number of days as the rental thereof specified in the Schedule plus the amount added as provided in such contract, permits; provided that if there shall be no motion pictures then remaining to be delivered under such contract, the Exhibitor shall pay to the Distributor the rental therefor specified in the Schedule. In computing such number of days fractions of more than one-third shall be deemed one day.

For the purpose of determining whether or not the average rental of any of the motion pictures, the rental of which is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, is more or less than $400.00, the rental of each such motion picture shall be deemed to be the average amount of the license fees paid by the Exhibitor to the Distributor for each feature motion picture distributed by the Distributor and exhibited at said theatre during a period of one year prior to the term of such contract and of which the rental was computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre.

(b) On or before the fifteenth (15th) day after the end of each three (3) months period of the term of the license, the Distributor shall repay to the Exhibitor a sum equal to the amount paid by the Exhibitor to the Distributor as rental of the feature motion pictures first excluded by the Exhibitor as provided in Paragraph (a) of this clause, during such three months period provided that during such three months period the Exhibitor shall have exhibited as in such contract provided, all of the feature motion pictures licensed then generally released and available for exhibition under such contract by the Exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time in such contract specified the rental of each thereof.

(c) For the purpose of computing the sum required to be paid by the Exhibitor to the Distributor as provided in Paragraph (a) of this Clause for any motion picture, the rental or any part of which is to be computed in whole or in part upon a percentage of the receipts of said theatre, shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor was exhibited there at during the period of ninety (90) days prior to the date of the Exhibitor's written notice to exclude such feature motion picture, or if no feature motion picture distributed by the Distributor was exhibited at such theatre during said ninety (90) days period, then the rental or part thereof shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of said theatre during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture.

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the failure or refusal of the Exhibitor to fully and completely comply with each and every condition in such contract specified and upon which the Exhibitor is granted the right to exclude any of the feature motion pictures licensed, or provided the parties hereto have agreed to arbitration, or as provided in any other existing license agreement between said parties, and the Exhibitor shall fail or refuse to arbitrate any claim or controversy arising hereunder or thereunder, or to comply with any award in respect thereto, such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted during the term of such contract.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of the contract the run and protection period, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license thereof shall thereupon terminate and revert to the Distributor.

SITUATION ON DOUBLE BILLS "PECULIAR"

In the separate exhibition committee code the subject of double bills is described by the committee as being "a peculiar situation." Double featuring was a subject of much contention long before code drafting ever was invented.

ARTICLE 15.
SUBSTITUTIONS.

The exhibitor shall not be required to accept for any picture described in the schedule as the picture of a star, or combination of stars, or of a director, or where based upon a well-known book or play, or any picture marked in the schedule as "no substitution" any other picture with a material substitution of a star or combination of stars, or director, book or play.

Nothing herein contained shall limit the right of the distributor to change the title of any picture, or as respects any picture based upon a story, book or play prevent the making of any alterations, changes in or adaptations thereof. It shall also be mandatory upon the distributor to give a reasonable notification to the exhibitor of all instances where an entirely different feature is intended to be substituted.

ARTICLE 16.
SCORE CHARGES.

The practice of adding to the negotiated cost of the license to exhibit motion pictures any additional charges such as score charges is an unfair trade practice.

ARTICLE 17.
PLAYING ARRANGEMENTS.

The distributor shall not require any specific day or days of the week for the exhibition of specific pictures or class of pictures.

ARTICLE 18.
NON-THEATRICAL COMPETITION.

It shall be an unfair trade practice for any distributor to sell any picture generally released to any non-theatrical account, provided, however, that nothing in the above shall prevent the distributor from furnishing pictures for hospitals, ships on the high seas, army posts, or for the entertainment of shut-ins and/or charitable institutions to which the public is not admitted, and provided further, that no pictures shall be furnished until they have completed their commercial runs in the competitive area.

ARTICLE 19.
PICTURES VIOLATING PRODUCTION CODE.

No exhibitor shall exhibit, or be required to exhibit, or pay for any motion picture which is declared to be contrary to and violative of the standards and requirements of the production code of the Motion Picture Producers and Distributors of America, Inc., and the resolutions for uniform interpretations of said code or codes, or any amendment, revision or subsequent promulgation of said code.

The determination of the question whether any picture is violative of said code or codes shall rest with the National Appeal Board or other duly constituted industry authority.

ARTICLE 20.
ADVERTISING CODE.

(1) No exhibitor shall in advertising motion pictures violate the following rules of decency and good taste:

(a) Nudity with meretricious purpose shall not be used.

(b) Profanity shall be avoided.

(c) No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.

(d) No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

(e) The history, institutions and nationalities of all countries shall be represented with fairness.

(f) Pictorial and copy treatment of officers

UNFAIR PRICE REDUCTIONS ATTACKED

of the law shall not be of such a nature as to undermine their authority.

(g) Good taste shall be the standard and the rule for all advertising and exploitation of motion pictures.

(2) The use by an exhibitor of advertising matter violative of the foregoing rules obtained from a distributor shall constitute a violation of this article by such distributor.

(3) The question whether any advertising matter violates those rules shall be determined by the National Appeal Board, or by other duly constituted industry authority.

ARTICLE 21.

ADVERTISING CONFLICTING WITH PRIOR RUN.

When an Exhibitor is granted a subsequent run of motion pictures, the Exhibitor shall not advertise any of them by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the Exhibitor's theatre, excepting advertising inside the theatre not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen (15) days from the last exhibition date of such prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion picture, provided the Exhibitor does not in any advertising state that the prices charged for admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this Clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

ARTICLE 22.

PRICE EVASION.

No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by the giving rebates in the form of premiums, lotteries, reduced script books, coupons, gifts, or things of value, or by two-for-one admissions, or by other methods or devices of similar nature, except as approved by the local maximum clearance and zoning schedules. This shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit except as may be prohibited by exhibition contracts, or local zoning and clearance schedules. It is aimed at reductions through means which are unfair to competing exhibitors and/or deceive the public. Provided: where there is no local zoning or arbitration board for that particular city, town or community, the ruling of seventy-five percent (75%) of the exhibitors shall prevail.

ARTICLE 23.

MIDNIGHT SHOWS.

No exhibitor shall exhibit a motion picture previous to dawn of the first day of exhibition without securing express written permission therefor under the license agreement.

ARTICLE 24.

FORCING SHORTS WITH FEATURES.

Section 1. Any requirement by the distributor, directly or indirectly, that the exhibitors execute an application for the licensing of shorts (including newsreels) in order to secure a license for the exhibition of feature photoplays, or vice versa, shall be an unfair method of competition.

Section 2. The securing of the execution of an application for the licensing of shorts (including newsreels) that is followed by the acceptance of an application for the licensing of photoplays for the same season shall be presumed to be contrary to the purpose of this article, and may be cancelled by the exhibitors by giving written notice by Registered Mail within ten (10) days after the receipt by him of notification of the acceptance of the application for the exhibition of feature photoplays.

FILMS HAVE PLACE IN NRA "BIG DRIVE"

From the National Recovery Administration at Washington, as an official government release, this week came a bulletin, titled "The Big Drive," and outlining the steps to be taken during the course of "the greatest drive this country has seen since the World War . . . to put over the President's Reemployment Program." Beginning Monday, August 28, notes the bulletin, nationally known men and women will lead an army of 1,500,000 volunteer NRA workers in a concentrated drive reaching into every home, every place of business in the country. The communication emphasizes the place of importance occupied by the motion picture industry in the drive.

ARTICLE 25.

SPECIAL PRODUCTIONS.

Until such time as a distributor has delivered all of the pictures on the contract, it shall be an unfair trade practice to offer for release any special productions, and in all cases if special productions are made pursuant to the above, the same shall be offered first to the exhibitor having the other productions under contract under the same terms and conditions covering special productions as agreed upon in the original contract.

ARTICLE 26.

DISCLOSURE OF BOX OFFICE RECEIPTS

No exhibitor or distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No exhibitor or distributor shall be responsible for disclosures made by agents not authorized to do so.

ARTICLE 27.

DOUBLE FEATURES.

Exhibiting two or more feature photoplays for one admission price is an uneconomic practice and an unfair method of competition. Nevertheless, because of peculiar local conditions, exhibiting two or more feature photoplays for one admission price shall be deemed an unfair competitive practice only in those cities, towns and communities where sixty percent (60%) of the theatres disapprove thereof by signed petition.

For the purpose of voting thereon each exhibitor shall be entitled to one vote for each theatre owned and operated by such exhibitor in the area of such vote.

ARTICLE 28.

LIABILITY ON CIRCUIT SHIPMENTS.

When an exhibitor is designated in lieu of a common carrier by the distributor to forward a picture or pictures to another exhibitor, the exhibitor forwarding the pictures shall be the agent of the distributor and not otherwise.

ARTICLE 29.

INTERFERENCE WITH NEGOTIATIONS

It is an unfair trade practice knowingly and intentionally, directly or indirectly to obstruct, hinder, impede or interfere with pending negotiations between an exhibitor and any third party in respect of any matter or thing in any way pertaining to or affecting the ownership, management, operation, use or occupancy of any theatre or arising out of or in any wise relating thereto, or in respect of any modification, renewal or extension of any agreement affecting the same for the purpose of preventing the consummation of such negotiations or to deprive the exhibitor of the continued management, use and occupancy of such theatre.

ARTICLE 30.

CHECKERS

No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its photoplays, except that such information may be divulged in any arbitration proceeding or litigation pertaining to the license to exhibit.

ARTICLE 31.

POSTER EXCHANGES.

There shall be no restriction against the operation of poster exchanges.

ARTICLE 32.

RELEASE DATES

Definite release dates for each picture shall be announced by the distributor and availability of such pictures shall be made to all runs in accordance with such release dates. Any exhibitor failing to date the picture within 14 days of his release date shall automatically forfeit his clearance right to the subsequent runs to the extent by which he delayed the dating of the picture.

ARTICLE 33.

TRANSFER OF ASSETS OF DISTRIBUTORS.

The transfer of assets by distributors for the purpose of refusing to deliver contracted feature films to exhibitors is an unfair trade practice.

ARTICLE 34.

CODE TO APPLY TO EXISTING CONTRACTS

The provisions of this code shall apply to any existing exhibition contracts for the season 1933-1934.

ARTICLE 35.

DAMAGES FOR NON-DELIVERY.

In any legal or arbitration proceeding, where the question of damages for non-delivery of a picture by a distributor is material, it shall be presumed for the purpose of ascertaining such damages, that the gross income of the theatre at which such picture was to have been exhibited on each day on which it was to have been exhibited, would have been equal to the average daily gross income of such theatre over a period of sixty days prior to such non-delivery; provided that nothing herein shall militate against the right of specific performance in such cases.

ARTICLE 36.

CIRCUIT COOPERATIVE BOOKING.

It shall be an unfair method of competition for a distributor to refuse to deal with cooperative booking circuits.

ARTICLE 37.

FURNISHING BOX OFFICE STATEMENTS.

Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of each such daily exhibition and midnight show, when the license fee therefor is based in whole or in part upon the percentage of the exhibitor's admission receipts.

ARTICLE 38.

UNAUTHORIZED EXHIBITION.

1. No exhibitor shall directly or indirectly, or by any means whatsoever:

(a) Exhibit any motion pictures at any time or place other than on the date or dates and in the places expressly booked and con-

OPTIONAL ARBITRATION IS PROVIDED

firmed in writing pursuant to the exhibition license therefor;

(b) Use a print of a motion picture at any theatre other than that specified in the exhibition license therefor;

(c) Use a print of a motion picture at two or more theatres when licensed at only one thereof;

(d) Use the print of a motion picture for any purpose whatsoever other than exhibitions duly licensed and booked; or

(e) Withhold the prompt return of a print of a motion picture for additional exhibitions at any theatre in excess of the time licensed and booked in writing.

2. Any violation of any of the foregoing provisions by any exhibitor in reliance on any promise or assurance express or implied by any salesman, agent or representative of any distributor as an inducement of its sale of film shall be considered a violation by all persons concerned and punishable as such.

3. Nothing herein contained shall be deemed to define an unauthorized showing in any proceeding for alleged infringement of the copyright law.

ARTICLE 39.

NATIONAL CONTROL BOARD.

The exhibiting branch of the industry records its view that the National Control Board should be fairly balanced between the several economic divisions of the industry, with voting representatives to be named by the Government.

ARTICLE 40.

ARBITRATION.

Sec. 1. *Method of Arbitration.*

The arbitration of all disputes between exhibitors and distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, a copy of which clause is annexed hereto marked "Schedule A", except as the provisions of such clause may be modified by the provisions of this Code.

Sec. 2. *Number of Arbitrators.*

By stipulation of the parties to any dispute growing out of an exhibition contract, or by standing agreement in any territory between local exhibitors' association or associations, on the one hand, and the representatives of the distributors on the other hand, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed to appoint an umpire as provided in said optional arbitration clause.

SCHEDULE "A".

ARBITRATION PROVISIONS.

Optional Arbitration Clause

OPTIONAL CLAUSE: The following clause is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the distributor shall sign their respective names where indicated immediately following this paragraph, and unless so signed, the said Clause shall be deemed excluded from this license agreement.

It is agreed by and between the parties that Clause Twentieth providing for voluntary arbitration of disputes arising thereunder, shall be included as a part of this license.

.....

Representative of the Distributor duly authorized to agree to the following Clause Twentieth.

.....

Exhibitor.

Arbitration

The Exhibitor and the Distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any Court by either of them to determine, enforce or protect the legal right of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration to an Arbitration Board (hereby expressly waiving the oath of the arbitrators) which shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom to be appointed by the Exhibitor, and the remaining two to be appointed by the Distributor.

Upon the written request of the Distributor or the Exhibitor for the arbitration of any dispute or controversy arising hereunder, the party making such request shall name therein two arbitrators stating the business address and business or business connection of each and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy in which case such hearing may be designated to be held earlier than said seven (7) day period.

Within five (5) days after the mailing of such request for arbitration, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve or shall be challenged, and others are or another arbitrator qualified and then available to act is not then appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect, and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, they then, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract, and/or that the same has been breached in whole or in part, and/or that damages on such account shall be paid. The Board of Arbitration shall have the power only to give force and effect to the provisions of this license agreement and the rights or obligations of the parties thereunder; provided that if after a full hearing of any controversy submitted for arbitration hereunder, excepting any submission to an umpire designated as herein above provided the arbitrators or a majority of them are of the opinion that because of unusual circumstances arising after the execution of this license agreement and beyond the direct control of the parties hereto disclosed at such hearing, a strict enforcement of the provisions of this license agreement would impose undue hardships upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties a settlement of such controversy upon such terms and conditions deemed by the arbitrators fair and just. If such settlement is not agreed to by the parties within five (5) days after the receipt of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and shall be submitted with a written statement of all of the facts adduced at the hearing before the arbitrators, together with all documentary evidence to the National Appeal Board in New York. The disposition by the National Appeal Board of any such recommendation shall be final and binding upon the parties hereto.

The hearing of any such controversy shall be had before the Arbitration Board in the City wherein is situated the exchange of the Distributor from which the Exhibitor is served, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to submit to arbitration any such claim or controversy, the other party may apply to a United States District Court, or to any other Court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the Court to which such application is made may lawfully direct.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, within seven (7) days, the Distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement, between the parties hereto and/or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any such other license agreement then not exhibited forthwith shall become due and payable by the Exhibitor.

If the Distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision or the award of an Arbitration Board in respect thereto within seven (7) days, the Exhibitor may at the option of the Exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal; and the Exhibitor shall have the right and remedies provided in Clause Second (b) for failure to deliver motion pictures.

Any such termination by either party shall be without prejudice to any other right or remedy by which the party so terminating may have by reason of any breach by the other party to this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make this agreement to arbitrate a rule or order of such Court.

ARTICLE 41.

FAIR CLEARANCE AND ZONING.

Sec. 1. *Declaration of Policy.*—Clearance which imposes an undue hardship on subsequent run theatres by withholding pictures for unreasonable lengths of time after their showing in prior run houses, or which subjects prior run houses to the unfair competition of subsequent run houses by enabling the latter to play simultaneously with or too soon after the former, or which extends beyond the reasonable boundaries of any given competitive area, is an unfair method of competition.

Sec. 2. *Establishment of Boards.*—To give effect to the foregoing principles there shall be

CLEARANCE CALLED UNDUE HARDSHIP

established in each film exchange center, and in every other city of 150,000 population or over when fifty per cent, or more of the exhibitors located therein desire it, a Clearance and Zoning Board, which shall be an instrumentality of this Code. These Boards shall consist, in each instance, of two representatives of distributors, two representatives of first run theatres and four representatives of subsequent run theatres; provided, that where due to unusual conditions this would deny fair representation to any of the three enumerated economic divisions, the membership of the Board may be varied to insure fairness. Disputes over representation on such Boards, it they cannot be settled in the zone of city affected shall be certified to the National Control Board for determination.

Sec. 3.—*Jurisdiction.*—Promptly after their formation, and not later than thirty days after the approval by the President of this Code, the several Clearance and Zoning Boards to be created hereunder shall proceed forthwith to formulate, publish and prescribe for their respective districts, where need exists therefor, schedules of fair clearance and zoning governing the distribution and exhibition of motion pictures in such districts.

Such schedules may classify theatres by zones, or make such reasonable classifications as may be suited to local conditions. The Boards may at any time add to or modify such schedules as to particular theatres, provided, however, that no change or modification affecting generally any such schedule shall be made except upon the petition of at least 50 per cent. of the theatres affected.

The jurisdiction of the Clearance and Zoning Boards shall also extend to all other matters committed to such boards by the provisions of this Code, as well as to all competitive practices which affect directly or indirectly the effectiveness of any schedule or action of the board.

No action of any kind shall be taken by any such board without affording full hearing to all parties affected.

Sec. 4. *Majority Control.*—Clearance and Zoning Boards shall function by majority vote; when, however, any such board is evenly divided on any question, it shall be the duty of the board to submit the question to an umpire to be chosen by the board. Appeals from the action of Clearance and Zoning Boards or any such umpire may be had to the National Control Board in the manner prescribed in this Code.

Sec. 5. *Must be Obeyed.*—The schedules prescribed and/or decision made by any Clearance and Zoning Board shall be binding on all distributors and exhibitors in the area affected having knowledge thereof. Any knowing violation of or departure from the terms and/or provisions of any schedule of fair clearance and zoning or any decision which any Clearance and Zoning Board or umpire is authorized to make under this article shall be an unfair method of competition and punishable as such.

Sec. 6. *Arbitration of Clearance and Zoning Violations.*—In addition to the rights and remedies secured by the National Industrial Recovery Act any exhibitor and/or distributor aggrieved by a violation of any of the regulations of a Clearance and Zoning Board shall have the right to have his grievance against the offending party determined by arbitration before a Clearance and Zoning Board whose findings and decision shall be binding upon the parties. In the event that the Clearance and Zoning Board should be evenly divided, an umpire shall be chosen, whose decision shall be binding. If the board fail to agree on an umpire, any person affected may apply to the Federal District Court in the district involved for the appointment of such. In any case there shall be a right of appeal to the National Control Board.

ARTICLE 42.

The violation of any provision of this Code shall constitute an unfair method of competition and be punishable as such, whether expressly so provided in such provision or not.

PART II.

Of Exhibition Division of the Motion Picture Industry—Vaudeville and Stage Presentations.

ARTICLE 43.

OPEN SHOP.

The right of Employer and Employee to bargain together free from interference by any third party shall not be affected by this Code and nothing herein shall require any employee to join any organization or to refrain from joining any organization in order to secure or retain employment.

ARTICLE 44.

AUDITIONS.

It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in or try-out, to require an artist to render services gratis. This shall not prohibit, however, the appearance of the artist or his participation in benefit performances which have been approved by a bona fide organization representing the industry.

ARTICLE 45.

REHEARSALS.

Employers and independent contractors pledge themselves within the shortest possible time after the effective date of the Code to promulgate regulations for the periods of rehearsal and for the hours of labor during rehearsal periods, with or without salary, which will be fair, just and humane, and conform to the spirit of the National Industrial Recovery Act.

ARTICLE 46.

MAXIMUM HOURS.

Owing to the peculiar nature of the vaudeville and presentation business and the unique conditions prevailing therein, the necessary variations in the policies and operations of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability, who cannot be replaced, it is recognized that it is impossible to fix the minimum number of hours per week for artists appearing in such theatres.

Any artist or performer receiving $35.00 or more per week shall be considered in the PROFESSIONAL class.

The minimum wage of an artist employed on a per diem basis shall be $5.00 per day.

No singing or dancing chorus person shall be required to work more than 48 hours actual working time in any week, including rehearsals. The minimum salary to such persons shall be $25.00 per week.

ARTICLE 47.

PERIOD OF EMPLOYMENT.

In view of the fact that it is a fixed policy of many theatres in various parts of the country to change the bill daily, bi-weekly or weekly, it is impractical to fix consecutive period of employment.

ARTICLE 48.

TRANSPORTATION.

Any artist not classified as a professional, who is required to travel, shall receive railroad transportation, in addition to his salary.

ARTICLE 49.

WARDROBE.

Employer or independent contractor shall furnish the chorus with all wigs, gowns, hats, footwear and other necessary stage wardrobe.

ARTICLE 50.

CONTRACTS.

Every manager, agent or artists' representative, or any associate thereof, who shall engage the services of an artist, shall enter into a uniform and equitable written "Play or Pay" contract with the artist, setting forth the amount of compensation to be received by the artist for his services. Any failure by any manager, agent or artists' representative, or by any associate thereof, to comply with the provisions hereof and any issuance of a false contract in relation to any act, presentation or attraction shall be deemed an unfair trade practice.

Where in any contract between the operator of a theatre and independent contractor, the latter shall undertake or agree to do and perform, or not to do or perform acts and deeds required to be done or performed, or prohibited from being done or performed by this Code, the duty, liability and responsibility for so doing or performing, or not doing or performing shall rest solely on such independent contractor.

ARTICLE 51.

UNFAIR COMPETITION.

No auditorium, hall or other place not regularly constituted as a theatre shall present the same type of performance as is presented in regularly operated theatres, *provided, however,* that the foregoing shall not be deemed to prevent such presentations in connection with industrial expositions, operatic performances or symphony concerts.

THE MINORITY PROPOSALS

August 23rd, 1933.

Hon. Sol. A. Rosenblatt,
Deputy Administrator,
N. R. A.,
Commerce Bldg.,
Washington, D. C.

Sir:

I have the honor to submit herewith a record of the exceptions taken to action by the majority of the committee on certain provisions of the Code, together with the counter proposals of those taking such exceptions.

In this connection I am also placing at your disposal a record of the vote taken on all measures to which an exception was noted.

I further invite your attention to the fact that there were sharp divisions in the opinions on many of the measures as to which exceptions were noted or counter proposals offered, and I trust that you will consider all such exceptions and counter proposals on their merits.

Respectfully submitted,
CHARLES L. O'REILLY,
Co-Ordinator.

EXCEPTIONS NOTED AND COUNTER PROPOSALS MADE IN CONNECTION WITH THE CODE OF FAIR COMPETITION FOR THE EXHIBITION BRANCH OF THE MOTION PICTURE INDUSTRY.

I. EXCEPTIONS TO MEASURES ADOPTED.

2. *Right to Buy.*

EXCEPTION:

Every theatre owner shall have the right to

(*Continued on following page, column* 1)

TEXT OF MINORITY'S SUGGESTIONS

buy in free and open competition whatever run of pictures he desires.

ADDITIONAL EXCEPTION:

Memo for the Chairman:

In the interest of harmony, I believe that the exception reserved to the provision adopted yesterday would be withdrawn if the language indicated by italics could be added to that provision, making the whole read as follows:

That there be incorporated in the code a provision that it is an unfair method of competition to deny to any theatre owner the right to buy in free and open competition whatever run of pictures he or it desire; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theatre or theatres , and potentially of income; *and provided further that buying power in other situations resulting from the fact that a particular theatre is operated by a circuit shall not be a factor in determining its prestige or potentiality of income, within the meaning of this code.*

4. *Allocation of Certain Film Rentals.*

Exception taken, no counter proposal.

5. *Dating Restrictions.*

Exception taken, no counter proposal.

6. *Unreasonable Discrimination.*

EXCEPTION:

Unreasonable discriminations in favor of any theatres as against any other theatres, as to film rentals, the terms upon which exhibition rights are granted, or the availability of prints shall be unfair competition.

14. *Eliminations.*

EXCEPTION:

In contracts for the exhibition of groups of ten (10) or more pictures the exhibitor shall have the privilege of rejecting at least (15%) fifteen percent of the number of pictures released without paying therefor.

ADDITIONAL EXCEPTION:

BLOCK BOOKING and BLIND BUYING is hereby declared to be an unfair trade practice and no distributor shall offer for rental any feature film product that has not been made or produced at the time of offering, and the exhibitor shall have an opportunity to see screened, all feature product before contracting for it, and no exhibitor shall be required to contract for and/or purchase, any feature pictures as a condition for the opportunity to purchase any other feature pictures.

ADDITIONAL EXCEPTION:

Compulsory block booking is hereby declared to be an unfair method of competition, and no exhibitor shall be required to contract for and/or lease any feature pictures as a condition for the opportunity to purchase a substantial portion of the remaining feature pictures produced or distributed by such producer or distributor during a stated period of time.

15. *Substitutions.*

Exception, no counter proposal.

18. *Non-theatrical Competition.*

Exception, no counter proposal.

19. *Pictures Violating Production Code.*

Exception, no counter proposal.

20. *Advertising Code.*

Exception, no counter proposal.

24. *Forcing Shorts with Features.*

Exception: counter proposal to omit Section 2.

25. *Special Productions.*

Exception, no counter proposal.

27. *Double Features.*

EXCEPTION:

Exhibiting two or more feature photoplays for one admission price is an uneconomic and unfair competitive practice. Because of peculiarly local conditions, however, such practice shall not be deemed to be an unfair trade practice, in such cities, towns and communities where seventy-five percent (75%) of the exhibitors approve thereof.

EXCEPTION:

Exhibiting two or more feature photoplays for one admission price shall be an unfair competitive practice in those cities, towns or communities where seventy-five percent (75%) of the exhibitors so declare;

EXCEPTION:

* * *; provided, that this shall not apply to situations where more than one picture is shown in a single enclosure for a single admission, but in different auditoriums.

29. *Interference with Negotiations.*

Exception, no counter proposal.

30. *Checkers.*

EXCEPTION:

The use by two or more distributors of the same box office checking service is an unfair trade practice.

31. *Poster Exchanges.*

Exception, no counter proposal.

32. *Release Dates.*

Exception, no counter proposal.

33. *Transfer of Assets of Distributors.*

Exception, no counter proposal.

34. *Code to Apply to Existing Contracts.*

Exception, no counter proposal.

36. *Circuit Cooperative Booking.*

Exception, no counter proposal.

38. *Unauthorized Exhibition.*

EXCEPTION:

The penalties provided by the N. I. R. A. shall be exclusive for any violation of the foregoing provisions.

II. EXCEPTIONS ON SUBJECTS NOT COVERED BY CODE PROVISIONS.

Foreign Pictures.

EXCEPTION:

No agreement for the sale of or otherwise concerning foreign made pictures shall be made a part of the subject matter of a contract for the sale of domestic pictures; nor shall the purchase by an exhibitor of any foreign picture or the payment therefor be made a condition for the sale to him by a distributor of any domestic picture.

The securing of the execution of an application for the sale of foreign pictures that is followed by the acceptance of an application for the licensing of domestic pictures for the same season, shall be presumed to be contrary to the purpose of this article, and may be cancelled by the exhibitor by giving written notice by registered mail within ten days after the receipt by such exhibitor of notification of the acceptance of the application for the exhibition of domestic pictures.

Building Restrictions

EXCEPTION:

RESOLVED that there shall be no restriction as to the erection of any theatre, except that before such construction may proceed the certification of the local zoning board shall be obtained, and it shall be the duty of such local zoning board to determine the public need of such a theatre, and the board shall give due weight and consideration to the rights of existing theatres within the competitive area affected.

Elimination of Minimum Admission Price.

EXCEPTION:

No film leasing contract shall provide either a minimum or a maximum theatre admission price.

TEXT OF LABORATORY CODE'S PROVISIONS

(*Continued from page 62*)

through lavish entertainment or indirect gifts or other forms of commercial bribery.

(d) Any departure from original agreements with respect to terms of discounts for cash or time of payment which results in discrimination between purchasers of the same class of products or services and under the same conditions.

(e) Substitution of material differing in any respect from the material orders, without obtaining the approval of the customer, or the use of raw material including raw stock in any manufacturing processes inferior in quality to the raw material specified in an order, or if not specified, inferior to the quality customarily used for similar orders.

(f) Attacking a competitor as to his financial standing or personal integrity or his ability to serve the trade.

(g) Pre-dating contracts or willfully misrepresenting the date of a contract.

(h) Misrepresentation as to work or service or quality of work or service or materials, or misleading advertising.

(i) The giving of any bribe, gift, favor, or service to any employe of a customer or competitor in order to obtain information about a competitor's condition of business.

(j) The accepting of any rebate, direct or indirect, from any employe.

(k) Influencing any employe to dispose of his wages in any manner whatsoever.

(l) To store producer's old film without making a reasonable charge therefor.

(m) To furnish the use of cutting rooms without making a reasonable charge therefor.

(n) To render commercial projection service without making a reasonable charge therefor.

ARTICLE VI

Modification

1. *By the President*

This code recognizes the right of the President from time to time to cancel or modify any order, approval, license, rule or regulation issued under Title I of the NIRA.

2. *By the Association*

This code may be amended in any particular, subject to the approval of the President as to matters he finds under his control, by a two-thirds vote of the members of the Association in meeting, provided that notice of submission of the proposed amendment has been given in the notice of meeting.

ARTICLE VII

General

1. *Membership*

(a) All members of the Association shall, as a condition of membership, subscribe to this code.

(b) Association membership shall remain open at all times to any motion picture laboratory under no restrictions, except as to initiation fee and payment of dues.

2. *Effective Date*

This code becomes effective the second Monday after its approval by the President.

3. *Termination*

This code, unless otherwise terminated, shall expire on the same date as the NIRA.

4. *Code Violation*

Violation of any provision of this code shall be deemed unfair competition.

5. *Saving Clause*

Should any provision of this code be determined invalid or unenforceable the remaining provisions thereof shall nevertheless continue in full force and effect in the same manner as if they had been separately presented for approval and approved by the President.

Signed and submitted by ALAN E. FREEDMAN, STEPHEN H. ELLER, TOM EVANS and HERBERT J. YATES, a committee representing the Motion Picture Laboratories Association of America, Inc., applicant for this code, and vested with suitable authority by resolution adopted at a meeting of the Association August 11, 1933, copy of which resolution is included in the formal application filed with the Administration.

New York, N. Y.

August 18, 1933.

UNITED ARTISTS SPEEDS PROGRAM; FOUR COMPLETED, FOUR IN WORK

Goldwyn Making Cantor's "Roman Scandals" and Anna Sten's "Nana"; 20th Century Finishes Its First, "The Bowery"

With two Samuel Goldwyn productions before the cameras and microphones and two 20th Century pictures being filmed, the United Artists program for 1933-34 is away to a flying start in Hollywood. The first of the 20th Century films, "The Bowery," is now in the cutting room. This story of early New York, starring Wallace Beery, George Raft and Jackie Cooper, will have an early Broadway premiere at the Rivoli.

Another of the Eddie Cantor music carnivals, "Roman Scandals," and the photoplay "Nana" introducing Anna Sten, Russian actress, to American screen audiences, are now being filmed by Mr. Goldwyn. The 20th Century pictures in production are Walter Winchell's "Broadway Thru a Keyhole" and "Blood Money," starring George Bancroft.

"Roman Scandals," based on the fable, "Androcles and the Lion," was authored by George S. Kaufman and Robert E. Sherwood. William Anthony McGuire, author of many stage hits, made the adaptation, a job he also filled for Cantor's "Whoopee" and "The Kid from Spain," both Goldwyn releases.

Ruth Etting, making her debut in a feature-length picture, is Eddie Cantor's leading woman, and Gloria Stuart and Edward Arnold have featured roles. David Manners, Aileen Riggin, girl swimmer, the Four Abbottiers, dancers, and 101 Goldwyn girls will also be seen in "Roman Scandals," which is being directed by Frank Tuttle, with music by Harry Warren and Al Dubin, and dances under the direction of Busby Berkeley.

"Nana" from Zola Story

"Nana," in which Miss Sten will star for Mr. Goldwyn, is from the story by Emile Zola, and is being directed by George Fitzmaurice from a scenario by Edwin Justus Mayer and Leo Birinski. Phillips Holmes, Warren William and Pert Kelton have featured roles. There will be an introduction of the "can-can" as originally danced, by Miss Sten, Busby Berkeley directing. Richard Rogers and Lorenz Hart wrote the songs Miss Sten sings.

Mr. Goldwyn expects to have both "Roman Scandals" and "Nana" completed by November.

In "Broadway Thru a Keyhole," which Joseph M. Schenck and Darryl Francis Zanuck are making as a big feature on their 20th Century list, Constance Cummings has the feminine lead. Others in important roles include Russ Columbo, Frances Williams, Blossom Seeley, Paul Kelly, Eddie Foy, Jr., Gregory Ratoff, Texas Guinan, Hugh O'Connell, Abe Lyman and his band, Andrew Toombs, Hobart Cavanaugh and Edward Ellis. Lowell Sherman is directing the story taken from Walter Winchell's experiences as a newspaper columnist. Gene Towne and Graham Baker made the screen adaptation, and there will be music and songs by Mack Gordon and Harry Revel, with Jack Haskell acting as dance director.

"Blood Money," an original by Rowland Brown, is a story of the bail bond and income tax rackets. Brown is directing "Blood Money," the cast supporting Bancroft including Judith Anderson, Broadway actress, making her screen debut; Frances Dee, Chick Chandler and Etienne Girardot.

Walt Disney will contribute 13 Silly Symphonies in color and 13 short features with Mickey Mouse to the current United Artists program. "Lullaby Land" and "Puppy Love" have been completed by Mr. Disney, and he is considering making "The Shepherdess and the Chimney Sweep," one of Hans Christian Andersen's fairy tales, and "The Night Before Christmas" for early release.

Four Already Completed

The product to be distributed by United Artists may reach forty pictures before the season 1933-34 draws to a close. New pictures are coming from Mary Pickford, Charles Chaplin and Douglas Fairbanks. 20th Century will have a minimum of twelve; Samuel Goldwyn will contribute five; Reliance, the Edward Small unit, will make four; there will be several from independent producers such as John Krimsky and Gifford Cochran, who have finished "Emperor Jones"; British and Dominions will contribute a quota including Noel Coward's "Bitter Sweet" and "The Private Life of Henry VIII."

Pictures already completed are "Bitter Sweet"; "Private Life of Henry VIII," starring Charles Laughton; "Emperor Jones," starring Paul Robeson, and "The Bowery,"

Mr. Goldwyn's "The Masquerader," starring Ronald Colman, with Elissa Landi in the feminine lead, is also finished. "Nana" will be followed by "Barbary Coast," based on Herbert Asbury's novel of the San Francisco tenderloin. Mr. Goldwyn, as his fifth production, will offer an epic of American family life after the fashion of "Cavalcade."

Two of the most important pictures on the 20th Century list are "Red Tape" and "The House of Rothschild," both of which will star George Arliss, stage and screen actor, now under exclusive contract to Schenck and Zanuck. Mr. Arliss will start work on "Red Tape" about September first, following his return from a vacation.

Constance Bennett will make two films for 20th Century, the first of which "Moulin Rouge," based on a French play, is expected to go into production soon. It will be a musical extravaganza, with a supporting cast including Tullio Carminati, formerly of "Music in the Air." The Ann Harding feature on the 20th Century list will be "Gallant Lady," with Clive Brook, Janet Beecher, Tullio Carminati and Veree Teasdale, to be directed by Gregory La Cava.

Other 20th Century Films

Spencer Tracy and Jack Oakie will star in "Trouble Shooter," story of the telephone linemen. Other 20th Century films will be "Miss Lonelyhearts," based on the experiences of an advice-to-the-lovelorn columnist, adapted by Leonard Praskins from the novel by Nathanael West; "Born to Be Bad," an original story by Ralph Graves, who also has sold "The Fair" to Mr. Zanuck; "I Knew Her When," to be directed by Gregory La Cava from a story by Willard Robertson; "P. T. Barnum," to star Wallace Beery, and "Gentlemen, the King!" an original story by Damon Runyan.

The Reliance company, makers of "I Cover the Waterfront," will contribute "Joe Palooka," based on the Ham Fisher comic character, with Jimmy Durante, Lupe Velez and Stuart Erwin; "The Count of Monte Cristo"; "The Shanghai Gesture" and "Style."

Alexander Korda will make two specials for United Artists release, and a comedy will come from Sydney Chaplin. Another picture to be made in England for the United Artists schedule will be a talking version of "Sorrel and Son."

TROUBLE LURKS FOR LOCATION MAN

When the communities around Hollywood and their city fathers determine, for the good of the municipalities, to institute improvements of a highway nature, the several expert location men of the major Hollywood studios sit up nights and worry. One famed example is the old road near the Old Soldiers' Home at Sawtelle, used times without number to simulate a lane in France or any other foreign country. Now that is paved and location men must obtain permission, block it off, cover it with dirt to restore it to a condition of screen value. Another difficulty is the searchlight of night location work, which draws flocks of educated spectators to impede the work. Classic is the example of the ramshackle, untenanted house, selected on Friday for shooting Monday. Monday arrived, the company on deck, only to find the house painted, cleaned, tenanted. The owner, a prospective tenant in sight, could not resist the opportunity.

20th Century Has Winchell's "Broadway Thru a Keyhole" and "Blood Money" in Production; Three Others Ready

Goldwyn to Remake Two

Samuel Goldwyn will remake "Stella Dallas" and "Dark Angel" for next season's release by United Artists. Ronald Colman and Vilma Banky will play in " Dark Angel" and a double is being sought for the role created in "Stella Dallas" by Belle Bennett.

"FOUR STARS

THE POWER AND THE GLORY

SPENCER TRACY

COLLEEN MOORE

Ralph Morgan

Helen Vinson

From Preston Sturges' original screen play

JESSE L. LASKY *narratage* **PRODUCTION**

Directed by

WILLIAM K. HOWARD

(★ ★ ★ ★)"—*N.Y. Daily News*

FOX leads trade with 3rd consecutive 4-star Gaiety hit

Other critics lavish praise . . . as crowds storm $2 Gaiety box office. Chalk up another triumph for FOX manpower . . . far ahead of any other company in *completed* 1933-34 product . . . and in the *quality* of that product. This year a FOX contract is *your* theatre's most valuable asset!

★ ★ ★ ★ Deserves to be placed among most distinguished films of year. Spencer Tracy and Colleen Moore excellent.

—Kate Cameron, N. Y. Daily News

Powerful drama, some of the best acting the screen has yet enjoyed, skillful direction. Tracy's performance brilliant. Colleen Moore's a comeback in which she may rejoice. *—E. C., N. Y. Eve. Sun*

Gripping, fascinating. Unusual in the fierce impact of its reality. Spencer Tracy gives matchless performance. Colleen Moore will amaze fans.

—Bland Johaneson, N. Y. Mirror

1933 film triumph. Tense drama to enthrall you at the Gaiety. Jesse Lasky has kept the faith.

—Regina Crewe, N. Y. American

Unmistakably a great picture. One of the few that falls into the legitimate $2 class. Frank, honest, breathlessly real.

—Jack Alicoate, Film Daily

Compelling, forceful. Thoroughly human, always believable. Tracy's performance flawless. Miss Moore splendid.

—Mordaunt Hall, N. Y. Times

Forceful drama. Succeeds in holding one's interest from beginning to end. Excellently acted by Spencer Tracy and Colleen Moore. *–Rose Pelswick, N. Y. Eve. Journal*

JOIN THE UPSWING WITH FOX

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Power And the Glory

(Fox-Lasky)

Drama

So much furore and fuss has been made of the manner of the telling, in the exploitation of "narratage," that it will be possible that the excellences of the story and the performances of the players in this rather uusual production will be neglected.

To average audiences it would appear that exploitation might well pay special heed to the capable job that Colleen Moore has done in the role of "Sally," the driving wife, in the career of "Tom Garner," track walker to railway president and magnate, portrayed so excellently by Spencer Tracy.

The story is pretty grim tragedy, an ironic tale of the disaster and failure which may be the aftermath of even a winning struggle for success.

The story curiously begins with the funeral of Tom Garner, and gets into narration through cutbacks of action which are presented as visualization of the story of the life of Garner as told by his worshipful secretary "Henry," portrayed by Ralph Morgan, engaged in defending the repute of the boss in an after-supper conversation with his critical wife, played by Sarah Padden.

Despite the fact that the major complication of the plot involves the sex intrigue of the son of the hero with his father's second, young and winsome wife, the piece is cleanly done. It is obviously strong meat and strictly adult entertainment.

Whether or not one agrees with the Broadway enthusiasm for the methods of narration and what it calls "narratage," it will probably be found of benefit to prepare prospective audiences somewhat by indicating in announcements that the picture is something of a departure in technique. Popular success will depend necessarily on the emotional effect attained by the production, regardless of the intricacies and refinements of screen method. The better the audience is prepared for the peculiarities of the production the better will be the opportunity for the story to prevail over the method in attaining audience effect. "The Power and the The Glory" will inevitably take a place of interest and importance in the annuals of the season's product. —T.R.

Distributed by Fox. Produced by Jesse L. Lasky. Original screen play by Preston Sturges. Directed by William K. Howard. Photography by James Howe. Art director, Max Parker. Sound recorder, A. W. Protzman. Frocks by Rita Kaufman. Musical direction, Louis De Francesco. Release date, Oct. 6, 1933. Running time, 76 minutes.

CAST

Tom Garner	Spencer Tracy
Sally	Colleen Moore
Henry	Ralph Morgan
Eve	Helen Vinson
Tom Garner, Jr.	Clifford Jones
Mr. Borden	Henry Kolker
Henry's Wife	Sarah Padden
Tom (The Boy)	Billy O'Brien
Henry (The Boy)	Cullen Johnston
Mulligan	J. Farrell Macdonald

One Sunday Afternoon

(Paramount)

Dramatic Romance

In premise this picture has much to recommend it, but audiences should be prepared for the remarkably slow tempo in the main part of the story. The basic idea, while not exceptionally novel, has an interestingly different presentation. A dramatic romance in tone; asides, particularly the prologue, epilogue and spots in the central theme, give it a comedy atmosphere. At the same time the picture carries a certain thrill.

The action is timed in the late nineties, locaded in a small town. Biff, a dentist, and his pal, Snappy, stage a Sunday afternoon drinking bout which, as it comically leads to "I-remember-when days," brings about the fact that Biff married the wrong girl. This sequence is brought to a close as Hugo, who married Biff's ideal, Virginia, comes in to have a tooth pulled. Old acquaintances reviewed, Biff sits him in a chair, plans his revenge, turns on the gas. Then the story flashes back.

A date, Cooper inserting hilarious comedy antics, falls for Virgina, who wants Hugo. Cooper is forced to accept the girl friend, Amy. Developing to a point where the selfish Virginia turns down the lovesick swain, whose job in a carriage factory, despite the fact that he is studying dentistry, is not so alluring as the more promising Hugo. Stood up on a date, as Virginia elopes with Hugo, Biff marries Amy. Here the slow tempo carries on over a couple of years until Hugo, returning as boss of the carriage factory, precipitates a situation in which, during a struggle with Biff as he is being fired, the watchman is shot.

Then the epilogue. Hugo is still in the chair; Biff grim, Snappy panic-stricken as the gas is asphyxiating the patient. Virginia, now a super vamp, strolls in, goes on the make for Biff. The dentist figures that having to live with this woman is punishment enough for Hugo, and he turns on the oxygen, deciding that in Amy he got the better of the deal.

The idea of the man sitting in the dentist's chair while the story is told should be productive of some clever exploitation gags, which can be given a personal significant twist by constructing a localized campaign that propounds the question, "Did you marry the wrong man—the wrong woman?" remembering that lots of people are perplexed by that problem. Go after the more mature portions of your patronage. Make a special effort to attract the curiosity of the women folk by means of names and the gist of the story.—McCarthy, Hollywood.

Directed and distributed by Paramount. Directed by Stephen Roberts. Screen play by Grover Jones and William Slavens McNutt. From the play by James Hagan. Photography, by Victor Milner. Sound by Harry D. Mills. Art directors, Hans Dreier and W. B. Ihnen. Release date, Sept. 1, 1933.

CAST

Biff Grimes	Gary Cooper
Virginia Brush	Fay Wray
Hugo Barnstead	Neil Hamilton
Snappy Downer	Roscoe Karns
Amy Lind	Frances Fuller
Mrs. Lind	Jane Darwell
Mrs. Brush	Clara Blandick
Dr. Startzman	Sam Hardy
Schneider	Harry Schultz
Dink Hoops	James Burtis
Foreman	A. S. Byron
Watchman	Jack Clifford

The Blarney Kiss

(Principal)

Comedy-Drama

The exhibitor must face a problem in selling this picture in this country, since, made in England by British and Dominions, it is, from first to last, an English and Irish yarn, with the speech of all players definitely of the manner of either the British people or the Irish. It would be well, consequently, if the exhibitor were to avoid too pronounced a mention in his selling of the origin of the film, since there has been definitely indicated a rather pronounced antipathy on the part of American screen audiences, particularly in the smaller communities, for the accents of the English-made picture.

Tom Walls, as well as the rest of the cast, is completely unknown in this country, despite the fact that he is one of the better known English players and a favorite in England. As always, he is his own director.

The story is light, lively and entertaining and may be sold as such. The cast displays competence, and the film is well staged, well developed. Though it has its own fair portion of drama, suspense and near tragedy, it is characterized chiefly by its comedy and general lightness. Throughout, the film is dominated by the lighthearted liveliness and personality of Walls.

Walls, an Irishman, is a moment's host to Robert Douglas, young English lord, and his sister, Anne Grey, at the moment that a group of Irish farmers in an ugly mood, mistaking him for some one else, turn him out, burn his home. A short, prologue sequence shows Walls as a child being held precariously while he kisses the famed Blarney Stone, said to bring good luck. He finds himself in London, broke, is befriended by Douglas, and rises to a position of importance and wealth in a financial house he founds, with Douglas as his partner. He falls in love with Miss Grey.

Douglas, to cover certain gambling debts, misappropriates the firm's funds, and when Walls is brought to court for mismanagement, permits him to be sentenced to 10 years in the penitentiary. Douglas commits suicide, but reveals the truth before he dies, freeing Walls for an expected conclusion with Miss Grey.

The theme throughout is the luck that pursues the kisser of the Blarney Stone, and that should be the exhibitor's theme as well. In an Irish community, or one where there are many Irish, the film should have a definite appeal. In other communities, the exhibitor should emphasize the Blarney Stone theme as well as indicating the film as a lively, entertaining, not too serious yarn of a good fellow who trusts to luck and is not let down in the end.—Aaronson, New York.

Produced by British and Dominions. Distributed by Principal. Directed by Tom Walls. From the story by A. R. Rawlinson. Release date, August 18, 1933. Running time, 71 minutes.

CAST

Tim Fitzgerald	Tom Walls
Lady Anne Cranton	Anne Grey
Lord Breethorpe	Robert Douglas
The leader	W. G. Fay
Mick	J. A. O'Rourke
Down and out	George Barrett
The butler	Robert Horton
Countess of Breethorpe	Haidee Wright
Muriel Atkins	Dorothy Tetley
Mackintosh	Louis Bradfield
Diana	Zoe Palmer
Sir Arthur	Charles Carson
Prison governor	Peter Gawthorne

Man from Monterey

(Warner)

Western

A western which harks back to the days of 1848 and slips down to the Mexican border for its locale, "Man from Monterey" treats of the Spaniards who, owning their land by grant from the Spanish throne, are required to register their property with the United States authorities following acquisition of the Spanish territory from Spain by the United States.

John Wayne presents all that the youngster should want in the way of western heroes. He can ride, fight, shoot and is physically attractive, in addition to proudly riding a beautiful white horse, Duke.

Wayne, captain in the United States army, is ordered south to attempt to persuade the Spanish owners to register their land as required. A particularly large holder, a recalcitrant, is Don Castanado, who is acting on the advice of a fellow-owner, unscrupulous, who has designs on his neighbor's property, knowing it will be declared free land if it is not registered by the appointed date. His son, Donald Reed, seeks to marry Castanado's daughter, Ruth Hall, as part of the scheme.

Wayne appears on the scene and immediately incurs the enmity of the son by defending Luis Alberni, voluble itinerant beggar who supplies the comedy, from his tormenter's nasty temper. Wayne, then playing squarely with an American gang, also after land, enlists them on his side in his fight with Castanado's neighbor. When Castanado is captured and held prisoner and Reed is about to marry Miss Hall, Wayne comes to the rescue with a plan requiring the aid of Alberni and the leader of the gang. It works, the girl is saved from marrying Reed, and her father's place of imprisonment is discovered. Pursued about the house by the enraged group, Wayne is defending with a sword snatched from the wall, when the gang arrives in response to an alarm carried by Duke, the horse, and saves the situation.

The exhibitor has here slightly varied western material to sell, in that it concerns something besides the cattle rustlers, bank robbers or hold-up men. Sell it with all the emphasis on John Wayne possible and attract the attention of the youngsters especially with an indication of the type of story offered, with Wayne as a United States army officer of 1848.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Mack V. Wright. Story by Leslie Mason. Photographed by Ted McCord. Film editor, W. B. Clemens. Release date, July 15, 1933. Running time, 57 minutes.

CAST

Capt. John Holmes	John Wayne
Dolores	Ruth Hall
Felipe	Luis Alberni
Don Pablo	Francis Ford
Anita Garcia	Nina Quartero
Don Luis Gonzales	Donald Reed
Duke	Himself

Gun Law

(Majestic)

Western

Here's an outdoor story with a Badlands terror swung over to something else again by mother love, which might well be capitalized in billing, though first and foremost for patronage purposes comes the name Jack Hoxie, and perhaps one might add Dynamite, his horse.

There is a bit of turn to the theme that might make good copy. The Sonora Kid (Hoxie) splits with Nevada (J. Frank Glendon), who is all set to rob the cowtown bank. The Kid beats Nevada to it, but in order to get $500 for the woman running the lodging house for doctor bills. As The Kid escapes into the Badlands with Black Jack (Harry Todd) and Tony Andrews (Paul Fix), a posse bullet has wounded Tony, and he kills himself rather than slow up his pals.

The Kid and Black Jack go to the Circle Bar ranch to tell Tony's mother (Mary Carr). She is sightless and mistakes The Kid for her boy. They go through with the deception, with the help of Nita Hammond (Betty Boyd). Then come Nevada and his gang to steal the cattle. For the sake of the mother Nevada takes the name of Sonora Kid, but goes ahead with his cattle rustling plot, having tied up the real Kid and Black Jack at a deserted cabin after exposing their ruse that a buyer is coming and there's money in the family strongbox. The two manage to get free and return to the ranch to battle with the rustlers. When the sheriff arrives to take The Kid on a charge of slaying Tony, all is explained to him, and the sheriff, pointing to the body of Nevada, declares that The Sonora Kid is dead, and wishes Hoxie luck as being Tony henceforth.

Besides Hoxie, the names Betty Boyd and Mary Carr may be of significance. Recollection of the gracious motherliness of Miss Carr in many similar roles may, if she is publicized, bring some patrons outside the dyed-in-the-wool western customers.

After Hoxie's real nature has been established, the story becomes real fare for the youngsters, and there's plenty of action for them.—ROVELSTAD, New York.

Distributed by Majestic. Directed by Lew Collins. Story and continuity by Oliver Drake. Release date, April 15, 1933. Running time, 62 minutes.

CAST

Sonora Kid	Jack Hoxie
Nita Hammond	Betty Boyd
Mother Andrews	Mary Carr
Tony Andrews	Paul Fix
Black Jack	Harry Todd
Nevada	J. Frank Glendon
Dynamite, the Horse	Himself

"HENRY THE EIGHTH" CONVULSIVE: MOORING

Alexander Korda's London film production, "Private Life of Henry the Eighth," convulsed a London premiere audience. It is a superb expose of England's most amorous monarch, with spicy bridal episodes and grim scenes of a queen's decapitation. Naughty dialogue and sultry situations exploit the perfectly terrific screen personality of Charles Laughton as the obese and almost obscene king immortalized as history's greatest Bluebeard.

Dramatic license was taken with historical detail but the picture provides brilliant and unusual screen entertainment promising strong interest when presented by United Artists in New York next month.

Grand moments of high tragedy contrast with flashes of sidesplitting comedy. Reminiscences of Henry the Eighth suggest that modern divorces are old fashioned. He didn't believe in alimony so cut off their heads. It is definitely a film to make men envious either of Korda or King Henry, or both.—MOORING, London.

Unknown Valley

(Columbia)

Western

The considerably popular Buck Jones is here his usual, sure-fire, action-producing western self, who knows how to ride, shoot and fight with the best of them, and thereby thrill the future adult patrons of the screen. The exhibitor who can sell westerns to his adults, and all can sell them to the youngsters, has here a fast-paced western with a slightly different slant, which takes it just a little out of the ordinary run of stories of the type.

A brief resume of the story will indicate to the exhibitor how best he may sell the film, utilizing the slightly different story angle to best advantage. Outside of the fact of Buck Jones' appearance, the cast names mean very little.

Jones learns from a dying prospector of a hidden valley where there is much gold, and of the sudden and strange disappearance of the prospector's partner who is Jones' father. The valley is somewhere across the desert. Jones sets out, loses his way, runs out of water and is about to give up when he is rescued by the inhabitants of the strange valley, who are revealed as a highly religious sect, hidden away from the world by the great desert, under the complete dictatorship of several elders, and living a most strait-laced existence. Jones accidentally meets and falls in love with the naive Cecilia Parker.

The girl and her young brother, Bret Black, hate and fear the elders, especially since the girl is forcibly betrothed to Wade Boteler, most unscrupulous and hateful of the elders. Jones discovers that Boteler and another elder are secretly getting gold from a hidden cavern at the foot of a sharp, steep cliff, and are planning to leave the valley when they are ready. Jones also discovers that the mine in the cavern is being worked by an old man from the outside, who had been captured years before by the elders. In the course of Jones' rescue of the man, who expectedly turns out to be his father, there is a fight between Jones and Boteler on the edge of the cliff which should bring the youngsters to the edges of their seats in excitement. The rescue is completed and romance, too, is anticipated.

With Buck Jones, an unusual type of western story, a plenitude of action, shooting and fast riding to sell, the exhibitor should have no difficulty putting this across for an hour's western entertainment to those adults who still enjoy a western, and to all the youngsters.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story by Donald W. Lee. Screen play by Lambert Hillyer. Assistant director, C. C. Coleman. Cameraman, Al Siegler. Sound engineer, George Cooper. Film editor, Clarence Kolster. Release date, May 5, 1933. Running time, 69 minutes.

CAST

Joe Gordon	Buck Jones
Sheila	Cecilia Parker
Shad	Bret Black
Mary James	Carlotta Warrick
Tim	Arthur Wanzer
Elder Crossett	Wade Boteler
Debbs	Frank McGlynn
Younger	Charles Thurston
Snead	Ward Bond
Bennson	Gaylord Pendleton

Strange As It Seems

(Universal)

Interesting

There is rather the usual amount of general interest in this, Number 30, of the John Hix series of novelties found the world over. Highlighting the subject are scenes showing the manner in which the not altogether pleasant appearing octopus mothers, or rather smothers, its eggs at the bottom of the sea in the process of hatching; a natural well of dry ice which freezes anything in the blazing hot Imperial Valley of California; the horned toad, sealed for ninety days in cement, coming out alive, and the Oklahoma City man, whose stomach is inflated with air, expanding it some 40 inches, like an automobile tire, and then expelling it. Diverse, the subjects are of interest.—Running time, 10 minutes.

The Desert Patrol

(Fox)

Splendid

One of the excellent Magic Carpet of Movietone series of travel pictures, this subject concerns itself with the desert police patrol of Morocco, where the troopers, mounted on tireless camels, patrol vast stretches of barren deserts, keeping travelers safe from marauding bands of roving bandits. Pictorially, the subject is one of most unusual beauty, with the mounted troopers, seen silhouetted against the desert sky at night, forming a picture of great impressiveness. The subject matter, also, is of real interest.—Running time, 10 minutes.

Ladies M

Your Screen's Been Crying For a Picture Like This!

ON the strength of its story alone it would be a smash comedy-drama; on the appeal of its music and songs alone it would be a smashing musical . . . BOTH COMBINED make it a grand piece of entertainment . . . Brilliant in dialogue and situation; sparkling with comedy and romance; bubbling over with music that includes four potential hit songs. GRAB IT!

●

With JUNE KNIGHT, NEIL HAMILTON, SALLY O'NEILL, DOROTHY BURGESS, MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. du Pont. Presented by Carl Laemmle.

ust Love

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 187.—(A) Draw sketch of a simple, easily constructed tester for both plug and cartridge fuses. (B) How are fuses marked as to their voltage and amperage capacity? (C) At what various points are fuses required? (D) Must every circuit, regardless of its capacity, have fuses? (E) Does blowing of a projector circuit fuse necessarily indicate a fault in the circuit?

Answer to Question No. 180

Bluebook School Question No. 180 *was: (A) What dangers are set up by boosting fuses? (B) Is boosting fuses justifiable under any conditions? (C) What should govern the fusing of ordinary circuits? (D) What two things must govern the fusing of motor circuits and what provision for excess capacity do Underwriters' rules make in the matter of motor circuits?*

The list of approximately correct answers was large this week. The following made good:

C. Rau and S. Evans; T. Van Vaulkenburg; H. Edwards; D. Danielson; L. Van Buskirk and E. Kroll; G. E. Doe; J. Wentworth; W. Ostrum; B. Doe; S. Maybe and R. D. Konley; L. F. Evans; D. L. Mason and J. T. Ballinger; D. Goldberg and L. Hutch; R. Rubin and L. Hendershot; D. Emmerson; F. D. Hess; G. Tinlin; H. R. Baldwin and W. T. Soare; H. C. Lake; L. C. Abrams and E. F. Griffin; D. Little and J. H. Rathburn; C. Reed, D. Sarecky and A. L. Berry; T. N. Williams and R. S. Allen; A. Bailey; M. G. Greig and D. V. Peterson; D. U. Granger; S. F. and W. Love; B. L. Blinkendorfer; G. Farmann; G. C. Cottrell and H. Cohen; P. L. Jensen; C. H. Blaum; H. True; M. Simms and O. L. Daris; L. G. Lamb and R. D. Lynn; D. L. Sinklow; R. Singleton and M. L. George; H. D. Schofield; J. G. Sims; H. Rogers; P. L. Danby; D. Murphy; G. Johnson and N. T. Kane; D. T. Arlen and M. Spencer; E. and L. H. Munroe; H. Haber and A. Breaston; D. M. Banks and L. Summers; A. Sarno and H. G. Roth; T. Kelley and C. Cummings; J. N. and T. H. Williams; D. R. Peters and D. Holler; M. R. Davis; L. Jones and B. L. Banning; G. Wayne and L. D. Stellegos; C. D. Carmody; R. Geddings; P. Jackson and B. Diglah; A. L. Chambers, M. Scully and P. L. Wheeler; R. C. MacDonald; O. L. Evans; L. and D. Casey; B. L. Tanner and E. Rymer; T. S. Raymond; R. Suler and R. Wheeler; L. H. Danville and R. S. Patterson; D. L. Howard; L. M. Oglesby and son; E. Harlor and G. Garrison. A splendid list for this hot weather, if you ask me.

(A) We will do well to listen to Brother G. E. Doe on this one. He says:

"Dangers from the hazardous and rather silly practice of boosting fuses (practiced, however, only by those few foolish men we have still in the profession) are:

"(1) Possible injury to insulation by moderate heating. This is especially bad when it occurs inside a conduit where it cannot be detected until trouble results.

"(2) Danger or possibility of heating wires of the circuit 'protected' (?) by the boosted fuses until they become red hot and set fire to something. This, of course, would be impossible with wires inside conduit for the reason that before the conduit would become heated to the point where fire would result the insulation inside would be totally destroyed and a dead short result, so that either the boosted fuse would let go, or the wires themselves would burn off. [Note: Doe probably is correct in most cases, but still I believe if the boost be heavy enough the short would possibly not occur until the conduit itself became hot enough to start a fire. What are your views as to that?—F. H. R.]

"(3) Danger of damage to such electrical equipment as might be connected to the boosted-fuse circuit.

"(4) Danger to the idiot who does such a stunt for the reason that he might get caught at it and put where he belongs—in the asylum for those of feeble intellect."

Pretty strong talk that last, but I nevertheless agree with it. The man who boosts a fuse has no right place in a theatre projection room.

(B) Rau and Evans answer this one thus: "Fuse boosting is not justifiable under any conditions, as a sufficient stock of fuses should be kept on hand for any emergency. Any trouble that occurs on account of continual blowing of fuses should be traced to its source and this rectified."

(C) Van Buskirk and Kroll say: "Voltage of circuit, and amperage requirements of same, govern the fusing of ordinary electric circuits." Which is concise and an entirely correct answer to the question as stated.

(D) D. M. Banks and L. Summers answer: "Circuits should never be fused in excess of rated capacity of the wires. However, provided the wires have sufficient capacity (which must be provided) motors may be fused 25 per cent in excess of their normal capacity. This is provided for in Underwriters' rules."

Gentlemen, may I compliment you? I had fully expected that answers would fall off sharply during the summer, but so far there has been almost no drop at all. Several have written that, although the theatre they work in is closed for the summer, they will keep right on in the "school." That's the right spirit. Such men will win out in the end.

THINGS LOOKING UP IN KANSAS CITY

Numerous reopenings and undertaking of construction of several new houses within the last 30 *days are reported by Kansas City exchanges and equipment companies. Supply houses say theatres throughout the territory are renovating and buying new equipment. About* 75 *houses will have been re-equipped and reopened in Kansas and western Missouri by September* 1, *according to Don Davis, representative of RCA Photophone.*

Anthony Richards Dead

Anthony R. Richards, 67, veteran independent exhibitor of the Memphis territory, died last week at his Memphis home. Three months ago he had closed his theatre, the Chelsea, and retired because of ill health. A son, J. Mal Richards, is an exhibitor at West Memphis, Ark.

Eastman Declares Dividends

Eastman Kodak Company has declared regular quarterly dividends of 75 cents on the common stock and $1.50 on the preferred, both payable October 2 to stock of record September 5.

GET IT! free

START your new season right with this showman's ad on FOX stars and FOX product. You can also easily adapt it to run your own list of FOX pictures, as they play your house. Mats available *free* at your FOX Exchange.

(Ad shown is actual size: 4 cols. by 8 ins.)

(YOUR THEATRE)

proudly announces

THE APPEARANCE OF THESE FOX STARS

IN FORTHCOMING ATTRACTIONS

You will see these, and many more FOX stars at this theatre during the coming season. Never before in its glorious history has FOX had such an outstanding line-up of pictures . . . and *all of them* will be shown here. Below we have listed a few that are coming soon:

JANET GAYNOR
WARNER BAXTER
stars of "Daddy Long Legs" in
PADDY the Next Best Thing

•

WILL ROGERS
as
DOCTOR BULL
Louise Dresser, Marian Nixon, Ralph Morgan. From James Gould Cozzens' best seller "THE LAST ADAM".

•

THE POWER AND THE GLORY
with
SPENCER TRACY
COLLEEN MOORE
Ralph Morgan Helen Vinson
Jesse L. Lasky Production

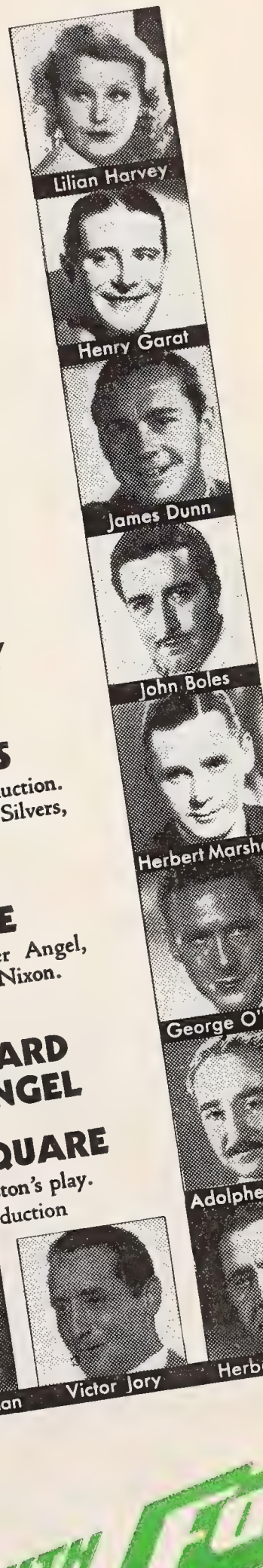
LILIAN HARVEY
LEW AYRES
in
MY WEAKNESS
B. G. De Sylva *musical* production.
With Charles Butterworth, Sid Silvers, Harry Langdon.

•

PILGRIMAGE
Henrietta Crosman, Heather Angel, Norman Foster, Marian Nixon.

•

LESLIE HOWARD
HEATHER ANGEL
in
BERKELEY SQUARE
From John L. Balderston's play.
Jesse L. Lasky Production



NRA MEMBER U.S. WE DO OUR PART

JOIN THE UPSWING WITH FOX

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 19, 1933, from 106 houses in 19 major cities of the country reached $1,126,533, a gain of $42,788 over the total for the previous calendar week, ended August 12, when 105 theatres in 19 cities reported an aggregate gross of $1,083,745.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Fenway	1,800	30c-50c	"The Narrow Corner" (W. B.) and "A Study in Scarlet" (World Wide)	7,500	"Mary Stevens, M.D." (W. B.) and "Flying Devils" (Radio)	6,500		
Keith's	3,500	30c-50c	"No Marriage Ties" (Radio)	18,500	"Her First Mate" (U.)	18,000	High 12-5 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Tugboat Annie" (MGM) (2nd week)	18,500	"Tugboat Annie" (MGM) (1st week)	16,500	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Voltaire" (W. B.)	32,000	"Midnight Club" (Para.)	30,000	High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"The Narrow Corner" (W. B.) and "A Study in Scarlet" (World Wide)	8,500	"Mary Stevens, M.D." (W. B.) and "Flying Devils" (Radio)	8,000		
Buffalo								
Buffalo	3,500	30c-55c	"Midnight Club" (Para.)	15,000	"Hold Your Man" (MGM)	16,700	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"A Shriek in the Night" (Allied) and "Whoopee" (U. A.)	6,000	"Forgotten Men" (Jewel) and "Easy Millions" (Freuler)	8,000	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c-40c	"The Stranger's Return" (MGM)	7,300	"Peg O' My Heart" (MGM)	6,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (13th week)	600	"Be Mine Tonight" (U.) (12th week)	600		
Lafayette	3,300	25c	"Laughing at Life" (Mascot) and "Gigolettes of Paris" (Equitable)	7,100	"The Sphinx" (Monogram) and "Cheating Blondes" (Equitable)	7,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Midnight Club" (Para.)	50,000	"Another Language" (MGM)	64,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"Another Language" (MGM)	10,000	"Double Harness" (Radio)	8,500	High 2-7 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Song of Songs" (Para.) (2nd week)	21,000	"Song of Songs" (Para.) (1st week)	30,000	High 3-7 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Secret of the Blue Room" (U.)	26,200	"Headline Shooter" (Radio)	25,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Gold Diggers of 1933" (W. B.) (2nd week)	9,000	"Gold Diggers of 1933" (W. B.) (1st week)	15,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"The Man Who Dared" (Fox)	7,500	"Hold Your Man" (MGM) (3rd week)	6,800	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	15c-35c	"The Devil's in Love" (Fox)	3,000	"Best of Enemies" (Fox)	3,100	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"Sunny Side Up" (Fox)	9,000	"The Wrecker" (Col.)	8,400		
RKO Palace	3,100	25c-40c	"No Marriage Ties" (Radio)	4,200	"Her First Mate" (U.)	5,800	High 5-2 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	25c-40c	"Tugboat Annie" (MGM)	26,000	"Another Language" (MGM)	6,200	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"The Man Who Dared" (Fox) and "The Mysterious Rider" (Para.)	4,100	"Her Bodyguard" (Para.) and "Life in the Raw" (Fox)	4,000		
Warner's Lake	800	25c-40c	"Voltaire" (W. B.)	4,000	"Gold Diggers of 1933" (W. B.)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Voltaire" (W. B.) (2nd week)	3,500	"Voltaire" (W. B.) (1st week)	6,500		
Denham	1,700	15c-25c	"Cocktail Hour" (Col.)	2,700	"A Shriek in the Night" (Allied)	2,800		
Denver	2,500	25c-50c	"Another Language" (MGM)	9,000	"Tugboat Annie" (MGM)	14,600	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man"	5,000
Orpheum	2,600	25c-40c	"Her First Mate" (U.)	4,500	"Mary Stevens, M.D." (W. B.)	5,600		
Paramount	2,000	25c-40c	"Tugboat Annie" (MGM)	6,500	"Peg O' My Heart" (MGM)	4,000	High 1-10 "Hell's Angels"	22,000
							Low 7-6-33 "The Barbarian"	2,000
Tabor	2,000	20c-25c	"Sailor, Be Good" (Radio)	5,500				
Detroit								
Downtown	2,750	25c-40c	"Moonlight and Pretzels" (U.)	9,700	"Bed of Roses" (Radio)	7,400		
Fisher	2,700	15c-40c	"She Had to Say Yes" (F. N.)	6,100	"Voltaire" (W. B.)	5,500		
Fox	5,100	15c-40c	"The Man Who Dared" (Fox)	17,200	"Ann Carver's Profession" (Col.)	31,500		
Michigan	4,000	25c-50c	"Song of Songs" (Para.)	19,400	"Midnight Club" (Para.)	8,400		
State	3,000	25c-50c	"Tugboat Annie" (MGM) (2nd week)	12,600	"Tugboat Annie" (MGM) (1st week)	14,300		
United Artists	2,000	25c-50c	"What Price Innocence?" (Col.)	7,300	"Another Language" (MGM) (2nd week)	4,800		

A PARAMOUNT SEPTEMBER!

← **KLASS with a Capital K.** KNIGHT'S her name, JUNE KNIGHT . . . and that's JIMMY DUNN at her feet . . . in "TAKE A CHANCE", PARAMOUNT'S screen version of Larry Schwab's big musical hit. BUDDY ROGERS, LILLIAN ROTH, CLIFF EDWARDS, LILLIAN BOND, LONA ANDRE and DOROTHY LEE are in the cast . . . and Bobby Connolly's there with 50 girls 50 . . . all new tunes save "EADIE WAS A LADY" and that's sumpin. Release date September 29th.

"A GOOD NUMBER" "Thanks!" croons CROSBY to PARAMOUNT for JUDITH ALLEN who plays with him, JACK OAKIE, SKEETS GALLAGHER in "TOO MUCH HARMONY". This number and six others, musically speaking, plus LILYAN TASHMAN, GRACE BRADLEY and thirty others, figuratively speaking, round out the entertainment. Eddie Sutherland directed. Released September 15th. →

HE PETS They say GARY COOPER says it with pets instead of with flowers. In PARAMOUNT'S" ONE SUNDAY AFTERNOON" he says it in enough ways to FAY WRAY and FRANCES FULLER to thrill every flapper in the audience from stem to stern . . after you see this picture you'll go home and give your wife a great big kiss . . . if you have a wife. NEIL HAMILTON and ROSCOE KARNS are in the cast. STEPHEN ROBERTS directed. Released September 1st.

"BOY, SHE'S STACKED!" This exclamation came from a visiting collegian as he got a load of CLAUDETTE COLBERT as PARAMOUNT'S "TORCH SINGER". You'll see what he meant after you've taken in a few of the curves she throws in this picture . . . and you'll probably carry the torch for her, too. DAVID MANNERS, RICARDO CORTEZ, LYDA ROBERTI, and, last and least, BABY LEROY are in this picture. GEORGE SOMNES and ALEXANDER HALL directed. Released September 8th.

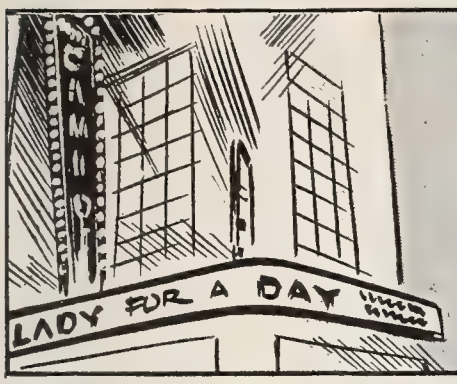
[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W.B.).... (11th week)	10,644	"Gold Diggers of 1933" (W. B.).. (10th week)	18,900	High 7-31 "Trader Horn" ..... 36,000 Low 10-31 "Yellow Ticket"..... 9,000
W. B. Hollywood	3,000	25c-40c	"She Had to Say Yes" (W. B.)..	12,000	"Voltaire" (W. B.).....	15,000	High 2-7 "Little Caesar" ..... 30,000 Low 1-17 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"No Marriage Ties" (Radio).....	2,000	"Don't Bet on Love" (U.).....	2,500	High 6-13 "Daddy Long Legs"..... 10,000 Low 8-19-33 "No Marriage Ties"..... 2,000
Circle	2,800	25c-40c	"She Had to Say Yes" (F. N.)..	12,000	"Baby Face" (W. B.).....	3,000	High 2-14 "Cimarron" ..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Lyric	2,000	25c-40c	"Mama Loves Papa" (Para.).....	4,000	"Midnight Club" (Para.).....	4,500	.....
Palace	2,800	25c-40c	"Tugboat Annie" (MGM) ..... (2nd week)	5,000	"Tugboat Annie" (MGM).....	11,000	High 5-2 "Trader Horn"..... 22,000 Low 7-22-33 "Storm at Daybreak"..... 3,500
Kansas City							
Mainstreet	3,049	25c-50c	"Double Harness" (Radio).....	7,000	"What Price Innocence?" (Col.).. (6 days) (25c-40c)	5,500	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"Tugboat Annie" (MGM)..... (7 days and Sat. midnite show)	24,300	"Another Language" (MGM) ... (7 days and Sat. midnite show)	12,000	High 1-5-33 "Strange Interlude" ..... 30,000 Low 12-8-32 "Man Against Woman".... 6,000
Newman	2,000	25c-40c	"Three Cornered Moon" (Para.).. (7 days and Sat. midnite show)	9,400	"Midnight Club" (Para.)..... (6 days and Sat. midnite show)	6,500	High 2-27-32 "Shanghai Express" ..... 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"Life in the Raw" (Fox).....	1,750	"Hello, Sister" (Fox).....	2,500	High 1-10 "Girl of the Golden West".. 8,000 Low 7-1-33 "Lilly Turner" 1,600
Los Angeles							
Criterion	1,610	25c-40c	"Storm at Daybreak" (MGM)....	3,800	"Clear All Wires" (MGM).....	3,200	.....
Filmarte	850	40c-50c	"Mussolini Speaks" (Col.).....	2,100	"Be Mine Tonight" (U.)..... (17th week)	1,900	.....
Loew's State	2,416	25c-40c	"Tugboat Annie" (MGM).....	28,300	"Midnight Mary" (MGM).....	18,600	High 10-25 "Susan Lenox" ..... 39.000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"Three Cornered Moon" (Para.)..	16,785	"Songs of Songs" (Para.).....	21,200	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Her First Mate" (U.).....	4,200	"Moonlight and Pretzels" (U.)..	8,700	.....
W. B. Downtown	3,400	25c-40c	"She Had to Say Yes" (W. B.)..	9,000	"Voltaire" (W. B.).....	13,000	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Mary Stevens, M.D." (W. B.)..	4,000	"The Stranger's Return" (MGM)	4,000	.....
Lyric	1,238	25c-35c	"The Man Who Dared" (Fox)....	1,500	"Her Bodyguard" (Para.).....	1,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum..	2,900	25c-55c	"Don't Bet on Love" (U.).....	6,000	"Moonlight and Pretzels" (U.)...	6,000	.....
State	2,300	25c-40c	"Hold Your Man" (MGM).....	6,200	"College Humor" (Para.)..... (2nd week)	6,000	High 1-2-32 "Sooky" ..... 10.000 Low 3-10-33 "King of the Jungle"..... 3,500
World	4,000	25c-75c	"Be Mine Tonight" (U.)..... (18th week)	1,000	"Be Mine Tonight" (U.)..... (17th week)	1,000	.....
Montreal							
Capitol	2,547	25c-60c	"Midnight Club" (Para.) and.... "Her Bodyguard" (Para.)	9,000	"Melody Cruise" (Radio) and.... "India Speaks" (Radio)	8,000	High 1-10 "Just Imagine" ..... 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" 7,500
Imperial	1,914	25c-60c	"Voux Serez Ma Femme" (French)	2,200	"Touchons du Bois" (French).....	2,000	High 1-17 "Office Wife" ..... 10.000 Low 7-7-33 "Les Bleus de l'Amour".... 1,500
Loew's	3,115	25c-65c	"Arizona to Broadway" (Fox) and "Trick for Trick" (Fox)	10,000	"Don't Bet on Love" (U.) and.... "The World Gone Mad" (Majestic)	9,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-14-33 "Hold Me Tight" and "I Love That Man" 8.500
Palace	2,600	25c-75c	"Double Harness" (Radio).....	11,000	"Storm at Daybreak" (MGM)....	10,000	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Private Jones" (U.) and..... "A Study in Scarlet" (World Wide)	6,000	"Whoopee" (U. A.) and..... "Virtue" (British)	5,000	High 4-1 "City Lights" ..... 22,500 Low 8-11-33 "Whoopee" and "Virtue" 5,000
New York							
Cameo	549	25c-40c	"This Is America" (Beekman)....	1,331	"Double Harness" (Radio).....	1,348	.....
Capitol	4,700	35c-$1.65	"Tugboat Annie" (MGM).....	62,865	"Another Language" (MGM.).....	64,000	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23.600
Criterion	850	55c-$1.65	"Song of Songs" (Para.)..... (4th week)	7,100	"Song of Songs" (Para.)..... (3rd week)	7,695	High 1-3 "Reaching for the Moon".... 22.675 Low 5-24-30 "Silent Enemy" 10,800
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W. B.).. (8th week)	6,950	"Gold Diggers of 1933" (W.B.).... (7th week)	8,344	.....
Mayfair	2,300	35c-85c	"Faithful Heart" (Phil Meyer)....	6,100	"Savage Gold" (Auten) ..... (3rd week)	8,100	High 12-12 "Frankenstein" ..... 53,800 Low 5-31-33 "When Strangers Marry".. 4,900
Palace	2,500	25c-75c	"Midnight Club" (Para.).....	14,236	"Mama Loves Papa" (Para.).....	12,843	.....
Paramount	3,700	35c-99c	"Three Cornered Moon" (Para.)..	32,740	"Her Bodyguard" (Para.).....	24,500	High 2-7 "Finn and Hattie"..... 85.900 Low 2-2-33 "Hello, Everybody"..... 15.600
Rialto	2,200	40c-65c	"Sing, Sinner, Sing" (Majestic).. (11 days)	17,000	"The Wrecker" (Col.).....	11,000	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
RKO Music Hall.	5,945	35c-$1.65	"Pilgrimage" (Fox)	78,660	"No Marriage Ties" (Radio).....	67,346	.....

A. C. HAYMAN

New Lafayette Theatre, Buffalo, N. Y.

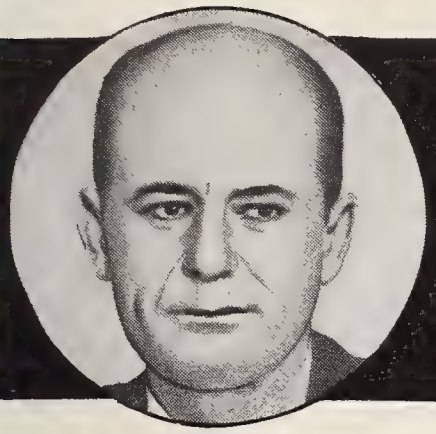
"Exhibitors holding Columbia contracts for the coming year are sitting pretty, as I consider the line-up you have for this season the finest in the history of your organization. With good showmanship, the result cannot be anything but profitable."



E. M. LOEW

E. M. Loew Circuit

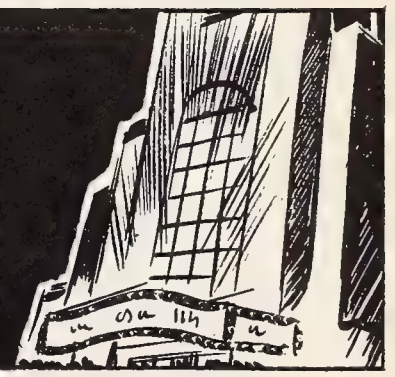
21 theatres in New England will be the homes of Columbia product for 1933-34 in such towns as Portland, Me., Boston, Dorchester, Worcester, Watertown, Somerville, Fitchburg, Charlestown, Arlington, New Bedford, Roxbury and Lynn, Mass., Hartford, Conn., and Pawtucket, R. I.

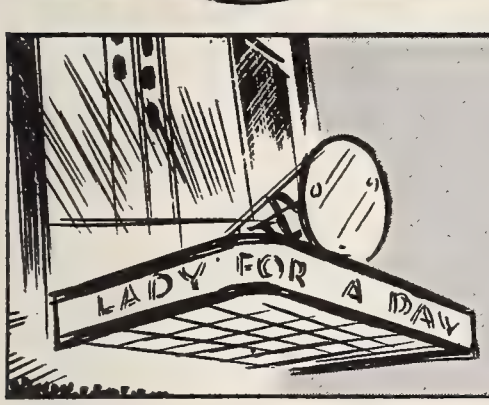


R. E. GRIFFITH

R. E. Griffith Circuit

79 theatres in Oklahoma, Texas, Colorado and New Mexico will entertain thousands upon thousands of people in 1933-34 with Columbia Pictures—which R. E. Griffith has booked 100% solid.

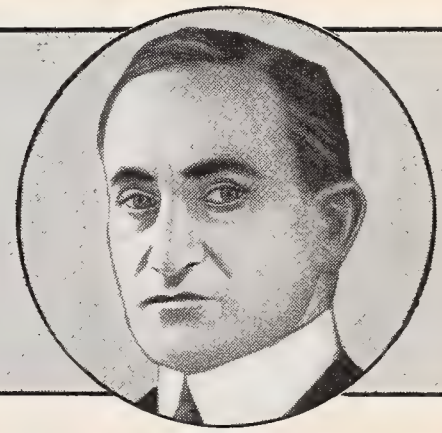




MORTIMER H. SINGER

Singer-Ames Circuit

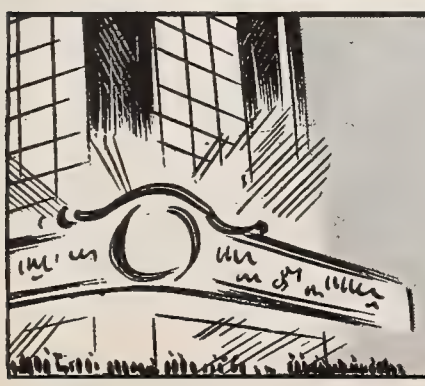
Hundreds of thousands attending the Iowa Theatre, Cedar Rapids; Orpheum Theatre, Davenport and Orpheum Theatre, Sioux City, Ia., will look forward to the Columbia program — booked 100% solid in these theatres — for 1933-34.



M. A. LIGHTMAN

M. A. Lightman Circuit

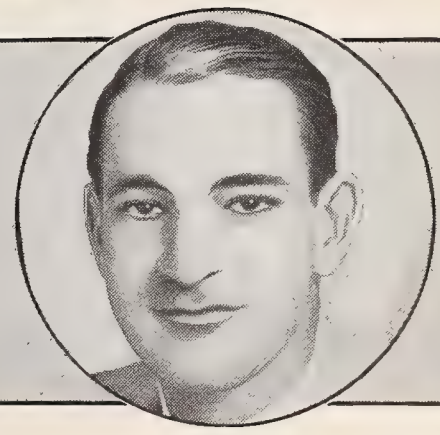
This wise showman selects Columbia—the greatest Showmanship line-up of the year—100% solid for his circuit of 27 theatres blanketing Arkansas and Tennessee.



SIDNEY MEYER

Wolfson-Meyer Circuit

Comprising 9 theatres in Miami, Miami Beach and West Palm Beach, Fla. Booked solid for 1933-34 with Columbia product.



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
RKO Roxy	3,700	25c-55c	"Mama Loves Papa" (Para.) (4 days) "The Devil's in Love" (Fox) (3 days)	9,850	"Double Harness" (Radio) (4 days) "It's Great to Be Alive" (Fox) (3 days)	9,651	.....
Roxy	6,200	25c-55c	"Tarzan the Fearless" (Principal)	29,000	"The Big Brain" (Radio).....	20,900	High 1-1-32 "Delicious" ..... 135,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Mary Stevens, M.D." (W. B.)..	15,872	"Mary Stevens, M.D." (W.B.).... (1st week)	19.568	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"Peg O' My Heart" (MGM).....	3,200	"Midnight Club" (Para.).....	3,200	High 2-7 "Illicit" ..... 11,000 Low 3-11-33 "From Hell to Heaven".... 1,350
Criterion	1,700	10c-55c	"Tugboat Annie" (MGM)	9,100	"Another Language" (MGM)	4,000	High 2-21 "Cimarron"..... 15,500 Low 3-11-33 "Clear All Wires"..... 1,800
Liberty	1,500	10c-35c	"Her First Mate" (U.).....	3,000	"Moonlight and Pretzels" (U.)....	3,400	High 1-24 "Under Suspicion" ..... 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Victoria	800	10c-35c	"Made on Broadway" (MGM).... (3 days)	500	"Professional Sweetheart" (Radio) (4 days)	600	.....
Omaha							
Orpheum	3,000	25c-40c	"Moonlight and Pretzels" (U.).. and "The Narrow Corner" (W.B.)	7,250	"Her First Mate" (U.) and..... "Don't Bet on Love" (U.)	7,750	High 2-14 "Cimarron" ..... 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Tugboat Annie" (MGM).....	13,000	"Another Language" (MGM)	6,750	High 4-23-32 "Tarzan, the Ape Man".. 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"The Mayor of Hell" (W. B.) and "Storm at Daybreak" (MGM)	5,850	"Midnight Mary" (MGM) and.... "Her Bodyguard" (Para.)	6,500	High 4-11 "Men Call It Love"..... 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"International House" (Para.).... (6 days)	2,500	"The Nuisance" (MGM)..... (6 days)	2,500	High 12-17 "The Guardsman"..... 6,500 Low 10-1-32 "Make Me a Star"..... 1,500
Boyd	2,400	40c-65c	"Bed of Roses" (Radio)..... (6 days)	9,500	"Voltaire" (W. B.)..... (6 days)	10,000	.....
Earle	2,000	40c-65c	"Mama Loves Papa" (Para.)..... (6 days)	16,500	"Disgraced" (Para.) ..... (6 days)	11,000	High 1-5-33 "Breach of Promise"..... 29,000 Low 8-3-33 "She Had to Say Yes"..... 10,000
Fox	3,000	35c-75c	"Pilgrimage" (Fox) ..... (6 days)	17,000	"King of Jazz" (U.)..... (6 days)	16,500	High 2-7 "Man Who Came Back"..... 40,000 Low 8-3-33 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"She Done Him Wrong" (Para.).. (6 days)	3,800	"Ann Carver's Profession" (Radio) (6 days)	2,500	High 5 2 "City Lights" ..... 8,000 Low 8-10-33 "Ann Carver's Profession" 2,500
Stanley	3,700	40c-65c	"Moonlight and Pretzels" (U.).... (9 days)	13,000	"Another Language" (MGM)..... (8 days)	15,500	High 12-19 "Frankenstein" ..... 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"The Stranger's Return" (MGM) (6 days)	9,000	"Midnight Mary" (MGM)..... (6 days)	6,200	High 3-21 "Last Parade" ..... 16,500 Low 7-13-33 "I Love That Man"..... 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Gold Diggers of 1933" (W. B.).. (2nd week)	1,800	"Gold Diggers of 1933" (W. B.).. (1st week)	2,000	.....
Broadway	1,912	25c-40c	"Her First Mate" (U.).....	6,000	"Mama Loves Papa" (Para.).....	6,200	High 1-10 "Min and Bill"..... 21,000 Low 10-1-32 "The Crash"..... 2,800
Liberty	1,800	25c-35c	"Best of Enemies" (Fox).....	1,800	"Broadway Bad" (Fox).....	1,800	.....
Music Box	3,000	25c-35c	"Private Detective 62" (W. B.)..	2,800	"Melody Cruise" (Radio)	3,000	.....
Oriental	2,040	25c-35c	"Melody Cruise" (Radio).....	2,100	"Double Harness" (Radio)	1,800	.....
Playhouse	1,600	25c-35c	"Back to Nature" (Vision)..... (2nd week)	3,000	"Back to Nature" (Vision)..... (1st week)	6,000	.....
United Artists	945	25c-40c	"Tugboat Annie" (MGM) ..... (6 days)	8,500	"Midnight Mary" (MGM).....	4,500	High 1-10 "Hell's Angels" ..... 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Filmarte	1,400	35c-50c	"With Williamson Beneath the.... Sea" (Principal)	2,500	.....		.....
Fox	4,600	10c-35c	"The Avenger" (Monogram) and.. "Reform Girl" (Tower)	10,500	"By Appointment Only" (Chesterfield) and "Devil's Mate" (Monogram)	8,700	High 1-3 "Lightning" ..... 70,000 Low 7-28-33 "I Have Lived" and "Yes, Mr. Brown" 7,500
Golden Gate	2,800	25c-65c	"Secret of the Blue Room" (U.)..	13,200	"Double Harness" (Radio).....	15,250	High 2-9-33 "The Mummy" ..... 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Another Language" (MGM).....	10,000	"The Stranger's Return" (MGM)..	10,000	High 1-9-32 "The Champ" ..... 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"Best of Enemies" (Fox) and.... "Disgraced" (Para.)	5,000	"Storm at Daybreak" (MGM) and "The Girl in 419" (Para.)	6,000	.....
United Artists	1,200	25c-50c	"The Rebel" (U.)	4,000	"Don't Bet on Love" (U.).....	4,500	.....
Warfield	2,700	25c-90c	"Midnight Mary" (MGM).....	13,000	"Mama Loves Papa" (Para.).....	18,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"The Rebel" (U.)..... (5 days)	2,500	"Mary Stevens, M.D." (W. B.)..	4,250	.....
Fifth Avenue	2,750	35c-75c	"Her Bodyguard" (Para.).....	17,500	"Tugboat Annie" (MGM)..... (2nd week-8 days)	12,000	High 8-5-33 "Tugboat Annie" ..... 19,250 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"The Death Kiss" (World Wide) and "Easy Millions" (Freuler)	3,750	"The Fighting Texan" (Monogram)	3,750	High 1-10 "The Lash" ..... 11,500 Low 6-24-33 "Uptown New York"..... 3,000
Music Box	950	25c-50c	"Double Harness" (Radio)..... (2nd week)	3,500	"Double Harness" (Radio)..... (1st week)	5,500	High 2-28 "City Lights" ..... 14,000 Low 11-25-32 "The Crooked Circle".... 3,000
Paramount	3,050	25c-55c	"Tugboat Annie" (MGM)..... (35c-75c)	5,000	"Heroes for Sale" (F. N.) and.. "Best of Enemies" (Fox) (25c-50c) (8 days)	5,500	High 1-10 "Paid" ..... 18,000 Low 6-24-33 "Made on Broadway".... 4,500
Roxy	2,275	25c-50c	"Her First Mate" (U.).....	7,000	"Laughing at Life" (Mascot)....	5,000	.....

SCOOP!

4 HEADLINES

of importance to exhibitors:

EDWIN C. HILL

Noted radio commentator signs exclusive contract with MASTER ART PRODUCTS for a series: "THE HUMAN SIDE OF THE NEWS"! Flood of inquiries from everywhere attest Exhibitors tremendous interest.

ORGANLOGUES

First two of the '33-'34 product now ready: "ORGAN FESTIVAL" and "A MELODY TOUR" with Lew White, Dick Liebert and Sylvia Froos, featuring unique arrangement of "Stormy Weather" and "St. Louis Blues". All organlogues studded with stellar names, PRE-SOLD to your audiences by nation-wide broadcasts!

MELODY MAKERS

Presenting intimate glimpses of the personalities behind the nation's "hit" songs, plus casts of noted entertainers. Widespread playing time from Coast to Coast proves their popularity! First of 1933-34 product actually features six of America's outstanding song composers in one reel!

PET SUPERSTITIONS

Are YOU superstitious? Why? Do you know why? First release now ready, "Spilled Salt". These amazing films reveal the origin of superstitions in miniature productions that are feature pictures in every thing but length!

MASTER ART PRODUCTS, INC.

E. SCHWARTZ
President

PAT GARYN
Vice-Pres't—Gen. Mgr.

630 Ninth Avenue — **New York City**

MAP INC.

CHICAGO • ATLANTA • ST. LOUIS • DALLAS • LOS ANGELES

JENKINS' COLYUM

Scotts Bluff, Neb.

Dear Herald:

If you want to know what the wide open spaces look like, just drive from Hot Springs, South Dakota, to Scotts Bluff, Nebraska, over the hills and canyons of southwest South Dakota and Northwest Nebraska, a distance of 220 miles and only two theatres on the way, Harrison and Mitchell, Nebraska.

When you get out in those hills and come to the forks of the road, be sure to take the other fork; if you don't you will be on the wrong road. We took the wrong one several times. They don't know what a road sign is in that country. Those ranchmen all know the road and think the public ought to. If you see a herd of antelope along the road don't shoot any, for it is against the law. And don't shoot any buffalo, for they might turn out to be cattle. One old bull got right in the middle of the road and refused to get out of the way until we rammed into him and then he tried to kick the headlights off of April Shower, which made April Shower mad and she plowed into him again. They better not monkey with April Shower, she's a bad actor. We named her April Shower because it always rains every time she takes the road, even in the middle of January. That's why states never have drought when she goes into 'em.

Judge Williamsdorfer used to operate the theatre at Harrison, but the Judge became so busy performing marriages and filing petitions for divorces and alimony that he had to turn the theatre over to his son, who is now the present operator. When the junior Williamsdorfer introduced us to his wife she said, "Well, you are meeting a real Jenkins fan." And we said, "Whatja mean Jenkins fan?" and she replied, "I never miss a word you write, I'd go crazy without the Herald." And we said, "Well, we have heard of baseball fans, football fans, fight fans and Charlie Ruggles and Clark Gable fans, but you are the only Jenkins fan on record that we have ever heard of and we'd like your photograph for the Herald, it would be a novelty." The Williamsdorfers are mighty delightful folks.

It hasn't rained at Harrison but once since Noah landed on the hills just north of the town, and it is so dry around there now that if you spit on the grass it will set it afire, but in spite of that, the Harrison folks like to go to the movies because the manager gives them the best there is on the market. If our wife ever files a petition for divorce we hope she files it in Judge Williamsdorfer's court, because he's not very strong for this alimony stuff.

▽

Billy Ostenburg is playing Charlie Ruggles in "Mama Loves Papa" in his Egyptian theatre here in Scottsbluffs tonight, and will we go see it? Do we ever miss our old favorite Charlie? Well, you tell 'em, Oscar. If we might be permitted to pass judgment we would say that Billy would play to as many people had his theatre cost $30,000 less than what it did. The Egyptian is fine enough for Broadway but there are no Broadway people out here; if there are, they are looking for a job. If this Platte valley ever fails in a crop it will be because it has quit snowing on the eastern slope of the Rocky mountains, from which the Platte river has its rise, and it will never quit snowing up there so long as the democrats have anything to do with it; they are strong for landslides, and snowslides.

We tried to inveigle Billy into a game of golf, but that baby is afraid of us, he knows our reputation.

Irrigation has made this Platte valley the garden spot of the world, and that's taking in a lot of country. The sugar factories will produce enough sugar to sweeten the soured disposition of every prohibitionist in the country, and their potatoes grow so big that a bushel of 'em will fill a barrel. It's a great country, Mabel, if you ask us.

Next Saturday and Sunday we expect to be in North Platte, Nebraska, to see our Neligh Antelopes wipe up the earth with Wyoming, Colorado and New Mexico in the American Legion junior baseball regional contest, and if they don't win we will have to wire the HERALD for funds, for we'll be broke, yes sir, broke, flat broke. After that they will go to Topeka, Kansas, to contest for the championship of the west half of the United States and then on to New Orleans to win the championship of the United States, but whoa Bill, let's not get in too big a hurry, they might lose at North Platte, but if they do we will have to panhandle something to eat.

▽

Oshkosh, Neb.

Gordon H. Cary recently opened a theatre at Minatare. Minatare is located in the sugar beet belt and the sugar factory there will employ about 300 men when they start operating and this ought to make business good at Cary's Aladdin theatre. Mr. Cary is also the postmaster and this ought to help out should the theatre be inclined to run in the red.

Bayard, Nebraska has become the Oberammergau (if that's the way to spell it) of America. This is where they stage the passion play annually, beginning on June 15th of each year and running for four days. This play is presented in a canyon at the foot of Chimney Rock, a noted landmark on the old Oregon Trail about five miles south of Bayard. The play is very similar to the original passion play except that the character of Christ is omitted.

The play was written by the Rev. Louis H. Kaub and is staged and directed by the Rev. John H. Patterson and is given each year under the auspices of the Federated Churches, both Protestant and Catholic. The acoustics are said to be so perfect that voices can be heard distinctly for half a mile and a choir of 300 voices has been heard in Bayard five miles away. The presentation of this play is regarded the greatest event of the year in western Nebraska. Last year 27,000 people attended the play, representing seventeen states. There is no admission charge, the expenses being provided for by freewill offerings. Here Nature has provided a natural amphitheatre with perfect acoustics and it only remained for man to make use of it, which the people of Bayard and vicinity are happy to do.

Mr. and Mrs. Jenses are still keeping the doors of their theatre open here in Oshkosh. Mrs. Jenses says that every time Old Man Depression tries to sneak in without buying a ticket she slams the door in his face and gives him a kick in the pants. They are mighty nice people and we hope Oshkosh gets some rain pretty quick, for it is getting drier around there than a senator from Louisiana.

Jazz orchestras and radio crooners consider themselves artists. It's quite an art to file a cross-cut saw too. Outside of that everything ought to be all right.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Memphis Owners Reorganize

The Association of Suburban Theatres has been revived in Memphis to seek wage cuts from unions and to bring all neighborhood houses under the NRA. J. W. Eaton of the Peabody theatre was elected president. M. A. Lightman, local owner and former president of the MPTOA, is leading the movement.

TRAVELERS . . .

BENITA HUME, British actress, returned to London from Hollywood.
SYLVIA SIDNEY sailed for Europe.
GUSTAVE MOHME, Chilian manager for Columbia, arrived in New York.
GIFFORD COCHRANE, United Artists unit producer, sailed for Europe.
CECIL B. DEMILLE sailed from Los Angeles for Hawaiian Islands for location shots.
IDA LUPINO, British stage player, was due in New York en route to Hollywood to join Paramount.
VICTOR MCLAGLEN arrived in New York from Europe.
R. E. GRIFFITH, circuit owner of Oklahoma, was in New York.
ALEXANDER MCKAIG, Radio story editor and producer, was due in New York from Coast.
JOSEPH SULLIVAN, booking agent and vaudeville producer, returned to New York from Europe.
A. H. BLANK, Iowa circuit operator, was in New York.
JAMES R. GRAINGER returned to New York from Toronto on Universal distribution business.
NAT LEFTON, Monogram franchise holder in Ohio, was in New York.
HANNAH KASS, Columbia executive, arrived in Paris, from New York, to assume post as French head.
ELEANOR HOLM left New York for Hollywood.
LESLIE HOWARD will return to New York September 15 from London, en route to Coast.
ANDY SMITH, Warner sales executive, returned to New York from Toronto.
HARRY DODGE, Erpi's midwestern division manager, left New York for Chicago and a tour through his territory.
N. L. NATHANSON sailed from Toronto for London.

Ed Wynn's New Radio Network Names Officers

With the opening date of Ed Wynn's new national broadcasting network still unannounced, a list of officers of the corporation has been released, with Mr. Wynn as president. Other officers include: Ott Gygi, vice-president; Henry Goldman, general manager in charge of operations; Graham Adams, secretary, and Nelson B. Grove, treasurer.

George M. King is in charge of artists, programs and productions. Earle Bachman heads the sales department, Frank Orth is chief engineer and Irvin Z. Grayson director of commercial programs. Curtis Dall, son-in-law of President Roosevelt, has been named chairman of the board. The Federal Radio Commission has not as yet assigned call letters to the main station.

Offers Insurance Plan

Hancock Company, Inc., New York insurance brokers, has announced an easy premium basis for exhibitors to pay insurance premiums over a period running from eight to 24 months. All types of insurance except life are included under the new payment policy.

William Sexton Dead

William F. Sexton, owner of the Family theatre, Toronto, for 25 years and well known Canadian independent exhibitor, died last week at the age of 83. An only son, Mr. Sexton, a retired sea captain, had 13 sisters. His son, William, will continue the theatre.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

MAN'S LAND, A: Hoot Gibson—Good average business. Seemed to please. Recording below standard in spots. Played July 28-29.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

Columbia

BELOW THE SEA: Ralph Bellamy, Fay Wray—Pretty good picture but not near the picture "Submarine" was. Did not draw at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DARING DANGER: Tim McCoy—Good business on this. Played August 5-6.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

DECEPTION: Leo Carrillo, Thelma Todd—A fairly good program picture and good for one day only. This is packed full of thrills and excitement and interest from beginning to end. Would make an excellent Saturday picture as it contains plenty of action. Showing a wrestling ring and how the hero turns them all up. The patrons seemed to like it fairly well but as a rule they are getting about as bad as gangster pictures. Running time, 64 minutes. Played August 9.—J. J. Medford, Orpheum Theatre Oxford, N. C. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Nice little program picture, clean in every respect. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—Excellent program picture that every father, mother, son and daughter should see. The delicate subject it deals with is handled in a very fine way, the picture is clean in every respect. Willard Mack and Jean Parker play their parts excellently. It's a good drawing card. Grossed more at the box office than many socalled specials. I think this picture should be played in every theatre. You exhibitors that have not yet bought this picture are missing a good bet as Columbia sells this picture at a live and let live price. Running time, 64 minutes. Played August 13-14-15.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHITE EAGLE: Buck Jones—I can play these on Saturdays and Sundays for the country trade and will outgross any other program I can put on. Running time, 65 minutes. Played July 15-16.—Henry Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

First National

CROONER, THE: David Manners, Ann Dvorak—Held this so long it cashed in on present musical vogue. Pleased women, but men kicked a little. Played August 3-4.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—Another very fine picture, but not the type that appeals to the average theatregoer. This is a modern version of the depression and, of course, people do not like it. They go to the theatre to laugh and forget the depression. However, I personally enjoyed the picture from start to finish. Barthelmess, Loretta Young and Aline MacMahon all turn in some very good acting. Running time, 76 minutes. Played August 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—This is 100 per cent picture in every respect. My patrons thought it wonderful. Robinson always brings them in for me. Running time, 74 minutes. Played August 4-5.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MIND READER, THE: Warren William—A very good picture any day. If you can get them in they will like it. Running time, 68 minutes. Played August 11-12.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—"Adorable," surely the right name for this one, especially for Janet Gaynor, for she is very adorable in this picture. She is the whole cheese, although her supporters are all kings and queens of the highness types with a brogue hard to understand. Over the heads of our show going people and in this part of the country. Running time 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant Miss. General patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—A fine comedy picture. Morgan and Cawthorn stole the picture away from a couple of good, clever kids. Good, clean comedy that pleased them all. People want to laugh and will at clean comedy, where the roughnecks walk out on smut. They have just got to clean them up before we can get the business back on pictures.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BEST OF ENEMIES: Marion Nixon, Buddy Rogers—Clean as a hound's tooth. Entertaining. Rogers sings one song. Frank Morgan and Joseph Cawthorn are main players and they are good. Several compliments. Said it was good to see this for a change. Good small town picture. Played August 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon—Very good picture. It is so different from the ordinary run of pictures. Running time, 75 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CAVALCADE: Clive Brook, Diana Wynyard—An outstanding picture that brought record business. Could have run another day had it been free. Running time, 110 minutes. Played August 4-5.—Wm. A. Crute Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—Don't know where they get the title. A story of the Foreign Legion, and not much entertainment to it and just another picture. They are going to kill Loretta Young if they give her many more like this and "Midnight Mary." Played August 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Dunn and Eilers never fail. They are a great team and always get business for me. Running time, 72 minutes. Played August 2.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—It is a mixed society-loving drama ending with one of the biggest and hardest fights ever shown on the screen. They do not know what music is in this one. They take it out in talking, loving and fighting. Running time, 71 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HUMANITY: Boots Mallory, Ralph Morgan—If Fox had left the title of the original story on this, "The Road to Heaven," it might have meant something at the box office. As it was this title does not mean a thing and the stars do not draw, so it fell perfectly flat at the box office. Otherwise, it is merely a nice little story that no one would give a second thought to.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HUMANITY: Boots Mallory, Ralph Morgan, Alexander Kirkland—This is a good picture but a poor title. Will please them if you can get them inside.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi. Nothing to recommend. In addition to being a picture that's poison to a small town we were unfortunate to get a print that was poorly developed and the recording was so poor we had to pull the picture and book in something else. Poor story; just talk, talk, talk. Elissa Landi acts goofy in this. Victor Jory will never be an actor, same expression no matter what the scene calls for. Had more walkouts than any picture we ever ran. Running time, 77 minutes. Played July 30-August 2.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

LIFE IN THE RAW: George O'Brien—A Zane Grey story that is the best western that has come out of the can in many a day. Will please your patrons practically 100 per cent. Did a nice busines for us.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—Personally, I liked this picture. It will go over big in a Bohemian setlement. A true story of the life of Anton Cermak, Chicago's late mayor. Tie up with Z. C. B. J. organization and clean up. Schools will cooperate also. This is a clean family picture and will satisfy. What a relief to play a picture of this type. Very timely on account of World's Fair.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—Fox evidently thinks that they have a Clark Gable in George O'Brien. There was too much mush and while there was some action and a fair story, there was a little too much sentiment to suit the Saturday crowd.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Good light entertainment. Running time 75 minutes. Played August 5-6.—Henry Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—This a crazy production. Ought to have been a serial. It is good and big and those that could keep track of the plot liked it. Fine acting, great scenery, and a lot of story if you can find it.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex—A good picture with an out-of-the ordinary story. Will please the vast majority of your patrons.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Not so hot. Pleased about 40 per cent. Running time, 84 minutes. Played August 6-7.—J. E. Weber, Princess Theatre, Chelsea Mich. Town and country patronage.

MGM

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King, Thelma Todd—Rather disappointing, especially to the younger folks. Stan Laurel and Oliver Hardy are good drawing cards but an audience that comes to fill up on belly laughs goes away hungry.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—With this pair you have to laugh or bust. It did not draw those that were looking for a society love affair, but those who knew this pair came and got what they wanted—laughs, fun and entertainment from start to finish, and the recording perfect. It's OK every part of it. Running time, 95 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

FAST LIFE: William Haines, Madge Evans, Clifi Edwards—Excellent picture that pleased. Cost me 40 per cent over usual film rent and did not draw anything over regular business, however. I should know better next time. Played July 30-August 2.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

PEG O' MY HEART: Marion Davies, Onslow Stevens—Boys, here is a real show! Marion Davies can strut her stuff if given the right story, and this one fits her like a glove. Clean, wholesome and most entertaining. The whole cast simply shines and special mention must be made of the finest tenor singer that ever stood before a microphone. The haunting melodies sung in this picture will ring in your ears for weeks. What a show! We have a Pennsylvania Dutch population and it takes force to open their pocket books, but they did enjoy this picture. It drew above the average, and better still, it satisfied! Forget all about "Strange Interlude," "Rasputin," "Gabriel Over the White House," etc. In "Peg O' My Heart" you have something real that gets under your skin like nobody's business. Be kind to it and get back of your advertising with a consciousness that you are not exaggerating, that you do have a picture that is not going to get you in wrong with your public! After all, that's the point.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town patronage.

REUNION IN VIENNA: John Barrymore Diana Wynyard—A perfect answer to "What's wrong with the movies." Plenty of squawks on this one. Story is about a woman who had an illicit love affair for four years with John Barrymore. Then she marries an innocent doctor. J. B. tries to "make her" while she is married and she does her best to fight him off.

Other scenes and dialogue shows what a "devil" John is with the women. None seemingly can resist his charms.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—Had many favorable comments on this feature and consider it better than average. — Henry Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Everything a picture should be. Nuf sed.—Amuzu Theatre, Inc., Inman, S. C. General patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther, Walter Huston, Phillips Holmes—Here is a woman's picture. We have had so few lately, and it will be entertaining for most men. I call it good entertainment. Music exceptionally good and settings beautiful. Nils Asther is hard to understand, recording uneven, have to change volume control constantly. Played August 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—It's a most all talking picture, along the same line you see in a picture that starts talking and ends talking. Just a picture with no feeling, nothing to make them want to see another picture like it.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

Monogram

FIGHTING CHAMP: Bob Steele—A real western and, we think, Bob's best. Out of the ordinary too in that the star puts up an excellent exhibition of boxing. A good picture for Friday and Saturday.—Amuzu Theatre, Inc., Inman, S. C. General patronage.

HIDDEN VALLEY: Bob Steele—Good kid business; adults, fair. Picture thrilling, but ending very abrupt. Played July 21-22.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—A railroad drama with all the thrills and excitement that we have come to look for in this class of pictures; will be liked by all who crave action melodrama. One exhibitor in a recent issue of the Herald complained about the sound in this. On our equipment, which is an independent outfit, this sounded OK. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—So much has been said about this baby, there is no need to say more except you can tell your patrons anything you want to about him and he'll live up to all you say. Of course, we miss Jeannette MacDonald singing with Chevalier and there's very little romance in this picture, so step hard on the baby angle. Business was disappointing, as outside of a splendid matinee, to which all the women flocked, we had a very small house each night.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—I think this is the most entertaining picture that Maurice ever made but the Baby stole the picture. Patrons left the theatre smiling, and that is what you like to see these days. Running time, 86 minutes. Played August 13-14.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—This one has no love interest and does have a sad ending, but it drew good business and pleased. Fredric March is superb and is still proving he was entitled to that Academy award. Cary Grant and Jack Oakie are also splendid. In all an outstanding picture.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—Good. Well liked. Good Friday-Saturday picture, plenty of thrills. Business above average. Played August 3-5.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

GIRL IN 419: James Dunn, Gloria Stuart—Rather "talky" and slightly hard to follow. Not much action to it as it is laid entirely within a hospital. Pleased fairly well, but did not draw the usual Saturday business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HELLO, EVERYBODY: Kate Smith—Less than average business four days. The picture is tried and true plot, so threadbare it will give you the willies to look at it. Suggest that in the event Kate Smith means anything to play; if not, set it out.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HORSE FEATHERS: Four Marx Brothers—Never have been able to get average business on Marxes at regular prices, so put this on bargain night and got fair business. I wish to goodness they would clean up Groucho's songs and dialogue before his next picture. Played July 12-13.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

IF I HAD A MILLION: Gary Cooper, Wynne Gibson, Richard Bennett—About average summer gross. Picture pleased all. Played July 9-11.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

INTERNATIONAL HOUSE: W. C. Fields, Peggy Hopkins Joyce, Stuart Erwin—This picked up on the second night. A sure sign it was liked. Drew a little above average business. We concentrated our advertising on Fields and he did not disappoint us, but Burns and Allen, Stuart Erwin and all the rest in the cast certainly delivered their share of the fun. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, Burns and Allen, W. C. Fields and radio stars—This picture missed fire for some reason and I cannot tell just where it is, unless it was that there was not more dance sequences and more music. W. C. Fields was not so hot, he is using the same old stuff that he used some eight years back when he flopped and he has not added any to his popularity in this one with his "My little tomato" and that line of hooey. Peggy Hopkins Joyce is an eyeful all right. She has that definite "it." That helped to some extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, Stuart Erwin, W. C. Fields and radio stars—Those that saw this picture seemed to enjoy it as I heard them all laughing all the way through. Not much story to it. Fade in and fade out from one thing to another. Recording perfect. Running time, 7 reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

LUXURY LINER: George Brent, Zita Johann, Frank Morgan—A most interesting picture taken entirely on ocean liner, done by capable folks of the screen and should be a good picture for any theatre. We failed to get any business and that's that.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAMA LOVES PAPA: Charlie Ruggles, Mary Boland—Very good comedy. Created good word of mouth advertising. Believe better played away from Sunday as no young romance that will appeal to young couples. Good story, good acting and direction, lots of laughs. Running time, 69 minutes. Played August 6-9.—W. A. Collings, New Regal Theatre, Elvins, Mo. Small town patronage.

MIDNIGHT CLUB: Clive Brook, George Raft, Helen Vinson, Alison Skipworth—A very good picture and one that seemed to please all classes. A clever detective story that is full of interest all the way through, with Clive Brook, George Raft and Helen Vinson at their best. A good clean show and OK for children. We played this to a large crowd and everyone left well pleased. Advertise it up and if you can get the people in, you can be sure that they will like it. Running time, 70 minutes. Played August 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MIDNIGHT CLUB: Clive Brook, George Raft, Helen Vinson, Alison Skipworth—Here is a good tense entertainment. You don't know just how it is going to turn out by the end of the first reel. It drew better than usual and was well liked. It was reminiscent of George Raft's earlier success, "Night After Night," and quite a worthy successor. Helen Vinson very charming.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MURDERS IN THE ZOO: Lionel Atwill, Charles Ruggles—This is just a bit too gruesome. Had several walkouts, mostly women with kids. Running this in double bill helped to offset those who were disappointed. Running time, 61 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PICK UP: Sylvia Sidney, George Raft—A fair picture. Ran this in double bill to fair business only. Running time, 75 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SUNSET PASS: Tom Keene, Randolph Scott—A very ordinary western, to our way of thinking, that brought very ordinary business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Powers

MY WIFE'S FAMILY: Gene Gerrard—A snappy British stage comedy with some spicy lines that sent them out laughing. Very poor business on an off night.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO

GIRL OF THE RIO: Dolores Del Rio, Leo Carrillo—Drew fair American and good Mexican business, but Americans complained about broken dialect and too many Spanish words. Not so good for straight English speaking patronage. Played July 19-20.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

IS MY FACE RED: Ricardo Cortez, Helen Twelvetrees—Good bargain night gross and average matinee gross. Picture good. Played July 26-27.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

KING KONG: Robert Armstrong, Fay Wray, Bruce Cabot—Good entertainment with a lot of unusual shots. Just a little too much footage that slowed it up in the shots of the jungle and the prehistoric beasts. Another picture that the technique was peddled in the Popular Mechanics as to how it was done and that is not so good and the less that the public knows of the magic of camera and production of pictures would be better for the box office. The public likes still to believe in fairy tales. The Popular Mechanics carried two full pages in a recent issue that shows just how dumb the producers are to let things like this come to the attention of the public. The less the public knows of how pictures are made the better. No other business but movies follows this practice. Try and get the inside of the Utilities and other big business? It can't be done but it can in the producing end of pictures. Why?—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

MELODY CRUISE: Charles Ruggles, Phil Harris —A wonderful picture, with one exception. Why did the producers ruin such a great picture with such trash as "rhymer conversation"? The ice skating ballet is excellent and I have seen nothing to beat it. Plenty of comedy, music and singing. Business about average but in most places it should fill the house. This is good clean entertainment for young and old. Running time, 74 minutes. Played August 10-11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—A very good, entertaining picture. Some good singing, very little dancing. One of the finest novelty ballets on ice skates I ever saw. Ruggles the funniest drunk on the screen, and a lot of pretty women. I call it a good picture, too big for a program picture and not quite big enough for a special, but it will satisfy most any crowd. Played August 6-7.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RENEGADES OF THE WEST: Tom Keene—Not much. Keene is worse than Mix about fighting five or six huskies single handed. Played July 5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SAILOR BE GOOD: Jack Oakie, Vivienne Osborne —Only fair. The comedy in this helped, as I ran this in a double bill, but the fight scenes were unconvincing. Running time, 66 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—A good picture but patrons are tiring of this murder mystery cycle of picture, although this has a new angle in using the sound screen to send the victims to their death. Running time, 58 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SWEEPINGS: Lionel Barrymore—A picture that will interest every father and mother; a picture that strikes home its powerful lesson without being tiresome; a picture that backs you with confidence to get in personal contact with your best people and tell them to break any engagement in order to see it. These pictures are few and far between. It rings true to life. There is something to it. No big crowd but those who did come liked it and that is more than can be said of 75 per cent of today's product.—A. H. Edwards, Orpheum Theatre, Owrigsburg, Pa. Small town patronage.

THIRTEEN WOMEN: Ricardo Cortez, Irene Dunne —Very unpleasant story to very poor business on a very hot night.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TOPAZE: John Barrymore—Perfect acting in a clever play, but no drawing power.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

I COVER THE WATERFRONT: Ben Lyon, Claudette Colbert, Ernest Torrence—They don't make any better entertaining pictures than this one. The stars, all of them, extra good. Story very entertaining. Satisfied them all.—Bert Silver, Silver Family Theatre, Greenville Mich. General patronage.

SECRETS: Mary Pickford, Leslie Howard—To me this seems about the best of Mary's talking pictures. For the ladies, Mary's display of the dresses of an older day is alone worth the admission price. While "Secrets" covers a period of many years, it is all well knitted together. You have all the popular ingredients for the masses. Romance, thrills, suspense and all well done. Drawing power well above average. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—A good pleasing picture. Very good for Sunday. Running time, 78 minutes. Played July 30-31.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Here is the most wonderful effort that has ever been made for the screen to show a real wild animal act, and you can bill this as the greatest show on earth and tell 'em the truth. Too much cannot be said in favor of Clyde Beatty, and besides being the greatest cat trainer in the world he is also a very good and pleasing performer.—W. H. Brenner, Cozy Theatre, Winchester Ind. General patronage.

COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sidney—Very good comedy, the best these two have made for a long time. Running time,

70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville—Just fair, and draw far under former productions by these two stars. Universal is killing these two by putting out three pictures in less than seven months. Two or possibly three a year with the right kind of story and direction would be plenty for Zasu and Slim, but because "They Just Had to Get Married" (which was a natural because of the title) clicked at the box office, they rushed in two more "quickies," bringing them too frequent. Hal Roach knows his onions when he makes a Laurel-Hardy at the start of the season and one more seven or eight months later, thus not tiring the public with too frequent appearances. This, I think, applies in particular to Pitts and Summerville, and comedy stars. Played August 13.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HIDDEN GOLD: Tom Mix—Prize fighting, prison breaks, bank robberies, everything in this western. Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING OF JAZZ: Paul Whiteman—Went into a tail spin here. Reissues n.g. at any time and especially this one on account of no story. Just some old worn out songs connected with dirty jokes. (These smutty jokes are what the public want (??) to hear, so be sure and stress them in all your advertising.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

MY PAL, THE KING: Tom Mix—Far less than usual Mix gross on account of title, but picture satisfied. Played July 14-15.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

NAGANA: Tala Birell, Melvyn Douglas—Interesting jungle picture. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—This picture sure gets the laughs and it will draw better second night showing for it gets publicity by word of mouth advertising. But this mother, who has watched over her son in rearing him, butts in and wants to look after him after he is married. It makes real mothers who come to our theatre feel that they carry this to the extreme.—Walter Odom Sr., Dixie Theatre, Durant, Miss. General patronage.

PRIVATE JONES: Lee Tracy—Good. Liked by most of them. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—Nice summer receipts. Picture pleased audience, though I could not get excited over it. Right now the public does not want to be educated nor made to think; it just wants to laugh, be entertained and to forget. Played July 16-18.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

Warners

EX-LADY: Bette Davis—This is a splendid picture. Star and cast fine. Story a little dangerous in spots, but it gave good satisfaction. The young generation seems to like these kind of pictures, and the old folks have got tired of kicking about them. But just the same we don't get the business on them we used to.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

42D STREET: Warner Baxter, Ruby Keeler, Bebe Daniels, Dick Powell—Very good Sunday and Monday business, and pleased 100 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

42D STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—Return showing and pleased all who saw it. Such pictures as this will always please the producers, exhibitors and the whole picture-going public, for it has in it what they all want, and the recording is most wonderful. Running time, 12 reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HARD TO HANDLE: James Cagney—Drew average business and pleased all. Played July 23-25.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban patronage.

PICTURE SNATCHER: James Cagney—Here is one that seems to be made to order for Cagney. He has a real story in which to display his talents. There are a couple of sizzly sex spots in which Alice White tries to vamp Cagney. Everything moves with machine-gun like swiftness. Drawing power good. The best midweek business in several weeks.—J. E. Stocker, Myrtle Theatre Detroit, Mich. Neighborhood patronage.

WORKING MAN, THE: George Arliss, Bette Davis—This one is good and was well liked by our patrons.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

World Wide

CROOKED CIRCLE, THE: Ben Lyon, Zasu Pitts, Irene Purcell—Very good comedy mystery drama. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FORESMAN SHOWS HOW IT'S DONE

When Frank C. Foresman, of the Ritz theatre at West Point, Miss., went direct to his community with a special preview to put over a picture, he did just the right thing. When he held off from reporting to "What the Picture Did for Me," he was doing the wrong thing. Now he's in the fold. The point is, Foresman, the comment of each exhibitor reporting has exactly the same weight as the comment of any other exhibitor. That's the strength of the department. Here's what he writes:

"I have never offered anything to this column before, for the principal reason that I doubted that my comments would have any weight or worth to anyone. But after reading one exhibitor's remarks on the foreign production, 'Be Mine Tonight,' released by Universal, I am aroused to the point of taking a little time off to tell my story.

"I can heartily agree that most of this type of entertainment means little or nothing in the smaller towns. However, on this particular picture I worked up a nice business by first appealing to the type of patronage that likes clean entertainment and good music. To do this I arranged a special preview in advance of date and invited the heads of all the civic organizations in town, all music teachers, band masters, presidents of all the church auxiliaries, etc. The preview went over ok, pleasing them all, I think. Then I quit. I had done my part; they did the rest. Result, good business."

PHANTOM THUNDERBOLT: Ken Maynard—A great action picture. Lots of harmless fighting. Ken can ride but as a fighter I don't think he ever will be world's champion. Played on a double bill and the western fans hollered and I guess they liked it. But Ken Maynard has made a lot of better pictures than this one.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Short Features

Columbia

COLLEGE GIGOLOS: Sunrise Comedy—Patrons did not go very strong on this. Running time, 17 minutes.—Henry Bettenodrf, Opera House, Foley, Minn. Small town and country patronage.

WEDDING BELLS: Krazy Kat—Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

HOLLYWOOD DIET: Terry-Toon—Very poor. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PAIR OF SOCKS, A: Moran and Mack—Kept my Saturday night house in almost a continuous uproar. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BARGAIN OF THE CENTURY: Zasu Pitts Thelma Todd—A very funny comedy of two reels. Rough stuff, but funny and not disgusting.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CUBA, LAND OF THE RHUMBA: FitzPatrick Traveltalk—Some music and dancing, which improves. A good single reel where you need one of this class.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LUNCHROOM, THE: Flip the Frog—Mighty poor offering. Not much to these frog cartoons lately. Plenty of action but no entertainment. Not a laugh.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ME AN' MY PAL: Laurel and Hardy—Not as good as some. On a par with others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NATURE IN THE WRONG: Charley Chase—Another knockout comedy. Give it a preferred position.—J. J. Goetz, Monroe Theatre Company, Quality Amusements, Monroe, Wis. General patronage.

OVER THE COUNTER: Colortone Musical Revue—Very good. Some remarked best short they had seen for a long time. Running time 20 minutes.—Henry Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

RIO THE MAGNIFICENT: PitzPatrick Traveltalks—Excellent. Shows city of Rio de Janeiro—and what a beautiful city.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Usual good performance from this pair. Running time, 18 minutes.—Henry Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

Paramount

BALANCE: Sports Eye View—A most interesting reel illustrating how necessary it is to keep one's balance in diving, tight rope walking, skiing and dancing. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BETTY BOOP'S BIRTHDAY PARTY: Betty Boop and Bimbo—This is a good cartoon comedy with lots of laughs and good music. Everyone enjoyed it, especially the kids. A good filler on any program and sure to please. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford N. C. General patronage.

HOLLYWOOD ON PARADE: No. 10—A baby orchestra, a marionette show, Roscoe Ates, Burns and Allen and other stars all help to make this number one of the best in this series. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLLYWOOD ON PARADE: No. 11—With little Jackie Searle as master of ceremonies. This introduces Charles Ray, Fifi D'Orsay, Frank Fay, Barbara Stanwyck, Kate Smith singing "Here Lies Love," and Wesley Ruggles and Arlene Judge. This was very interesting.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HUSBAND'S REUNION: Walter Catlett—When "Husband No. 1" and "Husband No. 2" meet, there is bound to be some fun. Our folks liked this very well. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence Ky. Small town patronage.

LION AND THE HOUSE, THE: Sennett—Lloyd Hamilton is still good for a laugh. A tame lion and George Stone helped to make this only fairly good. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PHARMACIST, THE: W. C. Fields—Really clever, but did not get over with our weekend audience. Would have been better if we had used it on Monday-Tuesday dates. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPEYE, THE SAILOR: Talkartoon—This is a knockout. Give it a preferred position.—J. J. Goetz, Monroe Theatre Company Quality Amusements, Monroe, Wis. General patronage.

SING, SISTERS, SING: Three X Sisters—The songs in this include "Coming Through the Rye" and "The Little German Band." An exceptionally good reel. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

LOOPS, MY DEAR: Harry Sweet—Good flying stunt comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MERCHANT OF MENACE, THE: Edgar Kennedy—Funnier than usual.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THROWN OUT OF JOINT: Harry Sweet—Two reels of slapstick. Some laughed and some went out. I call it a poor excuse for a comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

BEAUTY ON BROADWAY: Radio Series with Walter Winchell—A radio series with a part of one song. Nothing to recommend in this one. Nothing objectionable—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

CROWD SNORES, THE: Pooch the Pup cartoon—

Good cartoon filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROCKABYE COWBOY: James Gleason—A really laughable comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

BOSKO IN DUTCH: Looney Tune—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BOSKO IN PERSON: Looney Tune—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIGH SPOTS OF THE FAR EAST: E. M. Newman World Adventure Series—Just another World Adventure Series as interesting as any of the previous ones. Showing many interesting spots in India, China and other countries. These are very educational and interesting, but our patrons do not care for them. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford N. C. General patronage.

LEASE BREAKERS, THE: Melody Master Series—Very good. All these band acts are good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General Patronage.

NORTHERN EXPOSURE: Broadway Brevity—Another Broadway Brevity in colors. Plenty of pretty girls, good music and wonderful dance routines. The ice scenes in this one are beautiful and very entertaining. Warner certainly has the musical comedies and all of them are excellent. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ORGAN GRINDER, THE: Merry Melody—Good cartoon comedy. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RED SHADOW, THE: Bernice Claire, Alexander Gray—Pretty good. A little too much singing and not enough dancing. Running time, 18 minutes.—P. G. Held, New Strand Theatre Griswold, Iowa. General patronage.

RED SHADOW, THE: Broadway Brevity—A wonderful two-reel subject. Better than some features.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

YOUNG AND HEALTHY: Merry Melody—Just another cartoon comedy. Music only fair and not up to the standard cartoons from Vitaphone. However, we can overlook this one as the majority are very good. Will please the kids and a few of the older folks. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

YOUNG AND HEALTHY: Merry Melody—Good. Better than many of the rest. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler—This is a well made serial with a real story and no impossible scenes. It has held interest throughout.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JUNGLE MYSTERY: Tom Tyler—We have so far played seven chapters and find this a good serial if your patrons like wild animals. Kids eat it up.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

To Handle Pathe Reissues

Nate Schultz, president of Selected Pictures, Cleveland, and Herman Garfield will distribute 12 Pathe reissues in Ohio, Kentucky and West Virginia under Preferred Pictures. Jack Greenbaum and Herbert Manley have acquired European distribution rights to a series of western action pictures, to be placed in English-speaking theatres in Italy, Spain and France.

Pommer Starts Four French Films

Production has been started in Paris by Eric Pommer, in charge of foreign production, of four Fox French pictures. The first of two German films has been started in Berlin.

Don Velde Succeeds Clark

Don Velde, special representative in the Paramount ad sales department for four years, has been selected as ad sales manager to succeed James A. Clark, resigned.

SIGNED. . .

Columbia

Narda Heath Deering, designer, given role in "The Entertainer." . . .

Fox

Mimi Jordan and Preston Foster contracts renewed. . . . Frederick Hollander to write and direct music for "Marionettes" (Jesse L. Lasky). . . . Sigmund Romberg and Otto Harbach signed to write original musical. . . . Helen Chandler and Adele St. Maur engaged for "The Worst Woman in Paris." . . . Morgan Wallace, Leon Waycoff, Bruce Warren, Samuel Hinds, Jimmy Flaven and Clarence Geldert added to "Shanghai Madness." . . .

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MGM

Wallace Beery in "Viva Villa," Howard Hawks to direct. . . . Earl Oxford given contract. . . . Russell Mack to direct "Hollywood Party." . . . John Roche signed for "Beauty for Sale." . . . Fred Astaire given role in "The Dancing Lady." . . . Charles Butterworth and Mae Clarke added to "Penthouse." . . . Charles Butterworth assigned to "What a Liar" (formerly "Beauty Parlor.") . . . Alice Brady, Frank Morgan, Jimmy Durante, Jackie Cooper, Weber and Fields, Madge Evans, Eddie Quillan, Fay Templeton, May Robson and Russell Hardie in "Show World." . . . H. B. Warner joins "The Late Christopher Bean." . . . T. Roy Barnes and Garry Owen cast for "Stage Mother." . . . Nils Asther and Una Merkel added to "Bombshell." . . .

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Monogram

Edwin L. Marin to direct "The Sweetheart of Sigma Chi." . . .

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Paramount

Jack LaRue, player, Douglas MacLean, associated producer, and Lona Andre, player, given contracts. . . . Chuck A. Sooey and Carl Cameron sign for "Golden Harvest" (Charles R. Rogers.) . . . Irving Pichel cast for "I'm No Angel." . . . Sir Guy Standing, Alison Skipworth and Mary Boland assigned to "Alice in Wonderland." . . . James Parrott to construct additional comedy for "Duck Soup." . . . Carole Lombard and George Raft in "All of Me." . . . Herbert Marshall selected for "Four Frightened People." . . . Francis Martin, song writer, given directoral contract. . . . Franklin Pangborn and Emile Chautard join "Design for Living," Victor Milner to be cameraman. . . . Edmund Lowe and Victor McLaglan in "No More Women" (Charles R. Rogers.) . . . Matsui, Japanese actor, Baby LeRoy and Sir Guy Standing added to "Captain Jericho." . . . Diana Whitney, Harry Akst, Cyril Ring, Billy Bevan and Sammy Cohen join "Too Much Harmony." . . . Jason Robards, Bruce Wyndham, Adrienne D'Ambricourt and John Miljan cast for "The Way to Love." . . . Elinor Fair, Bobby Arnst, William B. Davidson, Kathleen Burke and Lyda Roberti added to "Torch Singer." . . .

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RKO Radio

Wynne Gibson assigned to "Aggie Appleby, Maker of Men." . . . Robert Benchley's option renewed. . . . Leif Erickson and Ted Fio Rito and his orchestra signed for a musical short. . . . John Mack Saunders to direct "Balloon Buster." . . . Marion Nixon, Helen Freeman, Thelma Hardwick, Alden Chase, Ginger Rogers, Joel McCrea, Laura Hope Crews, Robert McWade and Virginia Hammond in "A Chance at Heaven." . . . Ruth Etting signs for next Wheeler and Woolsey comedy. . . . Joan Macgowan added to "Little Women." . . . Gilbert Roland engaged for "Without Glory." . . . Ferdinand Gottschalk and Edwin Maxwell join "Ann Vickers." . . . Sari Maritza signed for "Beautiful." . . . Leon Errol and Edna O'Keefe engaged for a short subject. . . . Margaret Mearing added to "Flying Down to Rio." . . . Margaret Morris and Grady Sutton join "Ace of Aces." . . .

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Showmen's

Dorothy Sebastian, Leon Waycoff, Fred Kohler, Maurice Black, James Flavin, John Ince, Jason Robards, Gertrude Astor, Kit Guard, Herbert Evans and George Hayes in "Ship of Wanted Men" (Screencraft), Lew Collins directing. . . .

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United Artists

John Cromwell, director, and George Bancroft awarded contracts by 20th Century. . . . Ann Harding signed for "Gallant Lady" (20th Century), Gregory La Cava will direct. . . . Florence Wilson, Genevieve Irwin, Dolly Bell and Rose Kirsner, dance quartette, added to "Roman Scandals." . . . "The Untamed Woman" changed to "I Knew Her When." . . . Hugh O'Connell, Constance Cummings, Stuart Erwin, borrowed from MGM, Gregory Ratoff, Russ Columbo and Abe Lyman and his orchestra in "Broadway Thru' a Keyhole." . . .

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Universal

Mary Doran, George Meeker, Dick Winslow and Jimmy Butler cast for "Only Yesterday." . . . Henry Armetta added to "Her First Mate." . . . Ernie Nevers joins "Saturday's Millions." . . . Henry Kolker and Arthur E. Stone assigned to latest Slim Summerville-Zasu Pitts picture. . . . Holmes Herbert selected for "The Invisible Man." . . .

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Warner-First National

Ralph Bellamy in "Ever in My Heart." . . . Ruth Donnelly succeeds Dorothy Tennant in "Footlight Parade." . . . Patricia Ellis cast for "The World Changes." . . . Dick Powell and Ruby Keeler assigned to "Classmates." . . . Pat O'Brien given contract; to appear with Margaret Lindsay in "The Varsity Coach." . . . Kay Francis succeeds Ruth Chatterton and Adolphe Menjou, Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh and Sheila Terry added to "The House on 56th Street." . . . Laura Hope Crews, George Brent, Ferdinand Gottschalk, George Blackwood, Philip Faversham, Gavin Gordon, Sterling Holloway, Huey White, Rafaelo Ottiano, Walter Walker, Charles Wilson, Edward Cooper, Eric Wilton, Usay O'Davern and Samuel Hinds in "Female." . . . Robert Barrat added to "Shanghai Orchid," Walter Land to direct: . . . Jack Larue, Ralph Morgan, Eugene Pallette, Hugh Herbert, George Blackwood and Arthur Hohl assigned to "The Kennel Murder Case." . . . Janet Reade engaged for a short subject. . . . George Givot and Charles Judels to make their second short subject. . . .

Audio Productions Formed To Produce and Distribute

The formation of Audio Productions, Inc., with offices at 250 West 57th street, was announced Monday by W. A. Bach, president. The new organization is a Western Electric licensee and, according to Mr. Bach, will specialize in the production and distribution of "unusual" talking pictures. Films of educational and scientific interest that have demonstrated a definite entertainment value will be handled for theatrical distribution.

Production will be done either in the Bronx or Astoria studios of Eastern Service Studios, or at the Western Service Studios in Hollywood. Production headquarters will be at 2826 Decatur avenue, Bronx, New York.

Kent with New Laboratories

John A. Kent, formerly of DuArt Film Laboratories, is now affiliated with the new Producers Laboratories, Inc., 630 Ninth avenue, New York, as sales manager.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"WE DO OUR PART"(?)

No exhibitor can display the NRA symbol, conscience clear, unless he allows his manager or managers one day off each week. No theatre operator can expect enthusiasm or box office zeal from a manager now doomed to labor and sweat from morn to midnight, seven days a week. Few managers are given competent assistants, and no conscientious showman will leave his theatre in unskilled hands, even if allowed a day of liberty.

Then what to do? Here is a suggestion from a level-headed, seasoned showman. Put on relief managers, now unemployed through no fault of their own, capable men of experience and judgment. Appoint one man for every six houses to serve as relief for one day in each, thus giving the regular manager a day off without worry, and at the same time easing the theatre unemployment problem.

In the bigger cities, circuit theatres are within easy reaching distance of one another, and other situations can be handled according to location and distance. Where a lesser number of theatres makes a week's work unavailable, then as many days as there are local or nearby theatres under one operation should be arranged.

This is a thought that should be given the fullest consideration. Exhibitors thus will be able to allow the manager that necessary day of rest besides reemploying able, deserving showmen without bearing down heavily upon the theatre payroll.

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BEAU GESTE

In our descriptions of various effective campaigns, we have indicated from time to time the willingness of managers concerned to forward in detail to interested members the ways and means of putting over these ideas. Managers taking advantage of these offers have received immediate and helpful cooperation, but the graciousness of Merrill F. Hanna, manager, Hollywood Theatre, Detroit (Mich.), in expressing his thanks to a brother member deserves a bit of a bow.

Some weeks back, we described the local "World's Fair" lobby planted by Morris Kinzler, dynamic old Roxy Theatre ad chief, at which time we stated that Morris would gladly send on the workings of the idea to others who wanted to put it on. Hanna's request received the usual prompt attention, and in return Merrill was nice enough to include Kinzler's name and the Roxy in all advertising.

Obviously, managers are only too happy to assist brother members in putting over workable ideas just for the joy of lending a hand, but Hanna's generous thought lights up the routine of the day's labor with what the French so admirably describe as a "beau geste."

TEST OF FIRE

We are glad to note one of our long nourished pet notions is being brought out into the sunshine and that S. Charles Einfeld, Warner Brothers director of advertising, has hit upon the swell idea of inviting managers in the field to assist on exploitation campaigns for coming pictures.

Having served a long stretch as a home office press book exploitation director, we realize the advantages of such cooperation, insomuch as any idea conceived in the mind of the home office exploiteer, no matter how promising in theory, cannot rank with the exploitation that is actually tried and tested in the theatre.

With the cooperation of able showmen in the field, film company advertising heads should now be able to turn out campaigns that not only promise practical aid to the box office, but can be put on with every confidence that they have come through after a test of fire.

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THAT "GET-TOGETHER"

In New York last week, with the help of many local managers, the Round Table Club put on a midnight party, of which you no doubt have been reading for some weeks past. It seemed very fitting that members of the same guild, wrestling long days and nights with similar problems, should come together in good fellowship and for a few hours over kindly brew and good food, relax and bask in an atmosphere of gaiety.

It is with pleasure we state that the gathering was a great success. All present seemed to be having a fine party, and nothing was left undone to assure an evening's pleasure. We point with pride to what can be done by managers desirous of getting together to enjoy each other's company, for what these local members have done so well can be duplicated by managers elsewhere.

This thought has been in our mind since the earliest planning of last week's party, and we trust that its successful culmination will be the means of bringing together, under like auspices, Round Tablers in other parts of the country. We should enjoy being invited.

A. Mike Vogel

MANAGERS REVEL AT ROUND TABLE CLUB MIDNIGHT "GET-TOGETHER"

Packing every corner of the commodious air cooled grill of the Brass Rail Restaurant, theatre managers and others of the industry thoroughly enjoyed themselves at the Summer Midnight "Get-Together" of the metropolitan division of the Managers Round Table Club on Thursday, Aug. 17.

According to comments from everyone present it was a grand party in all respects. The atmosphere and privacy of the grill, the plenteous food and golden lager, the entertainment, the guest stage and screen stars, the good fellowship, all contributed to an evening of joy that will long be remembered by everyone present, and deeply regretted by those who were not present.

Shortly after eleven o'clock the first arrivals hove in view and from then on the boys came thick and fast.

A-Mike Vogel, Club chairman, was busy making all the boys "to hum" and with the arrival of Hal Horne, well known wit and United Artist ad chief, with a flock of celebrities including Gus Edwards, Herb Rawlinson, Walter Futter and others, the gathering got down to the serious business of putting on a large evening.

Special sections were reserved for the swell delegations from the Skouras and Randforce circuits, these boys turning out almost to a man. Unfortunately the Randforce supervisors could not attend, as a last moment meeting called for the same hour changed their plans.

A tasty lunch was next in order, during which Rudy Vastos and His Five Cubanolas, an ace rhumba string ensemble from Havana, appearing by the courtesy of Gus Edwards, entertained the boys with songs, dances and plenty of that hot melody. These boys are going places, and smart managers looking for the unusual might investigate their possibilities.

After the eats, A-Mike bade the company welcome, and turned the meeting over to Hal Horne, who kept the gang in howls with his ideas of improvement of managers' duties under the new deal, and then introduced Gus Edwards, the ever popular Broadway producer and discoverer of countless stage and screen stars.

Gus brought along Jack Liss and Davy Bigelow, two of his recent discoveries, and the boys stopped the show cold with their singing and playing. Gus then took his place at the piano and led the gang in singing many of his famous song successes. Herbert Rawlinson, who went across so big in the stage play "Dinner At Eight" and recently starred in "Universal's "Moonlight and Pretzels," told some of his grand stories.

The fun was kept fast and furious by the gifted Hal, his cracks and gags going over like a fish fry in Harlem. Walter Futter, Jack McKee, Charley Girard and other celebs. could not remain for the evening but managed to take a bow before leaving.

Film companies and novelty suppliers contributed generously with fine souvenirs, and the members carried home "Gold Diggers" and "Voltaire" souvenirs from Warner Brothers, "Scrappy" ties from Columbia, "Mickey Mouse" dolls from United Artists, Mysto puzzles from Charley Streamer, and aprons and caps from Oscar Kaufman.

Among those present: J. B. Reisman, Wm. B. Hill, Ed Burke, Herbert Rawlinson, Joe Rinzler, Ed Finney, Lou Hart, Ed Wallack, Ira Eschay, Gene Hoffman, Leon Lee, Monty Prosser, P. Mann, Murray Reisner, Tom Di Lorenzo, E. Patten, R. Mann, Ted Hodes, L. Morris, James Neville, Jack McKee, Ed Olmstead, Harry Milstein, B. Abrams, Roy Liebman, Sam Handler, Ben Reisner, C. I. Nathanson, Rudy Kuehn, Bill Depperman, Morris Rosenthal, Paul Binstock, Monroe Greenthal, M. J. Baranco, Joe Salmon, Ken Henry, Hal Horne, Walter Futter, Lou Rogers, Bob Goodfried, A. Margulies, Max Cooper, Ben Ostrow, Burt Hoffman, L. Scott, S. Frankenstein, Bert Jackson, Joe Eisenberg, Russ Moon, Paul Hamilton, D. Ardavny, Ben Friedman, Irving Silverman, Joe Reisner, Al Unger, Morris Kinsler, Gus Edwards and six-piece rumba band and three entertainers, Mort Greene, Fred Bartholdi, David Boxes, Jules Fields, Bill Erskine, Kay Kamen, Irving Kiritz, Walt Melvin, Harry Fuchs, Charles Carroll, Jimmy Vogel, Dick Reilly, S. Goldblatt, Murray Bracker, Bruce Gallup, Abe Cohen, Nyman Kessler, R. McGregor, Joe Weisler, Herb Schwartz, Murray Reisner, and many others.

Get a load of these high pressure managers putting over a beer and pretzel campaign at the Round Table party. Notice the air of seriousness with which the worthy members are attacking the food and drink. The boys all voted this a large evening, the stage and screen celebrities present helping with some grand entertainment. What a party!

TIE IN THEATRE "GREATER SEASON" CAMPAIGN TO LOCAL NRA DRIVE

Organized Community Activity To Inaugurate New Season's Product Suggested Sales Stimulator to Help Drive

Civic Authorities, Club Members, Merchants and Schools Can Cooperate With Theatre Manager for Better Business

It is natural to suppose that theatres should and will be among the first to get behind the big publicity drive to put over the NRA. In many cases it will be the theatre manager who will be responsible for any extra community activity. With the inauguration of the new season, your bookings can be tied in advantageously to your local NRA campaign, and smart showmen everywhere are hopping right to it.

In these columns, is listed a number of tried ideas that are and can be utilized to push along the progress of the movement, at the same time selling the theatre and your new pictures. If your community contemplates any such business drive, you no doubt will be invited to join. And if your local organizations have not as yet given it sufficient consideration, you should by all means campaign to enlist all local forces necessary to get things going.

How to tie in with the intent of the NRA; how to take advantage of its impetus in the coming season to hasten the upswing at the box office is a major topic at manager meetings, and the big problem concerning the independent operators.

Joe Salmon, manager of the Riverside Theatre, New York, voices a thought that deserves serious consideration. Joe's idea is that the New Deal is a happy one—that the folks, after all the depression are now looking forward to better times and happier days. The country at large feels better, the buying public wants to feel happier, and with the increase in employment and buying power, the theatre should be among the first to feel the effects of the uplift.

Therefore Salmon inclines to a campaign or drive emphasizing the "happiness" theme, to be called "Greater Happiness Season" or "Motion Picture Happy Show Season." There should be sufficient reasons to follow that advertising angle.

Picture circles are optimistic over the new season's product. From what we have seen and from what we gather, the latest productions strike a high average in box office appeal. That goes for all the producing companies. Film executives are now sold on the possibilities of old time exploitation to put over the product, and this last works right in with the manager's "season" campaign.

Many of you men are pretty well set for the drive; others are now contemplating plans. The following may be of some help, and though not necessarily original, some have been selected from various parts of the country as representative stunts being put on by managers in big towns and small.

Citywide Campaign

Endeavor to enlist the cooperation of your Mayor, other city officials, Chamber of Commerce, lunch clubs, merchant organizations, women's clubs, organized foreign groups, to put over a "Happiness Week." Call a meeting and with the most progressive of your citizenry, lay out a campaign that although centered around your coming product, nevertheless must have the support of your community.

Appoint committees to secure the cooperation of individuals, such as leading merchants, school officials, industry heads and with these committees, plan a series of events that might run a week or more, according to your situation.

Events could include: Inaugural Night at the theatre; "Happiness Season Sales"; special screenings for school children sponsored by educators and women's clubs; NRA stage show with local talent; "Happiness Rural Days," and group nights, among others.

Newspaper Cooperation

Your papers of course are expected to go along with these plans, as of necessity they will benefit by the big "week." Well in advance of the actual campaign starting day, stories should be planted concerning the citywide plans, the publicity of course concentrating on the theatre and product, emphasizing the advantagous results accruing to the community at large, and the necessity of wholehearted cooperation to attain these benefits.

Statements from the Mayor, exhibitor, manager and other well known citizens should accompany these stories, and if possible, pictures of local big shots as well as film stars.

These stories should run daily, whether long or short, but every effort should be made to keep up their continuity, so that when your campaign actually breaks, everyone is anticipatory and ready to join in the proceedings.

Theatre Advertising

Start even in advance of newspaper stories with "coming" trailers, or slides. Then when your stories break, trailer or slide should explain the coming campaign. Tie in with lobby posters, heralds and a few lines of advance in all your display ads. More than the usual posting, including the country districts, should help, and window cards for local stores should also be considered.

Word of Mouth

Your staff can be of great help in spreading the word in the theatre and outside. Ushers, doormen, cashier should have certain set words to say to patrons, such as "Watch for Greater Happiness Season, starting (date)." This can be followed up outside the theatre, through your employees' numerous friends and contacts.

Committeemen or women should inform their organizations fully of the plans and the part each individual is expected to take. Where the manager is a member of a lunch club, chamber of commerce or fraternal lodge, he should be sure to address his fellow members, urging their cooperation by spreading the word to all their clients and customers.

Merchant Cooperation

A series of sales events, called by some such name as "Greater Happiness Season Sales," should be put on by your local stores. All windows should be decorated with picture stuff, sales people should wear some sort of badge or ribbon, the store itself should be decorated and newspapers should put across special co-op pages or sections.

The co-op idea is still practical and in this case especially so, as it should contain optimistic statements as well as display ads from the various cooperating merchants, interviews from film executives, stars and directors that home office ad men should be glad to send along, if your local facilities are inadequate. Publicity star and production mats or cuts are also obtainable free of charge and these of course should go into the section. Plug your coming bookings strongly in this section, at all times selling the idea that with the new deal, your pictures will be bigger and better.

You might also consider the possibilities of a voting contest for the title of "King and Queen," the votes to be given by merchants with every sale, and your papers to print a free voting coupon in advance and during the "week." Whether or not votes should be given with every admission or not depends upon each situation, but whether or not you do so, promote some worthwhile prizes for the winners, and plug this in your publicity, on your screen and in the lobby.

Inaugural Night

Select a starting day on which you have some better picture booked, and put the campaign on with a special showing. This is being done in many spots with a midnight "hollywood" opening and highlight it with guests of honor, such as the Mayor, and other well known locals.

Decorate the theatre in whatever gala fashion your campaign allows, and if possible, break out a few big lamps in the lobby, red carpet or what have you to put it on big. Don't neglect the radio, and if you can't promote a real broadcast, have one of your local announcers speak on a

(Continued on following page)

TYING IN THEATRE "GREATER SEASON" TO LOCAL NRA DRIVE

(*Continued from preceding page*)

"mike" hooked onto a lobby loudspeaker.

There should be a committee of welcome circulating around, and stage proceedings should include a few four-minute speakers to "beat the drum" for the drive. Then your Mayor, or prominent club woman, inaugurates the "week" by pressing a button to the booth, or cutting a ribbon that will open the "traveler" and start the feature.

School Children Show

This might be a special screening for the kids sponsored by your clubs and schools, with a few talks from the stage by prominents, or it might be more elaborate with an "NRA stage show" in which the talented youngsters could do their stuff.

In either case, consider the possibilities of a street parade to the theatre, consisting of children from schools carrying banners and flags.

NRA Local Talent Show

The Capitol Theatre in New York put on a successful stage show called "The Spirit of NRA Revue," and you might be able to get something out of this with your local dramatic clubs and other local talent.

Happiness Rural Day

Your farmers and other rural patronage should be encouraged to take part, and this can be emphasized with a special "Rural Day" in which added features should be put on to pull them in from the surrounding territory. In addition to special rural sales at your stores, work on the "fair" idea, in which farmers would be invited to participate in various contests that could include stage appearances in the form of singing, dancing, quartettes, banjo players.

If your situation calls for it, perhaps you can make a deal with local merchants for specially priced tickets to be given only to rurals.

Group Nights

In towns where there are sufficient foreign groups, these should be included in the festivities, and from experience with these nationals they turn out amazingly well when invited to take part. Contacts should be made with their leaders, and by all means dig up native talent from among them. Announce this also in any foreign language papers, for, handled rightly, the response will be highly satisfactory.

The group night idea might be expanded to take in certain local organizations for each night, with special features for their entertainment. Chamber of Commerce, Rotary, Kiwanis and women's clubs nights, with programs by members of these organizations, well advertised, should certainly boost the box office.

These are but a few of the stunts that can be put on, but few or many, we encourage some sort of a "week," NRA or otherwise, to start off the new season. Not only will it help receipts, but it must build up the theatre prestige and good will.

Call it what you will, but plan it for a full week crammed to the top with stage attractions, merchants' sales, parades, contests, for in the movement for better business, the theatre by all means should be a prime mover.—A-MIKE VOGEL.

PRINTING EXPLAINED

Are you following the interesting and instructive series on printing by that keen craftsman, George Schutz? These started in the last issue of the Better Theatres Section of the Motion Picture Herald, and the second, "Printing Terms and Practices," is published in Better Theatres, out today, in which is discussed the processes by which the printer gets the theatre advertisement into type, how type is measured and classified, and other allied matters for the information of those who write and lay out theatre advertising.

Members agree this is one vital subject that can never be exhausted, and look forward with anticipation to the continuation of George's meaty articles. They start from the ABC's of type and type display, and therefore are of interest to the beginner as well as the experienced showman intrigued by the possibilities of word placing.

MGR. ENSOR TAKES THE PRIZE FOR ORIGINALITY IN HIS AD

This Department has always preached that the good stunt is the one that is not married to any one picture, but can be used to good advantage on others.

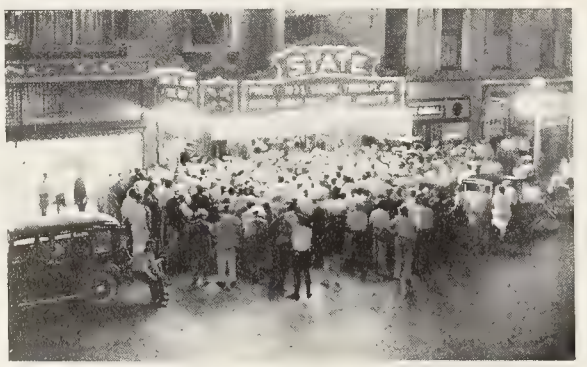
However, it took J. M. Ensor, Manager

WANTED
Any old equipment, spinning wheels, old hoes, anything used about cotton, old or new, of interest to the public, to use as a display in connection with our program Sunday, Monday and Tuesday.
"Cabin In the Cotton"
Also extend a pass to each farmer who has complied with our
PRESIDENT'S
WISHES
CRESCENT
THEATRE

of the Crescent Theatre, out in Little Rock, Ark., to pull one at his house recently when he played "Cabin in the Cotton." The ad which we are reproducing herewith is self-explanatory.

"J. M." said the results of his ad were very satisfactory and he passes it on to the rest of you for what it may be worth.

CROWD AT STATE!



The above photo shows the mob that congregated in front of M. H. Chakeres' State Theatre in Springfield, Ohio, when they gave away an Essex Terraplane. From what we can gather, they were very well satisfied with the results of the giveaway, as it created much good-will for the theatre.

BOTWICK PROMOTES BIG DISPLAY SPACE ON TWO CAMPAIGNS

Selling merchants that it was a good time to offer a "cavalcade of compelling values," Manager Harry Botwick, Paramount Theatre, Rutland (Vt.), got himself a nice page of free adds that sold "Cavalcade," including a center spread for the theatre. Stores also got up special windows to tie in with the co-op page.

Harry also sent out a personal endorsement letter to a special list of school teachers, the P.T.A., D.A.R., and the various local women's clubs. Theatre parties of high and normal school pupils from Rutland and nearby communities also attended the showing.

On "Gabriel Over the White House" Botwick repeated a newspaper ad idea that was put over successfully by Al Fowler, at the Strand, Portland (Me.). As the story of the picture hinged on the president's injury due to a tire blowing out, a local rubber company used this angle in selling tires, of course, mentioning the picture and theatre prominently in their ad.

WIRE HAIR TERRIER GIVEAWAY USED BY CALDWELL ON "PEG"

The gift of a swell pup—a real wire-hair terrier—for some fortunate Toledo, Ohio, boy or girl was the pleasant contest idea on "Peg o' My Heart," promoted with one of his papers by Wally Caldwell, who puts over plenty of sock there for the benefit of Loew's Valentine.

The purp, in a specially built home, was planted in the lobby, and seemed quite at home to judge from his expression. When the picture opened, the dog, kennel, et al., was transferred to the children's shoe department of a leading store, where a window display was made up inviting the folks to come in and see Towser. The contest ran in the paper for 10 days with plenty of art, but as Wally forgot to send along the contest details, we will have to wait until he repairs the omission.

Caldwell was one of the smart managers who capitalized on the beer possibilities of Jimmy Durante in "Hell Below," making a tieup with a local brewery for newspaper ads and heralds showing "Schnozzle" imbibing a stein of brew. Another telling stunt on this picture was a radio version of the story from a leading station.

Two of the highlights on the "Looking Forward" campaign were a special card with a message from the house ushers to the patrons on the merits of the picture, distributed on every break. Also hundreds of phone calls to residents, which isn't as expensive as it sounds, as there is no restriction on the number of calls in Toledo.

KNUDSEN STARTLES MADISON WITH YELL "DIGGERS" CAMPAIGN

Harold Knudsen, who stands Madison, Wis., on its ear with his money campaigns at the Capitol Theatre, turns in a broadside on "Gold Diggers" that tops anything he has done recently. Starting with the old Ford parade, Harold hooked in with the town's leading columnist to sponsor the gag, putting it on big by advertising for entries. The prize winners were retained to tour the city plugging the date.

A jig saw puzzle was planted in the town's biggest neighborhood paper with picture publicity in exchange for five passes, and a co-op stunt with 16 country papers assured story breaks in all these publications. An equally effective idea was the promoting of 20-inch ads across the bottoms of Sunday comic strips in return for guest tickets passes.

Three hundred menu covers were printed with front-page theatre ad with ads on back cover to pay for the entire job and distributed in all leading restaurants, and a co-op window strip landed stores of a grocery chain.

A national fraternity convention was sold on the idea of providing a theatre party for accompanying wives, and a poster advertising this was included in a front-page newspaper cut showing fraternity hotel headquarters.

Complete radio coverage, added newspaper space, plenty of art cuts and stories, and additional accessories helped to pile up a gross that, as Harold says, caused the exchange checker to grow dizzy when he saw the statement.

Can we keep the dollar, Harold?

HOCKEY TEAM PLUGS CANADIAN THEATRE FOR "STAN" McNEILL

Probably figuring that an account of his winter activities up there in the cold North would help us to keep cool in these warmish days, Manager "Stan" McNeill, Capitol

"Stan" and the Trophy

Theatre, Smith Falls, Ontario, sends us a delayed letter describing his tieup with a local hockey team.

Stan supplied complete playing outfits for a team in his local league—called it the "Capitol Theatre 6," and the boys advertised the theatre wherever they played within a radius of 35 miles. When the opposing teams came to town, Stan invited the players and their rooters to a special showing of shorts, after which coffee and sandwiches were served free of charge. It was swell build up publicity, as the visitors spread the word of their good time when they got back home, naturally giving the Capitol a nice word to their friends.

Outside of advertising the theatre, the team evidently was good enough to win the league cup, which you can see in the picture with Stan. But take off the overcoat, Mac, don't you know it's summer?

FOREIGN EXPLOITATION!

When it comes to street ballys, we can sit up and take notice of the swell way Budapest turns things out. Sorry we can't give proper credit where it is due, but if the man responsible for this excellent stunt will write and tell us who he is, we'll be glad to do the honors and hope he'll send us more.

BOB HICKS' BALLYHOO PUT OVER "GOLD DIGGERS" IN A BIG WAY

Robert Hicks, manager of the Empire Theatre in San Antonio, put over a very effective campaign in selling "Gold Diggers." Included in his exploitation campaign were two very effective window displays arranged in conjunction with a special feature story in one of the leading fan magazines. The displays, which were placed in two of the most important department stores, featured life-size cut-outs of the chorus.

In addition to the above Hicks planted the special "Gold Diggers" beauty contest in one of the local newspapers, where it ran for two full weeks. He also tied up with his local hotels to distribute small cards, which carried the following copy:

"History in the Making"

Never before in San Antonio has there been a motion picture that offered such Clean, Wholesome and Enjoyable entertainment that it required a run of three weeks to accommodate the huge crowds. But such a picture is

'Gold Diggers of 1933'"

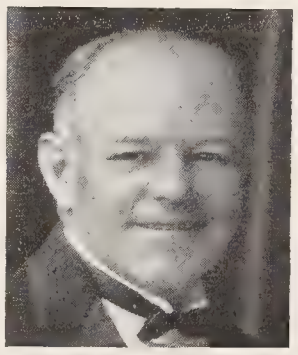
Now in its Third Week at the Empire Theatre.

In view of the above, the management of this hotel takes pleasure in calling this unusual attraction to your attention."

And Hicks didn't stop there, but contacted his local merchants for special Bargain Matinee tickets. According to the arrangement the merchants offered special half-rate tickets for matinee performances to all their customers, for which the store owners paid the difference in price. This helped build up the good will of the store, and at the same time bolstered up the matinee business.

ROUND TABLE BIOGRAPHIES

The theatre beckoned to George W. Foster at the age of *27* years and he singled out showbusiness as a means of livelihood because of the simple reason that it held a strong interest for him. Born in St. Louis, Mo., Foster was educated in the Blair School before he went with the South Side Amusement Company as singer and musician and he has been with the same outfit ever since in various capacities. At the Best and Cherokee Theatres he acted as singer and musician; at the Melba, as manager and musician; at the Park, musician; at the Lydell, manager; at the Ivory, musician and manager, and at the Virginia, where he now holds forth, as manager.



He tells us that he would again choose the theatre for a career if he had to start all over again. Round Tabler Foster is married and the father of five children.

SHOWMEN'S LOBBY LAFFS!

We're wondering if the Lobby Artist referred to is Don, himself?

SPECTACULAR CAMPAIGN AT STANLEY CAMDEN FOR "GOLD DIGGERS"

Joseph Murdoch, manager of the Stanley, Camden, N. J., made certain that his public could have no alibi when asked what was happening at his playhouse.

A picturesque set piece was placed in lobby prior to opening around and upon which were grouped a bevy of beautiful living models, costumed after the manner of the chorines of the picture.

For the two days preceding the opening, a monster float was placed on the streets, elaborately and gaily festooned. Here, too, a bevy of attractive costumed girls were employed, giving the natives an eyeful.

Opening day Camden woke up to find the Stanley front arrayed in gala attire, with the marquee, lobby and entire facade ablaze of many hued lights and electrical display. Sun-arcs and flood lights were turned loose in typical Hollywood fashion, while amplifiers brought to the street the proceedings in lobby and auditorium and the voices of arriving celebrities.

The American Legion Band and a 40-piece Harmonica Band brought every person within a range of many miles to the scene.

HUGE FAN LETTER EXPLOITS PICTURE FOR MGR. SCHLAIFER

A most unusual street stunt which at times threatened to block traffic was inaugurated by Charles Schlaifer, Paramount Theatre publicity man, Omaha.

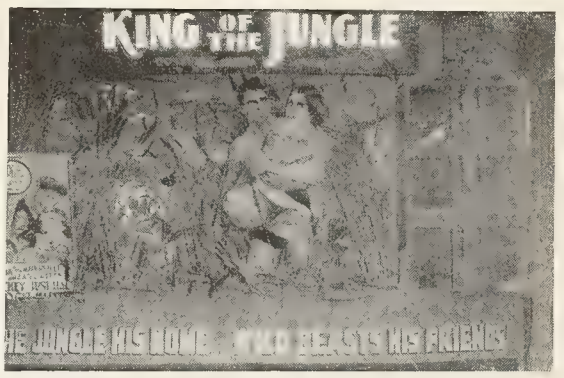
A congratulatory fan letter measuring four by six feet, addressed to the cast of "Gold Diggers" was placed on the busiest shopping corner of Omaha during the noon hours of the day previous to and the opening day of the picture. An attractive young lady, identified by a "Gold Digger" sash, invited all to autograph the letter. Before the stunt was over, every inch of available space was crowded with signatures and the letter detached from frame and forwarded to the Warner Bros. studios, Hollywood.

Bear this one in mind, boys. It can be tied in with other big pictures.

BINSTOCK'S FRONT ANIMATED DISPLAYS GATHER PASSERSBY

As the Republic Theatre is in the center of one of Brooklyn's busiest sections, Manager Paul Binstock pays a lot of attention to his fronts as he finds that "crowd-stoppers" mean extra admissions.

His lobby on "King of the Jungle," illustrated above, a combination of pictorial art cutouts, live animals and natural grass is a fine example of what it takes to gather the curious in that populous neighborhood. The cutout is from a regular six sheet and the animal figures in the background were taken from paper on other animal pictures.



Paul's Lobby

The caged live monkeys and birds were promoted from ar nearby pet store, and the natural grass was gathered from an outlying swamp. Title and catchline were cut out of transparent material and hidden colored spots heightened the effect. Paul says the cost was just $1.50.

ED HART CERTAINLY GETS INSPIRATIONS AS YOU WILL LEARN

Ed Hart, city manager at the Oxford Theatre in Plainfield, N. J., sure is on his toes as witness what he has recently pulled.

Learning that the Recreation Commissioner got a big thrill out of publicity and taking advantage of the fact that an operator at one of the theatres recently opened a studio of photography and with his equipment had a movie camera, he conceived the idea of providing the city with a local camera man known as Reade's Camera Man to take pictures of local activities particularly the recreation sports and outdoor swimming pool.

The only cost for this work to the theatres was a small item to the Pathe Film Company for the developing and 10 cents a foot for film.

He did not care to cheapen the theatres by selling screen advertising and in lieu of same took advantage of a new store opening in the neighborhood taking a picture of their front and giving them a box on the screen for advertising in the form of a welcome to a new neighbor and new enterprise in Plainfield for which he received the sum of $15 to pay for a good portion of the film cost so that he presented the swimming pool, kiddie showers, cricket, baseball and tennis activities on the screens of the three theatres for almost nothing in comparison of what the cost would be otherwise.

Keep this one in mind, boys. Isn't it worth trying out in your spots?

STARS ATTEND "GOLD DIGGERS" PREMIERE AT STANLEY, CAMDEN

Joe Murdoch, manager of the Stanley Theatre in Camden, N. J., staged a typical Hollywood opening with stage and screen stars as honored guests in conjunction with his showing of "Gold Diggers." It was one of the most successful picture openings ever pulled off in New New Jersey, as such celebrities as James Dunn, the Duncan Sisters, Ray Perkins and others appeared on the stage of the Stanley opening night. The local newspapers made a big fuss over the gala premiere devoting loads of free space to stories and pictures of the affair. Lights and a microphone were also placed in front of the theatre, as the stars addressed the huge throngs upon their arrival.

In addition to his gala premiere, Murdoch planted window strips in soda, ice cream and candy stores all over town. Another "Gold Diggers" stunt that created a stir in Camden was presenting every baby in the city with a gold spoon on opening day. This gag cracked the newspapers with stories and pictures of Murdoch making the presentations to the lucky babes.

JAKE ROSENTHAL

The Iowa meteor who skippers the Iowa in the tall corn state, sends along his regular load of chuckles. On "Elmer the Great" the gag was a cut-out paper monkey with copy to the effect that the picture would get laughs from the proverbial "brass monkey." Jake uses rhymes in his newspaper copy. Listen to this: "Happy days are here again; prosperity's no fake. Get the Iowa habit, where everything is Jake."

A LIVELY AD

MERRY LAND
ADDISON
Friday, Sat'y and Sunday June 2-3-4
HAPPY DAYS are here again!
Good-bye Blues! So long, gloom!
Stop hoarding your laughs! See this riot and give 'til it hurts your sides!
Marie DRESSLER
Polly MORAN
Prosperity
Every minute of this picture is packed with joy! You'll howl at the antics of these two women—and amidst your laughter you'll feel a tug at your heart, for there is no one who can so magnificently move us as Marie Dressler! Here is one entertainment of which you will say at the end, "That was wonderful!"
Jack Benny Melody Masters in "Music to My Ears"
Late News Flashes - 10c-30c - First Show 7:30

Estes and Estes of the Maryland Theatre in Addison, Mich., were a trifle late in sending us the above, but the ad is so good, that we are reproducing it now to show you the brand of stuff they are turning out. We'd appreciate some samples of your more recent stuff boys, so shoot them along.

TOM MOULE HAD SPECIAL TABLOID GAG FOR "BABY FACE" AT STATE

Playing up the sensational angle of "Baby Face" Tom Moule, manager of the State Theatre in Detroit, created a lot of attention with his special four page tabloid on the picture which he used when it played his theatre. The tabloid opened with the headline screaming: "Mystery Woman Held in Bank Closing Scandal." The inside feature stories followed up the sensational angle, which provided plenty of reader interest. Stills and ads on the picture were also included in the throwaway.

Another feature of this "Baby Face" tabloid was the inserting of an essay contest for which theatre passes were used as prizes. The contest asked the readers to answer the following question: "If You Were Allowed to Select Your Sweetheart's or Husband's Stenographer. What 10 'Don'ts' Would You Specify, in Considering Feminine Applicants?"

The attractive manner of the tabloid's get-up and the inclusion of the contest insured the reading of the tabloid by all who received a copy. It proved one of the most successful tabloid throwaways ever distributed and helped increase receipts.

This is a particularly good gag, boys, because it can be used on other pictures as well, so file it away for future use.

UNDIE COOL POSTER LANDS NICE STORY FOR MANAGER LYNCH

That special poster Warner Bros. got up for theatres, showing a gal and her boy friend dressed in their undies watching a picture, with the headline, "You'll Feel As Cool As They," in The (Theatre Imprint), attracted a whale of a lot of attention in Bridgeport, Conn. Bob Lynch, manager of the Cameo, mounted one of the posters in the front of his theatre. A reporter for the Bridgeport Herald, spotted it and devoted a half column to it.

He said: "A theatre on State Street is displaying a poster that has the entire city talking. The poster is one of those 'Keep Cool' things that are supposed to let the public know that it is much cooler inside than it is on the street." The writer describes the poster in detail and then adds: "If you think the picture isn't a knockout, just take a walk down State Street, not far from Main Street, and you'll lose both your eyes when you get a glimpse of it. It's one of the most startling displays this writer has seen in Bridgeport in a long time."

Manager Lynch reports that the day this article appeared, business at the theatre jumped four hundred dollars over the previous day. The beauty about the poster, said Lynch, is the fact that it can be used right throughout the summer months, regardless of what picture is playing.

OUTBOARD MOTOR TIE-UP NETS EXCELLENT RESULTS FOR HY DORSEY

When Henry Dorsey at the Columbia Theatre in Hammond, La., played "Speed Demon" he didn't waste much time contacting the agents for an outboard motor company and permitted them to put on a display of a speed boat with one of their motors attached; a credit card was placed at the boat and in return the company ran an ad in the daily paper mentioning the picture and theatre.

They also brought a quantity of tickets at regular price (you're some salesman) which they gave away to potential customers and in addition sent out letters to their mailing list calling attention to the picture.

Hi, there Hy, don't keep yourself hidden so long, we're always glad to hear from you, so get out the old Corona and polish her up.

$1,000,000 Immediately Available for Advancing Insurance Premiums

We can have your insurance premiums, all kinds (excluding life), countrywide, advanced to Insurance Companies at little cost; no collateral, no endorsers. $1,000,000 immediately available. Initial payment 15 to 25%—balance monthly 8 to 24 months. Insurance engineering service without additional cost. No insurance account too large—none too small.

HANCOCK COMPANY, Inc.
45 JOHN STREET NEW YORK CITY

JACK PROMOTES TEN GRAND AUTO TO PUT OVER SWEET STUNT

A swell automobile and a female "looker" make an irresistible combination, and that was Jack Lykes' thought when he made them work for him on "It's Great to Be Alive," at Loew's Stillman, Cleveland, Ohio. It seems that one of the auto manufacturers turned out a few $10,000 special jobs, and as the local dealer did not have one on hand, Jack sold him on sending all the way to Baltimore for the expensive job.

The car, nicely bannered was used in advance and on the opening day the company furnishing a driver. Lykes provided a beautiful gal to ride in the car and to hand out teaser cards giving the theatre address only, that tied in with the title.

Good looking job?

Incidentally, the local dealer arranged short drives for some of Cleveland's leading citizens, and newspaper men also were given an opportunity to feel like millionaires, which resulted in a flock of good stories.

Jack says the stunt went over very big, and the cost was limited to the cards, car banners, and the girl's services. Her clothes for this occasion were promoted from a leading store. Nicely thought out and executed, Jack, but how come we don't hear from you more often?

BLACK'S INGENUITY CAME TO THE FORE AS CIRCUS HIT TOWN

When Harry Black, manager of the Rialto Theatre, Glens Falls, N. Y., started his campaign for "King of Jazz" he found that a prominent circus was to open in town date and date with the picture. Rather than sit back and take his chances on what might come in, Black decided to let the circus work for him. The circus parade had been well advertised and thousands of people came into town to see it, so he hired a large bus, placed head cut-outs from the six sheet in the windows and detailed several ushers to dress in clown costumes and accompany it. With the help of the local police he got them all IN the parade.

One of the clowns sat on top of the bus and threw out cards reading: Don't Be a Sucker—See King of Jazz—Rialto Now! A small lollypop was attached to each card. The stunt got plenty of attention and laffs.

The rest of Black's campaign featured the radio angle. He played up the air names big, tied-up with a local radio store to give away a radio every night during the run, induced the local station to broadcast the entire picture between 10 and 11 on Sunday night, and used the special ballyhoo record out front during the run and as an advance on local station twice daily. Extra newspaper space and wide billing of posters completed the campaign.

"GOLD DIGGERS" DAY GAVE MERCHANTS BEST BUSINESS IN 2 YEARS

A striking example of how a theatre can help business is contained in the stunt put over by Ben Wallerstein of the Warner Palace, Lorain, Ohio. He sold the Mayor of the city the idea of designating by proclamation a day as "Gold Diggers of 1933" Day. The cooperation of the merchants was secured and every one ran a "Gold Diggers" slug in their ads announcing their great value for the "Gold Digger" sale. Each ad gave the picture and theatre a great plug by offering two free tickets to the picture to the person making the largest purchase in each store. For the five largest purchases made in all the stores, a pass good for a month at the Palace theatre was given. Fifteen different merchants participated in the sales. Thus the entire stunt cost the theatre merely 30 passes and 5 passes good for the month.

So far as helping business, for the merchant, the Lorain *Times Herald* reported that the stores during "The Gold Diggers Day" did the best business they had had in two years.

OLD TIME SHOWMAN SAVES MONEY WITH WATER COLOR SIGNS

We are constantly on the alert for descriptions of labor and money saving theatre devices used by members, and we like the duco-ed water color permanent sign boards made up by Earl D. Smith, head man at the Tower, Salt Lake City (Utah).

For years Earl used sign painters' muslin, but as this was too expensive for four

Clever Sign Boards

changes a week he tried bond paper in a frame and water color for lettering, also unsatisfactory because of cracking from the heat of the sun. Above you can see what he is now using.

Under the theatre arch are two signs with wood frames and glued joints. The backing is regular sign metal duco-ed in black. Light shades of regular water color paints are used for lettering, easily washed off with sponge and warm water. The six sheet frames to left and right of arch are made of 2x4's and red enameled, with wide bed sheeting for backing which is soaked with water from the rear by hose, making it easy to peel off the old paper.

Earl has been in the business since 1907, when he built his first theatre, and is still going strong in what he describes as the most fascinating game he ever played. Good enough, brother, and now that you have broken the ice, write us more often. We like your ideas.

POSTER ART WORK FOR THE THEATRE

The above poster was done by Don Amdorfer of the Stand Theatre, Whitewater, Wis. He tells us the illustration was painted in natural colors with a mottled background of purple, pink and pale green. Reflected light on faces was in a high tint of green-blue. Sounds mighty attractive, doesn't it?

COHEN'S RADIO AND NEWSPAPER CAMPAIGN GOES OVER VERY WELL

Concentrating on radio and newspapers, Herman Cohen, manager and Charles Leonard, publicity manager for the United Artists Theatre, San Francisco, put over a nice campaign on "The King of Jazz," and opened the picture to even better business than "Be Mine Tonight," a record breaker for the theatre and the city.

Time was arranged for over five broadcasting stations giving plenty of time to the songs from the picture and to mention of the theatre and playdates. Several local hotel orchestars also played courtesy numbers to Paul Whiteman and Bing Crosby, announcing the picture and the theatre. Several attractive full window displays were secured for the sheet music and records. Ben Westland, Universal exploiteer, assisted on the campaign.

STRANG'S SHOWMANSHIP!

Arden Strang, publicity, and Horton Kahn, manager of the RKO Palace Theatre in Columbus, Ohio, offered the Paramount exploiteer splendid cooperation when they opened "Papa Loves Mama." They put on a parade of bathing beauties from the stage show, floats plugged the pix, they even got out the Fife and Drum Corps. Thanks to Strang's assistance, these and a few lesser stunts were put across with success.

QUICK THINKING!

H. A. Larsen, manager of the Majestic Theatre in Oakland, Neb., is the first one to come through with this one. When he recently played "Gold Diggers" he got out a yellow Sale Bill on which he advertised the picture, play dates, etc., and at the bottom he imprinted "It is of vital importance that we have a good attendance on this, otherwise we will have the M. R. A. at a later date." In this instance, "M. R. A." stood for Majestic Recovery Act.

DICK AND KEN KEEP POT BOILIN' WITH CAMPAIGNS IN L. A.

Dick Moss, manager, and Kenneth McGaffey, publicity chief of RKO Hillstreet, Los Angeles, send along an armload of hot stuff on recent campaigns. Note below how they tied up with the new deal by setting up a scroll in the lobby on "Fighting President," inviting patrons to sign their names. Naturally, many went for it.

A well known Coast military academy presented their crack drill team on the stage twice a day, and between shows the cadets did their stuff in the lobby for a great "crowd-stopper." The president and cadet angles got plenty of free newspaper space, as did an acknowledgment of the scroll idea from a White House secretary.

"Why I Believe Katherine Hepburn Will Become a Great Star" was the radio

The Scroll

contest put on with "Christopher Strong," for which 50 passes were awarded for the best replies, these being planted in the lobby. Apparel stores put out "Hepburn" windows, beauty shop displays were planted and movie fan magazine windows secured from leading stores.

Cosmetic manufacturer tied in on "Kiss Before the Mirror" with a lobby make-up analysis for the women with beauty lectures and models as well as free lipsticks. Leading beauty shop windows were secured as the result of this tieup. Newspaper "kiss" contest was also put over, with lipsticks and passes as the prizes.

We don't hear from these Angelenos as often as we would like, but when they do unlimber their guns, the campaigns come in thick and fast. Our regards, Dick and Ken, and come again soon.

•personalities

BEN GRIEFER
formerly of the Brooklyn Paramount, is now at the Criterion Theatre on Broadway, New York City. Now that you're a little closer, maybe you'll stop in and say "hello" Ben.

▽

KENT JONES and NATHAN YOUNG
are reopening the Palace Theatre, Dadeville, Ala. The house has been closed for almost a year.

▽

C. R. MANN and A. C. CHERRY
of Brownsville, Tenn., have recently purchased the Halls Theatre, at Hall, Tenn., and have reopened the house. It had been dark for several months.

▽

LOU HOLLEB
until recently manager of the RKO Majestic, Columbus, Ohio, has purchased the New Theatre, a suburban house in that city, from the former owner, Ralph Reisner, who now operates the Hollywood there.

▽

NAT TURBERG
advertising manager for the Taft Theatre, in Hamilton, Ohio, is pinch-hitting for Herman Hamberger, manager of Taft's Paramount, Middletown, Ohio, who is recovering from a recent operation.

▽

SOL SILBERMAN
manager of the State Theatre, Youngstown, Ohio, has resigned to become manager of Santry's Band. Joseph Trunk is at the helm of the State in Silverman's place.

▽

IKE KATZ
manager of the Tivoli Theatre, Montgomery, Ala., is adding new equipment for his house and will completely renovate and redecorate at a cost of several thousand dollars.

▽

LUCAS & JENKINS
theatre owners, of Atlanta, Ga., are now in control of all the theatres for white people in Macon, Ga. On Aug. 14 the old Grand Theatre will reopen as a legitimate house, and the Ritz, Capitol and Rialto will operate under the ownership of Lucas and Jenkins as motion picture houses.

▽

A. J. KARAS
has reopened the Grand Theatre at Finley, N. D. Town has been without a show for over a year.

▽

TED SILER
has been appointed manager of the Dickinson Theatre at Lawrence, Kan., succeeding F. Barnes.

▽

FRED LEVY
has taken over the management of the Moville Theatre, Moville, Ia., and the merchants of the town will co-operate in the operation of the house.

▽

LEO JONES and TED VERMES
have acquired the Roxy Theatre, at Fostoria, O.

▽

STEVEN WALTERS
has been named assistant manager of the Colonial Theatre, Akron, O. Frank King is manager.

▽

L. B. SPONSLER
is at the helm of the Uptown Theatre, Wichita, Kan., for Fox. The house installed a new cooling system.

▽

J. A. GRIBBLE
has acquired the Strand Theatre, at Curwensville, Pa., from F. J. Thompson.

▽

ROY MARTIN
well known exhibitor in Georgia, is opening a new theatre in Bainbridge, Ga. The new house will be modern in every respect and equipped with the latest in sound and projection equipment.

KINSKY'S FRONT

The resourceful Joe Kinsky, manager of the Capitol Theatre in Sioux City, Ia., comes to the fore with this special frame which he built over his regular marquee letters and used the large cut-out compo board transparency. Incidentally, notice the penguin adding to the cool effect over the box office.

JACK PICKENS
has been appointed manager of R. and R. theatres, in Laredo, Tex. R. P. Waid, former city manager, has been transferred to Corpus Christi, Tex.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

TOMMY McCONNELL
formerly with the Riviera Theatre, Knoxville, Tenn., is the new manager for the R. B. Wilby New Strand, in Birmingham, Ala.

▽

SPARKMAN B. JOHNSON
young manager of Regent Theatre, Cleveland, Miss., and vice-president of the M.P.T.O. of Mississippi, Arkansas and Tennessee died in a Memphis hospital on Aug. 3 following a brief illness.

▽

B. RAFUL
who recently closed a five-year lease on the Park Theatre, Newton Falls, Ohio, has reopened the house under management of his son, M. Raful.

▽

JOHN B. WHITNEY
has been named manager of Basil Bros.' Victoria Theatre, in Buffalo, N. Y.

▽

GEORGE HOOVER
city manager of the Schine Theatres, of Oswego, resigned August 10, 1933, and has not made definite plans as to what he is going to do yet.

▽

H. S. McGINNIS
formerly at the Ohio Theatre, in Sandusky, Ohio, to the Plaza, same city.

▽

EVERET R. CUMMINGS
former division manager for the Paramount-Publix houses in Des Moines, Ia., is going into business on his own and his address will soon be Oregon.

▽

DEWEY ADAMSON
has reopened the State Theatre, Glenville, Ga., after a complete remodeling.

▽

E. E. LUTZ
has taken over the management of the Liberty Theatre, at Longview, Tex. Has made improvements and installed cooling system.

▽

MOISE BLOCH
press agent at Loew's State theatre, this city, was married August 6 to Miss Zerline Schlesinger Kahn at the home of the bride's parents in Winnsboro, Louisiana. They will be at home September 1 at 506 Fern street.

▽

H. B. SMOOTS
is at the helm of the Falls Theatre, Little Falls, Minn., and has installed new projection room equipment and draperies.

▽

JOHN NEIDERMEYER
is manager of the Holly Theatre, at Medford, Ore.

▽

ROBERT T. MURPHY
will be the new manager of the recently reopened Great Lakes Theatre in Buffalo, N. Y. NELSON MARTIN acts as assistant.

▽

ARTHUR D. BAEHR
former manager of the Senate and other local houses in Detroit, bought the Plaza Theatre, same city, from LEON KRIM.

▽

A. M. JACOBS
former manager of the Istrione in Jackson, Miss., is managing the newly reopened Century Theatre.

▽

SIGMOND SOLOMON
former manager in Youngstown, has been appointed manager of the Court Theatre in Wheeling, W. Va., replacing GEORGE OTTE who has resigned.

▽

AL ZIMBALIST
has been appointed advertising and exploitation head of Warners' theatre in St. Louis. Lots of luck, Al, and let's hear from you.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 94—West beats East at polo in Chicago—French fliers land in Syria—Hitler envoy arrives in New York—Hog and husband calling contest held at World's Fair—Rum runners caught off Long Island, N. Y.—Film world backs NRA—Jobless boys happy at Yellowstone Park forest camp.

FOX MOVIETONE NEWS—No. 95—Government and police unite to fight crime—Cubans count cost of revolution—Italian liner Rex gets Atlantic crown—Helen Wills Moody in tennis play at Forest Hills, N. Y.—Farley opens sale of NRA stamps—Cable inspector risks life daily over Niagara Falls—Marine fliers perform in Maryland.

HEARST METROTONE NEWS—No. 294—Cuba celebrates revolt victory—Sightseeing line inspector thrives on hazard job over Niagara Falls—Uncle Sam joins police in war on rackets—Snapshots from here and there—Prize babies hold beauty contest in New York—Dixie Filly wins trotting classic at Goshen, N. Y.—Phil Spitalny plays NRA march.

HEARST METROTONE NEWS—No. 295—Water speed kings race at World's Fair for Hearst Cup—Movies support NRA—Snapshots from here and there—Conservation army views Yellowstone Park scenery—Mrs. Moody in tennis finals at Forest Hills, N. Y.—Farmers have field day at Dayton, Me.

PARAMOUNT NEWS—No. 5—30,000 Boy Scouts gather at Budapest, Hungary—Flashes from everywhere—Mrs. Roosevelt joins old-timers atop White Top Mt. at Marion, Va.—New Cuban president restores peace—Dietrich, Shaw and Kate Smith make bow at World's Fair.

PARAMOUNT NEWS—No. 6—East beaten by West at polo in Chicago—Will Rogers talks on NRA in Washington—Conservation army climb Glacier Peak at Rainier National Park, Wash.—Reich helps Nazi women—Women tennis stars fight for crown at Forest Hills, N. Y.—Warships and aircrafts in maneuvers off French coast—Bert Lahr visits Tony Canzoneri at Pompton Lakes, N. J. training camp.

PATHE NEWS—No. 6—Pictures of Cuban revolt—Army planes carry NRA posters—Lions at El Monte, Cal. learn how it feels to be a fly—New flying up-side-down record set in Los Angeles—Baby chimps dress up at St. Louis, Mo.—West Point's new cadets on parade—Roosevelt visits forest camp at Skyland, Va.

PATHE NEWS—No. 7—New regime calms Cuba—Two killed in freight train wreck at Dalles, Ore.—Cincinnati boy 7 feet 9 inches tall—Liner Rex crosses Atlantic in record time—Hold baby beauty contest in New York—Farley sells first NRA stamps—Chimps act in zoo at St. Louis, Mo.—Trotters step at Goshen, N. Y.

UNIVERSAL NEWSPAPER NEWSREEL—No. 172—Cuban army quells rioters—Indians paddle for canoe title at Coupeville, Wash.—Babies seek beauty crown in New York—Lions show jungle instincts at El Monte, Cal.—Auto drivers in thrilling race in Italy—Rex sets Atlantic speed record—Trotters vie for big purse at Goshen, N. Y.—Odd bits in today's news.

UNIVERSAL NEWSPAPER NEWSREEL—No. 173—West wins world polo title at Lake Forest, Ill.—President meets grandchildren at Highland, N. Y.—Hail recovery act at Nira, Iowa—Student sailors show skill in Germany—Skippers race for gold cup in Chicago—Boys climb Glacier Peak at Ranier National Park, Wash.—Mussolini founds city in swamps—Crowds see lottery drawing in China—"Human torch" defies death at Pueblo, Cal.

Nathanson to England On Deal for Expansion

N. L. Nathanson, managing director of Famous Players Canadian, was scheduled to leave for London this week following a three-day convention of circuit managers in Toronto. In England Mr. Nathanson is expected to close a deal which will expand the company's activities.

It is understood that the director is seeking British financial aid in the expansion, and that he is in search of British stage attractions for tours in Canada. He will also look at film deemed suitable for Canadian exhibition. British Gaumont is said to be interested in exhibition arrangements with the Famous Players circuit.

Offers Medical Film Study

"The Motion Picture as a Professional Instrument," a monograph prepared by W. F. Kruse of the educational division of the Bell & Howell Company, Chicago equipment manufacturers, is being offered without charge to medical people interested in making medical or other scientific films.

Dropping of Statewide Theatres Leases OK'd

Approval of the referee in bankruptcy of Statewide Theatres, Inc., was given to the trustees' petition for abandonment of all leases on houses operated by the circuit, at a hearing of creditors in district court in Milwaukee. An offer of $400 by Investment Service Corporation for the lease on the Savoy, Milwaukee neighborhood theatre, also was approved.

Unsecured or general creditors of Statewide were assured a minimum of $5,900 for distribution. The hearing was adjourned until August 25.

F. & M. to Do Roxy Shows

F. & M. Stageshows, Inc., subsidiary of Fanchon & Marco, has concluded arrangements with the Roxy Theatre in New York, whereby F. & M. will produce the weekly variety show at the Seventh avenue house.

BEST SELLERS AND RENTERS

The following listing of ten best sellers, as recorded in "The Retail Bookseller," organ of The Baker and Taylor Company, is founded upon the company's actual sales. The ten best renters list is based on "The Fiction Guide."

BEST SELLERS
June 19 to July 17

1. Anthony Adverse. *By Hervey Allen.*
2. Protecting Margot. *By Alice Grant Rosman.*
3. Wife for Sale. *By Kathleen Norris.*
4. Holltops Clear. *By Emilie Loring.*
5. Little Man, What Now? *By Hans Fallada.*
6. The First Wife and Other Stories. *By Pearl S. Buck.*
7. Stranger's Return. *By Phil Stong.*
8. Matched Pearls. *By Grace L. Hill.*
9. As the Earth Turns. *By Gladys H. Carroll.*
10. The Marriage Racket. *By Vina Delmar.*

BEST RENTERS
June 10 to July 10

1. Zest. *By Charles G. Norris.*
2. As the Earth Turns. *By Gladys Hasty Carroll.*
3. Little Man, What Now? *By Hans Fallada.*
4. Ann Vickers. *By Sinclair Lewis.*
5. The Album. *By Mary Roberts Rinehart.*
6. The Magnificent Obsession. *By Lloyd C. Douglas.*
7. White Collar Girl. *By Faith Baldwin.*
8. Wife for Sale. *By Kathleen Norris.*
9. Grand Canary. *By A. J. Cronin.*
10. An American Girl. *By Tiffany Thayer.*

ON BROADWAY

Week of August 19

CAPITOL
- Romantic Argentina.....MGM
- Barbados and Trinidad.....MGM

CRITERION
- Making a Champion.....Paramount
- Paramount Pictorial—No. 1.Paramount

GAIETY
- Motor Mania.....Fox
- Glimpses of Greece.....Fox

HOLLYWOOD
- Bosko, the Speed King....Vitaphone
- Fishermen's Holiday.....Vitaphone
- Along the Fairway.....Vitaphone
- Workers of the World....Vitaphone

MAYFAIR
- Organ Festival.....Master Art
- Around Manhattan Island..Beverly Hills
- The Big Squeal.....Fox

PARAMOUNT
- Hollywood on Parade—No. 1.Paramount
- Ducky Dear.....Paramount

RIALTO
- I Heard.....Paramount
- Screen Souvenirs—No. 2...Paramount
- Madhouse Movies.....Paramount

RKO MUSIC HALL
- Strange As It Seems—No. 31.Universal
- Doras Dunking Doughnuts..Educational
- Oil Can Mystery.....Educational

ROXY
- Tarzan, the Fearless.....Principal

STRAND
- Close Relations.....Vitaphone
- The No Man.....Vitaphone
- Shuffle Off to Buffalo.....Vitaphone

Stock Exchange Rules On Paramount Bond Issue

The committee on securities of the New York Stock Exchange has ruled that, effective August 11, transactions in Paramount Famous Lasky Corporation 6 per cent bonds, due 1947, and Paramount-Publix Corporation 5½ per cent bonds, due 1950, may be made as follows: "Proof of claim filed: not filed by owner."

Bonds for which proof of claim has been filed, must be accompanied, in order to constitute a delivery, by an assignment of the claim bearing a notarial acknowledgment. Until further notice, bids and offers shall be considered as being for bonds "proof of claim not filed by owner" unless otherwise specified.

Goldberg, Futter Join Resolute

Joe Goldberg, former general sales manager for Columbia, and Walter Futter, short feature producer, have joined Resolute Pictures Corporation, Mr. Goldberg as vice-president in charge of sales and Mr. Futter as supervisor of four specials and shorts.

Herbert Ebenstein, head of Resolute, announced last week that Mr. Goldberg will organize the selling activities of the concern through affiliated exchanges. Which series of Futter shorts will be handled by the company has not yet been settled.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
Intruder, The	Monte Blue-Lila Lee	Dec. 26,'32	69	Jan. 14
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15,'32	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Dance, Girl, Dance — Alan Dinehart-Evalyn Knapp
Man of Sentiment, A — Marian Marsh-Owen Moore-Wm. Bakewell

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan. 15	67	Jan. 28
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6	89	Nov. 26,'32
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell — 102 — July 15
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
My Woman — Helen Twelvetrees - Wallace Ford - Victor Jory
Ninth Guest
Once to Every Woman
Police Car 17 — Tim McCoy-Evalyn Knapp
World's Fair — Jack Holt

EQUITABLE PICTURES
[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	65	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan. 14	76	Dec. 17,'32
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons — Bette Davis - Lewis Stone - Glenda Farrell — 78
Female — Ruth Chatterton
Goodbye Again — W. William-Joan Blondell — Sept. 9 — 65 — June 17
I Loved a Woman — Edward G. Robinson-Kay Francis-Genevieve Tobin — Sept. 23
Son of the Gobs — Joe E. Brown
Wild Boys of the Road — All Star — Sept. 30
World Changes, The — Paul Muni

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Face in the Sky	Spencer Tracy - Marian Nixon - Stuart Erwin	Jan. 22	77	Feb. 4
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Aug. 18		
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 4
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Charlie Chan's Greatest Case — Warner Oland-Heather Angel — Sept. 15
Doctor Bull — Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan — Sept. 22
Good Companions, The — Jessie Matthews - Edmund Gwenn — Sept. 8 — 96 — Apr. 29
He Knew His Women — Warner Baxter - Mimi Jordan - Heather Angel — Oct. 27
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Nov. 17
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
My Weakness — Lilian Harvey-Lew Ayres — Sept. 29
Power and the Glory, The — Spencer Tracy-Colleen Moore — Oct. 6
Three Against Death — Marion Burns-Kane Richmond
Walls of Gold — Sally Eilers-Norman Foster — Oct. 13
Worst Woman in Paris? — Benita Hume - John Boles - Adolphe Menjou — Oct. 20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23,'32		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5,'32		
War of the Range	Tom Tyler			
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight — Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh
My Life
Sin of Nora Moran, The — Zita Johann-John Miljan

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1,'32	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.		
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan. 1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24		Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar. 10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May 19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June 2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")				
Outsider, The	Harold Huth-Joan Barry	Jan. 28	90	May 2
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3	78	Jan. 21
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25		
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21	78	Feb. 4
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1		
Bombshell	Jean Harlow-Lee Tracy			
Bride of the Bayou	Lionel Barrymore-Madge Evans			
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante			
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro			
Dancing Lady	Joan Crawford-Clark Gable			
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt		110	June 10
Eskimo	Native Cast			
Fire Chief, The (Tent.)	Ed Wynn			
Hollywood Party, The	(All Star Musical)			
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore			
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti			
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery		72	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes	Sept. 8		
Queen Christina	Greta Garbo - John Gilbert			
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill			
Stage Mother	A. Brady - F. Morgan - M. O'Sullivan - F. Tone			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10		
Black Beauty	Alex Kirkland-Esther Ralston	May 10	70	Apr. 29
Breed of the Border	Bob Steele	Mar. 1	58	July 22
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Diamond Trail, The	Rex Bell	Dec. 30,'32	61	Aug. 5
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steel-Doris Hill	Aug. 5		
Jungle Bride	Anita Page-Charles Starrett	Feb. 15	63	Feb. 25
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb. 28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15	68	Apr. 8
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
West of Singapore	Betty Compson	Jan. 31	68	Apr. 15

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of Destiny	John Wayne-Cecilia Parker			
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe			

PARAMOUNT PUBLIX

Features

Star	Title	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan. 6	78	Dec. 31,'32
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. Marsh-C. Grant-J. Oakie	May 19	72	May 6
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6	78	Dec. 10,'32
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Hello, Everybody	Kate Smith	Feb. 17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3	70	Jan. 28
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20	59	
Pick Up	Sylvia Sidney-George Raft	Mar. 24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan. 27	66	Feb. 18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb. 10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May 5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13	76	Jan. 7
Under the Tento Rim	Stuart Erwin-Verna Hillie	Apr. 7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb. 17	73	Feb. 4

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Jericho (Tent.)	Richard Arlen	Oct. 27		
Cradle Song	Dorothea Wieck-Evelyn Venable			
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Oct. 20		
Duck Soup	Four Marx Bros.	Oct. 27		
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22		
I'm No Angel	Mae West-Cary Grant	Sept. 22		
Lone Cowboy		Oct. 13		
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Sept. 29		
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13		
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15		
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 8		
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept. 8		
Way to Love, The	Maurice Chevalier-Ann Dvorak			
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Cheyenne Kid	Tom Keene	Jan. 20	54½	July 29
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Aug. 18	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug. 25		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27	68	June 10
Great Jasper, The	Richard Dix	Mar. 3	76	Feb. 11
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
India Speaks	Richard Halliburton	Apr. 28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr. 7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3	60	Dec. 31,'32
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar. 24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")				
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13	52	Oct. 1,'32
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6	58	Jan. 21
Our Betters	Constance Bennett	Mar. 17	72	Mar. 4
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20	62	May 6
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar. 10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr. 14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb. 24	78	Feb. 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Eric Linden			
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell			
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Sept. 29		
Beautiful	Ann Harding-Nils Asther			
Blind Adventure	Robt. Armstrong-Helen Mack	Sept. 1	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon			
Jamboree	Robt. Armstrong-Helen Mack			
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas			
Midshipman Jack	Bruce Cabot-Betty Furness			
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 15		
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 22	70	Aug. 5
Son of Kong				
Without Glory	Constance Bennett-Gilbert Roland			

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5	71	Jan. 21
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Devil's Playground, The		Principal	Jan. 1	54	
Eskimo Perils		Amer-Angle			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts			
Hell's Holiday	(War Film)	Superb Picts		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutall			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jews Without Luck		Worldkino			
Lady of the Night	Francesca Bertini	Portale Picts	Mar. 9		
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Men and Jobs		Amkino	Jan. 1	70	Jan. 14
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The		Joan of Arc Picts.			
Patriots, The	Hans Klering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics			
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Showmen's Pics			
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA			
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARITISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22		Aug. 19
Blood Money	George Bancroft-Judith Anderson-Frances Dee			
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29		
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct. 13		
Emperor Jones, The	Paul Robeson-Dudley Digges	Sept. 8		
Gallant Lady	Ann Harding-Clive Brook			
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett			
Nana	Anna Sten - Warren William - Phillips Holmes			
Private Life of Henry VIII, The	Charles Laughton			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners			
Trouble Shooter	Spencer Tracy-Jack Oakie			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12	68	Jan. 7
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	
Nagana	Tala Birell-Melvyn Douglas	Jan. 26	74	Jan. 7
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
They Just Had to Get Married	Summerville-Pitts	Jan. 5	75	Feb. 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan			
Kid Gloves	Chester Morris-Helen Twelvetrees - Alice White			
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 11		
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy		68	
Oh! Promise Me	Summerville-Pitts	Oct. 16		
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	Oct. 23		
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9		
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Ex-Lady	Bette Davis	Apr. 8	62	Feb. 18
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27	90	May 27
Keyhole, The	Kay Francis-George Brent	Mar. 25	69	Apr. 8
Ladies They Talk About	Barbara Stanwyck	Feb. 4	64	Jan. 7
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Somewhere in Sonora	John Wayne	May 20	57	
Untamed Africa		Apr. 8		
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24
Working Man, The	George Arliss-Bette Davis	May 6	67	Apr. 8

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ever in My Heart	Barbara Stanwyck			
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 7		
Havana Widows	Blondell-MacMahon-Farrell			
House on 56th Street, The	Kay Francis-Ricardo Cortez			
Kennel Murder Case	William Powell			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8	75	Dec. 24,'32
Drum Taps	Ken Maynard	Jan. 29	61	
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10
Tombstone Canyon	Ken Maynard	Dec. 25,'32	62	

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
(Reviewed under the title "Baroud")					
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	Aug. 19
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
Crystal Gazabo	Nov. 7,'32	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7	1 rl.
Minstrel Show, The	Nov. 21,'32	1 rl.
Out of the Ether		
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl.
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	2 1/2 rls.
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl.
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9,'32	1 rl.
Match Kid, The	May 9	1 rl.
Movie Struck		
Sassy Cats	Jan. 25	1 rl.
Scrappy's Party	Feb. 13	1 rl.
Technoracket	May 20	1 rl.
Wolf at the Door, The	Dec. 29,'32	1 rl.
World's Affair, The	June 5	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21
College Gigolos	Jan. 3	18 1/2
Entertainer, The Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19 1/2
Partners Two	Jan. 19	22
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19
The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl.
In the Good Old Winter Time	June 17	1 rl.
Rough Sport	Dec. 29,'32	1 rl.
Throwing the Bull	Jan. 14	11

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22
Artist's Muddles	Jan. 29	20
Big Squeal, The	July 9	18
Boy, Oh Boy!	Dec. 25,'32	21
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Aug. 25	
You and I and the Gatepost	Sept. 29	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11
Kid'n Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Desert Demons	Nov. 27,'32	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Our Noble Ancestors	Dec. 4,'32	9
Pirates of the Deep	May 7	9
Stable Manners	Nov. 6,'32	7
Wild Company	Jan. 1	10
Wild Life at Home	June 18	1 rl.
Woodland Pals	Jan. 29	1 rl.
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	9
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Taming the Wildcat	Jan. 15	8
The Iceless Arctic	Nov. 6,'32	11
Two Hundred Fathoms Deep	Mar. 19	8
DO YOU REMEMBER?		
Gaslit Nineties, The	Nov. 27,'32	8
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
When Dad Was a Boy	Jan. 22	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19
GREAT HOKUM MYSTERY		
Evil Eye Conquerors, The	Jan. 8	14
In the Clutches of Death	Nov. 13,'32	14
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10
Animal Fair, The	Jan. 15	10
Any Way to Get there	July 16	9
Down on the Farm	Dec. 18,'32	10
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Traffic	Nov. 6,'32	10
Women of Many Lands	Mar. 12	9
Wonder City, The	Nov. 20,'32	9
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6,'32	22
Hitch Hiker, The Harry Langdon	Feb. 12	21
Knight Duty Harry Langdon	May 7	22
Hooks and Jabs Harry Langdon	Aug. 25	
Tied for Life Harry Langdon	July 2	18
Tired Feet Harry Langdon	Jan. 1	22
Vest with a Tale, The Tom Howard	Dec. 4,'32	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
OPERALOGUES		
Brahmin's Daughter, A.	Jan. 8	22
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Cornell	Dec. 18,'32	9
Georgia Tech	May 7	9
McGill	May 28	9
Michigan	Dec. 4,'32	8
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Cinderella	May 28	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Forty Thieves, The	Nov. 13,'32	6
Grand Uproar	Aug. 25	
Hansel Und Gretel	Feb. 5	6
Hollywood Diet	Dec. 11,'32	6
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6
Jealous Lover	Jan. 8	6
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robin Hood	Jan. 22	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Toyland	Nov. 27,'32	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10
Acid Test The	Nov. 27,'32	11
Drug on the Market, A	Jan. 22	11
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Kitty Coup	Jan. 22	21
Torchy's Loud	June 25	20
Torchy Rolls His Own	Nov. 20,'32	21
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Pirate Isles	Nov. 27,'32	9
From Kashmir to the Khyber	Dec. 4,'32	9
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10
Gorges of the Giants	Jan. 29	9
When In Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping		
Shades of Cairo		
Glimpses of Greece		
Playground of Pan		
The Island of Malta		
The Desert Patrol		
Elephant Trails		
Outposts of France		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	19
Mr. Bride	Dec. 24,'32	19
Nature in the Wrong	Mar. 18	19
Now We'll Tell One	Nov. 19,'32	19
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Wild People	Nov. 26,'32	18
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Fiji and Samoa	May 20	8
Iceland	Jan. 14	10
Leningrad	Dec. 17,'32	8
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
Rio the Magnificent	Nov. 19,'32	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Funny Face	Dec. 24,'32	8
Paleface		8
Nursemaid, The	Nov. 26,'32	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal	Apr. 22	21
Midnight Patrol	Nov. 25,'32	20
Their First Mistake	Nov. 5,'32	21
Towed in a Hole	Dec. 31,'32	21
Twice Two	Feb. 25	21
ODDITIES		
Duck Hunter's Paradise	Nov. 5,'32	9
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
Toy Parade, The	Dec. 3,'32	10
Whispering Bill	Feb. 11	10
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17
Bedtime Worries	Sept. 9	
Fish Hooky	Jan. 28	19
Forgotten Babies	Mar. 11	17
Free Wheeling	Nov. 12,'32	20
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
PITTS-TODD		
Asleep in the Feet	Jan. 21	19
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
Sneak Easily	Dec. 10,'32	17
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10
Auto Racing	Apr. 1	
Blocks and Tackle	Nov. 5,'32	10
Bone Crushers	Feb. 18	8
Chalk Up	Jan. 7	10
Football Footwork	Nov. 19,'32	10
Motorcycle Mania	Jan. 28	9
Swing High	Dec. 10,'32	10
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Taxi for Two	Dec. 3,'32	18
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 18	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	1 rl.
No. 11	June 2	1 rl.
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10
Captain Henry's Radio Show Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	1 rl.
Hawaiian Fantasy Vincent Lopez	Jan. 20	8
Jazz a La Cuba Don Aspiazu	July 7	1 rl.
Let's Dance Burns and Allen	Mar. 17	10
Moonlight Fantasy Vincent Lopez	Apr. 14	1 rl.
Rookie, The Tom Howard	Feb. 24	10
Walking the Baby Burns and Allen	May 12	1 rl.
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	1 rl.
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl.
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7
Aloha Oe Royal Samoans	Mar. 17	7
"Boilesk" Watson Sisters	June 9	7
Dinah Mills Bros.	Jan. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing a Song James Melton	Dec. 2,'32	7
Sing, Sisters, Sing Three X Sisters	June 3	1 rl.
Song Shopping Ethel Merman		1 rl.
Stoopnocracy Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 7	Jan. 20	10
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	1 rl.
No. 11	May 12	1 rl.
No. 12	June 9	1 rl.
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl.
Balance	June 23	1 rl.
Call Your Shot	July 21	1 rl.
Canine Thrills	Feb. 3	10
Catch 'Em Young	Dec. 9,'32	11
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	1 rl.
Over the Jumps	Jan. 6	11
Straight Shooters	July 21	16
Wonder Girl, The Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Crazy Inventions	Jan. 27	1 rl.
Betty Boop's Ker-Choo	Jan. 6	7
Betty Boop's May Party	May 12	1 rl.
Betty Boop's Museum	Dec. 16,'32	1 rl.
Betty Boop's Penthouse	Mar. 10	7
Is My Palm Read	Feb. 17	1 rl.
Mother Goose Land	June 23	1 rl.
Old Man of the Mountains Cab Calloway	Aug. 4	
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Blue of the Night Bing Crosby	Jan. 6	20
Caliente Love Sennett Star	Mar. 10	20
Daddy Knows Best Walter Catlett	June 16	2 rls.
Dentist, The Sennett Star	Dec. 9,'32	22
Don't Play Bridge with Your Wife Sennett Star	Jan. 13	18
Doubling in the Quickies Sennett Star	Dec. 16,'32	19
Dream Stuff Sennett Star	May 12	2 rls.
Easy on the Eyes Sennett Star	Feb. 17	22
Fatal Glass of Beer W. C. Fields	Mar. 3	19
His Perfect Day Sennett Star		
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7	19
Human Fish Sennett Star	Dec. 30,'32	22
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23	2 rls.
Lion and the House, The Sennett Star	Dec. 23,'32	18

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	2 rls.
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31	19
Roadhouse Queen Sennett Star	May 26	2 rls.
See You Tonight Sennett Star	June 2	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24	19
Singing Boxer, The	Jan. 27	20
Sweet Cookie Sennett Star	Apr. 14	20
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10	20
Uncle Jake Sennett Star	May 5	2 rls.
Wrestlers, The Sennett Star	Jan. 20	22

RKO-RADIO PICTURES

Title	Rel. Date	Min.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Floorwalker	Dec. 23,'32	20½
The Pawnshop	Mar. 17	
The Rink	Nov. 11,'32	20
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32	20½
HARRY SWEET COMEDIES		
Heave Two	Mar. 10	20½
Leaps, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25,'32	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31	18½
No. 4—She Outdone Him MASQUERS COMEDIES	July 21	
Abroad in Old Kentucky	Sept. 9	20
Bride's Bereavement, The	Nov. 18,'32	19
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2,'32	19
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32	18
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Pencil Mania	Dec. 9,'32	7
Piano Tooners	Nov. 11,'32	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM		
Playgrounds in the Sky		10
Sportsmen's Paradise		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		28
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story David L. Hutton		5½
Strange Case of Tom Mooney, The	July 21	22
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS Meloday Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Jimmy McHugh and Dorothy Fields		9
Melodies on Parade		
Night of Romance		7
Oriental Phantasy		
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32	6½
5. The Wayward Canary	Oct. 28,'32	7¼
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Melterdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love		
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32	7
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 11	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32	7
Wild and Wooly	Nov. 21,'32	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5,'32	1 rl.
Hot and Cold	Aug. 14	1 rl.
King Klunk		1 rl.
Lumber Champ, The	Mar. 13	7
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	1 rl.
She Done Him Right	Sept. 25	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
Underdog, The	Nov. 7,'32	1 rl.
RADIO STAR REELS		
The Street Singer Nick Kenny—No. 1	Nov. 14,'32	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28,'32	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12,'32	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26,'32	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 24—Novelty	Nov. 14,'32	1 rl.
No. 25—Novelty	Dec. 12,'32	1 rl.
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl.
Good Old Days, The	Nov. 21,'32	1 rl.
Lizzie Stratta	Jan. 23	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
Alias the Professor James Gleason	Mar. 8	21
All at Sea (Mentone No. 2)	Sept. 20	
Boys Will Be Boys Frank Albertson	Nov. 30,'32	2 rls.
Family Troubles Henry Armetta	Jan. 11	21
Gleason's New Deal James Gleason	July 12	20
He Couldn't Take It Sterling Holloway	Sept. 13	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16,'32	2 rls.
His First Case Vince Barnett	June 14	20
Hunting Trouble Louise Fazenda	Feb. 8	20
Light Out James Gleason	Dec. 24,'32	2 rls.
Mister Mugg James Gleason	May 10	21
Mountain Music Louise Fazenda		
My Operation Vince Barnett-June Clyde	Dec. 28,'32	2 rls.
Nature in the Rough Louise Fazenda		
Officer, Save My Child Slim Summerville	Nov. 2,'32	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	
Pick Me Up Marie Prevost	Apr. 5	19
Rockabye Cowboy James Gleason	Jan. 25	21
Room Mates Frank Albertson	Apr. 19	20
Should Crooners Marry? Frank Albertson	Feb. 22	2 rls.
Stung Again Louise Fazenda	Sept. 27	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22	20½
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 7—Trouble Indemnity Codee and Orth	Jan. 7	17
No. 8—The Build-Up Jack Haley	Jan. 21	17
No. 9—Buzzin' 'Round Roscoe (Fatty) Arbuckle	Feb. 4	
No. 10—Wrongorilla Jack Haley	Mar. 4	20
No. 11—How've You Bean? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
No. 14—Close Relations Roscoe (Fatty) Arbuckle		
No. 15—Salt Water Daffy Jack Haley		
BROADWAY BREVITIES		
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3,'32	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26,'33	19
No. 27—Rufus Jones for President Ethel Waters		
No. 28—Use Your Imagination Hal LeRoy-Mitzi Mayfair		
No. 29—Paul Revere, Jr. Gus Shy-Janet Reade		
No. 30—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon Small's Paradise Band		10
No. 3—Smash Your Baggage Aunt Jemima		9
No. 4—The Lease Breakers Roger Wolfe Kahn's Band		9
No. 5—The Yacht Party Noble Sissle and Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Fred Waring and His Pennsylvanians		10
No. 10—The Alma Martyr Señor Del Pozo's Marimba Orchestra		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
No. 14—Vincent Lopez and Orchestra		
No. 15—Dave Apollon and Orchestra		
No. 16—Claude Hopkins and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
No. 27—Walter Donaldson		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
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No. 7—Main Streets		10
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No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson		20 (each)
Three Musketeers, The		
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gerden of Ghost City Buck Jones-Madge Bellamy	Aug. 14	
Lost Special Frank Albertson	Dec. 5,'32	
Perils of Pauline Evalyn Knapp-Robert Allen		
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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Better Theatres

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AUGUST 26, 1933

Among features in this issue

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continuing "Constructing Theatre Advertising"

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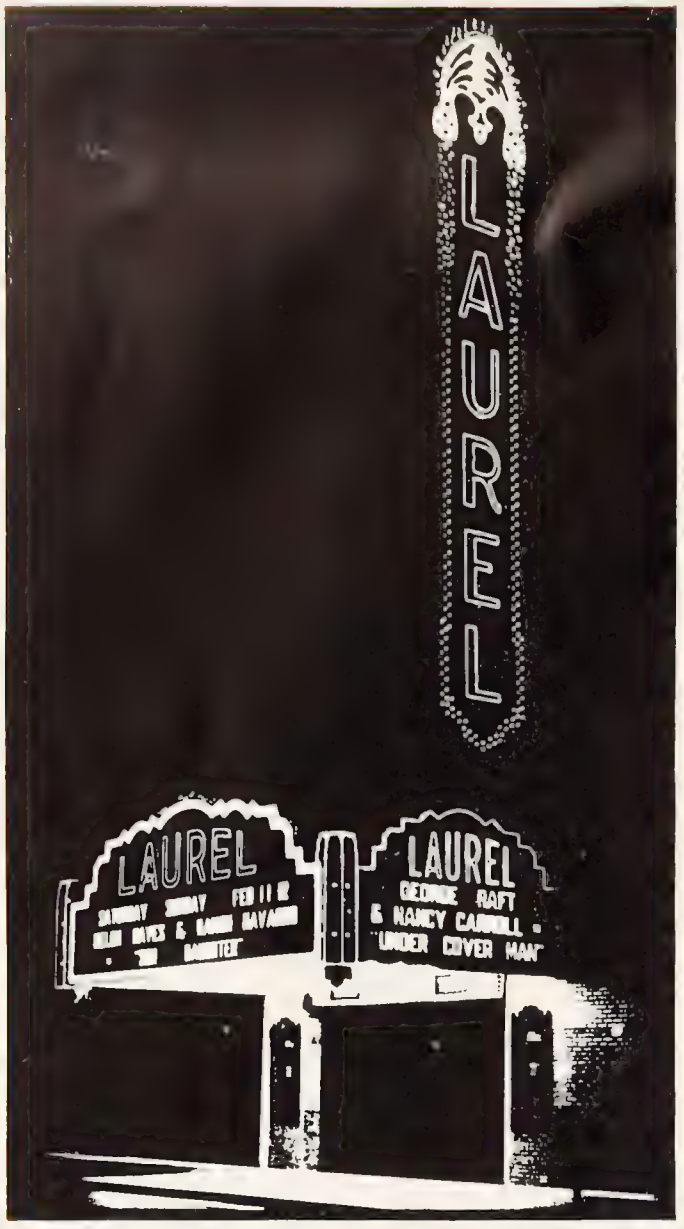
By J. T. Knight, Jr.

PROJECTION ROUTINE AND INSPECTION
By Aaron Nadell

In 2 Sections — Section 2



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Better Theatres

August 26, 1933
Vol. 112, No. 9

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
August 26, 1933

Observations

¶ The truth—does it pay? "We'll say it does," replies a large New York department store which is now zealously applying the principle, "Truth in advertising," to its selling methods. It has bothered to send us a reprint from *Retailing Executive Edition,* in which is told something of the method and the results. The results, we are assured, are swell.

Now, has the business of selling theatrical entertainment, particularly motion pictures, anything to learn from this? Deeply rooted is the idea that there is only one purpose of motion picture theatre advertising: to "get them in" today! The time available in which to sell a bill is short, and the next program is regarded as another article entirely. Hence a certain amount of frenzy creeps into the theatre's merchandising efforts, a nervous insistence that each picture represents "the first time the screen has dared to speak so plainly," that its "beauty will awe you, its frankness thrill you," that "perhaps never again will so glorious a cast be assembled," and so on in an infinite variety. If that method pays, and pays better than any other method, then assuredly the motion picture theatre need interest itself little in the application of truth to advertising.

But who knows how well it pays, and whether, as a regular method, it pays better than another? Inasmuch as advertising is an activity of operation and management, we dare concern ourselves at least with its general principles. And we wonder if what the motion picture theatre sells is so exclusively a thing of *today* as the traditions of showmanship declare.

There is of course no reason why any part of store methods need be brought over into the theatre field. The difference between store wares and theatre wares is wide and obvious. The merchandising-advertising problems of the motion picture theatre are its own. However, we should not for merely that reason deny them points of similarity to those of other classes of business. And because the motion picture theatre, as a rule, is (like a representative store) a permanent community institution, a reputation for speaking something approaching the truth might have week-in-and-week-out value.

It would be absurd to believe that the theatre could interpret the truth about its goods in the same manner as that of the New York department store cited above. But we do think that it might be better not to fool our customers quite so consistently, for either we do fool them a great deal, or else they do not believe our advertising anyway, and advertising that is not convincing, emotionally as well as intellectually, is not all that is being paid for.

Repeating that we do not press the example of the New York department store too strongly (this question of more truth and fewer superlatives in theatre advertising is an old matter anyway), we yet observe in its new advertising excellent *showmanship.*

Consider a recent advertisement in which towels were offered: "They're good towels. With reasonable use they ought to last a year. If you want towels to last two years we recommend Gimbel's 'Westpoint,' made by Martex, for 49 cents." Well, that's refreshing candor! Inspires confidence. And is interestingly different. There is character to advertising conceived in that spirit. We emphatically are not among those who believe a motion picture could be compared with a towel, but we do believe that theatre advertising might effectively assert something that at least *sounds* like the truth.

¶ The installation of the new equipment capable of reproducing sound with truly life-like accuracy, has been going on rapidly during the past several months. This cannot help but mean a more effective motion picture, more convincing entertainment and a greater public for the screen.

At hand are reports from two of the manufacturers showing a number of installations considerably larger than one without this evidence would believe to be true. Erpi sends us six typewritten sheets solid with the names of theatres throughout the country now having the "wide range" equipment. From RCA is a thick sheaf of brief descriptions of recent "high fidelity" installations. Although we have not been supplied compiled reports by the other manufacturers, we are informed that they too are finding theatres anxious to improve thus their reproduction.

Becoming more and more general at a time when the nation is struggling out of the depression, extended frequency reproduction promises to be a factor in reviving life around the box office.—*G. S.*

CONSTRUCTING THEATRE ADVERTISING

2.—Printing Terms and Practices

How the copy becomes translated into metal—the second of a series on theatre advertising typography

By GEORGE SCHUTZ

HOW MUCH need those who prepare theatre advertising know about printing? One answer to this question is that many get along knowing practically nothing about it. The best answer probably is, *Know enough to get the desired results as readily and as economically as possible.* This means that one had better know of the existence of the various processes involved, their general nature and procedure and their language, so that instructions may be quickly given in a manner least likely to cause error. Such an acquaintance with printing and its allied crafts, moreover, will permit those preparing theatre advertising a certain facility that will make their work less laborious without sacrificing effectiveness. Some managers, of course, and others of the theatre have acquired a certain degree of familiarity with the physical side of advertising, but perhaps most have not.

Although newspapers and also commercial printing shops are usually organized to translate an advertising message into some typographical arrangement with no more instructions than those represented by the copy and perhaps a rough sketch, the advertiser will get what he wants more often, and get it more efficiently, if he has some grasp of the nature of the tools with which the printer has to work.

Much of what will be said later about type and layout, indeed, will require an acquaintance with certain fundamental terms and practices of printing and engraving, and in order to obviate the necessity of repeated explanations, these crafts, as applied to theatre advertising, will form the subjects of this and the next article, with *printing* terms and practices our present interest.

PUTTING COPY INTO TYPE

AS EVERYONE who has prepared copy for printing knows, the thoughts expressed in words and phrases must be lettered in metal before they can be impressed upon paper. While a portion of this *rendering into metal* is still done by hand, most of it today is effected by machinery. The act of putting these thoughts—the copy—into printing type is called *composition,* or *setting.* Except for the largest sizes of type, composition nowadays is usually by means of the linotype (also *intertype*) machine, or by the Ludlow machine, sometimes depending upon the *size,* sometimes upon the *style* of the type.

While there are certain distinctions between the Ludlow and linotype (or intertype) processes, the effect is the same—that is, in either case, the letters are freshly *cast* into metal at the time of setting, and not only the letters spelling a single word, but *a number of words* constitute one solid panel of metal. Hence the term *line-o'-type.* This panel of metal is commonly called a *slug.* When there is no further use for this slug, it is merely thrown into a *hell-box* as scrap metal, and in the routine of the print-shop, melted with other waste slugs and rehardened into a fresh supply of metal for further recasting into type.

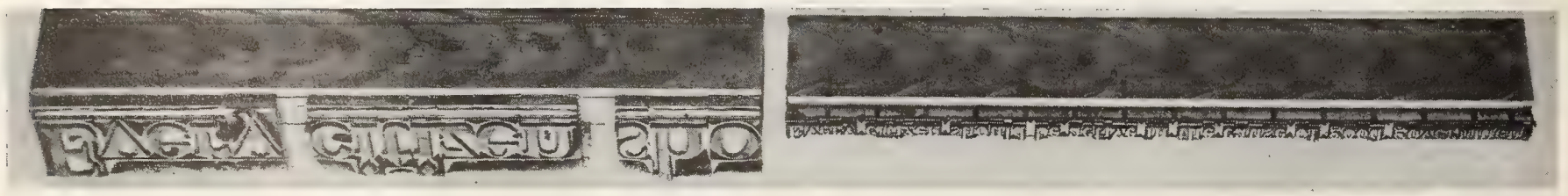
When type is set by hand, such disposition of used lines of type is, of course, not economically possible. The printer has purchased cases of pre-cast letters for use over and over again, and when the set line is broken down, the letters themselves must be redistributed to their proper compartments in the case for future composition. Both in composition by hand and in general handling of hand-set type, a great deal more labor is involved than in the use of machine-cast lines of type, and hence hand-setting calls for more time and imposes a greater labor cost.

For machine-setting, the printer has purchased, not pre-cast letters, but *mattes* (or matrices), as they are called, which are molds into which the molten metal flows at the time of setting. These mattes are redistributed (by the machine) for future composition. The cast line of type itself becomes worthless after use except as a bit of lead alloy.

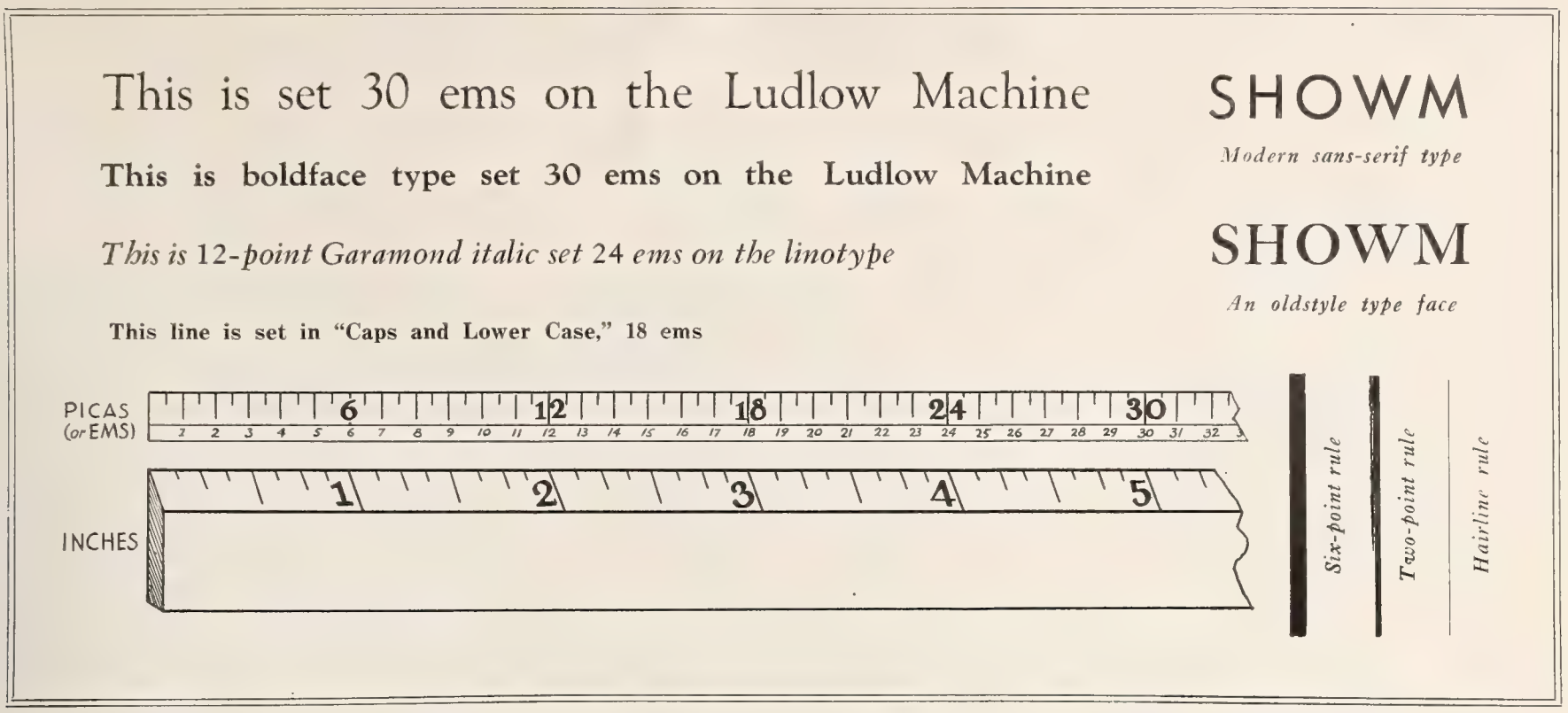
As between the use of Ludlow or linotype setting, the preparer of advertising matter need make no distinction. The printer will do that according to the organization of his shop. However, it might be well to be acquainted with the fact that commonly the Ludlow machine is used for the larger sizes of type, and the linotype for the smaller, although no such difference in purpose is at all necessary or even general in practice. Newspapers, for example, may use the linotype (or intertype) method for all of their machine-setting. Nevertheless, in general commercial printing the smaller sizes of type (under 18 points, or body type) will commonly be set on a linotype machine, while the larger sizes (above 14 points, or *display* type) will be set on a Ludlow machine. The only real importance this distinction has for the advertiser relates to speed. Ludlow setting is slower than linotype setting. Shop routine, moreover, is ordinarily such that changing from one method of setting to another considerably slows up the composition of a single piece of copy.

MEASUREMENT OF TYPE SIZES

EVERYONE who has had anything to do with printing has heard use of the term *point* in connection with type. It signifies the unit of measurement now employed for type measurement in the printing craft of the United States and to some extent elsewhere. Before the adoption of the *point system* almost 50 years ago, each size of type was indicated by a name, rather than by a numerical statement of units. For example, one instructed that copy be set in *brevier,* or *bourgeois,* or *pica,* thus indicating the size. Now we should specify 8 point, or 9 point, or 12



Slugs of type—on the left, a Ludlow slug, the other a slug of linotype. They are reproduced lying on their sides in such position that if tipped forward they would be in printing position


This is set 30 ems on the Ludlow Machine
This is boldface type set 30 ems on the Ludlow Machine
This is 12-point Garamond italic set 24 ems on the linotype
This line is set in "Caps and Lower Case," 18 ems
SHOWM
Modern sans-serif type
SHOWM
An oldstyle type face
PICAS (or EMS)
INCHES
Six-point rule
Two-point rule
Hairline rule

point. The new system was derived from the old (which had its origin in France), but to insist upon an exact computation of the new sizes in their relationship to the old would be to burden oneself with unnecessary complications. Adaptation of the conventional sizes to a logical mathematical system called for certain adjustments, and *one point* was designated as .0138 of an inch. However, for all practical intents and purposes *one point* may be considered as 1-72 of an inch.

That size of type corresponding to *pica* in the old system is 12 points high. Less accurately, but sufficiently for purposes of comparison, *brevier* is now 8 points high, *bourgeois* 9 points, while (to select terms still heard in printing and advertising circles) *agate* is 5½ points high, and *nonpareil* 6 points.

Of all the old terms, however, only three retain any significance today, and only one is used with reference to type size. Printers still refer frequently to *pica* type, meaning the 12-point size. *Agate,* however, is now entirely a unit by which advertising space is computed. That is, if your advertisement is 4 inches deep and one column wide, the newspaper will submit the amount of space as 56 *agate lines,* an inch of newspaper advertising being arbitrarily regarded as approximately equal to 14 lines of type one column wide set in agate type.

The other term retained, *nonpareil,* is now used (though only occasionally) to indicate spacing, as, for example, when two slugs are thought too close together. In such an instance the printer might be instructed, if six points of extra spacing were wanted, to insert a *nonpareil* (pronounced *non-pah-rell,* with the accent on the final syllable).

Type is available by *fonts,* a font being an assortment of characters (*mattes* or *matrices* in machine composition) of a certain size and face (*face* meaning *style*). Occasionally a character of one font gets into a line properly of another font, due to an error in distribution (*redistribution* as referred to above). Sometimes there is not a great deal of difference between the intruding character and the others, and if the advertiser is not aware of the possibility of this, and also of the fact that such an error can escape the vigilance of the printer's own proof-readers, he may find his advertisement printed with somewhat less than the fine appearance expected.

GENERAL TYPE CLASSES

THERE ARE two basic classes of type styles—roman and italic. This sentence, as are practically all those in the article, is set in roman type. *But this sentence is set in italic.* The one is pronouncedly vertical, while the other slants.

In addition, each of these basic classes are divided into broad subdivisions called *light face* and *bold face.* Not all type styles may be had in bold face, particularly in certain sizes. Thus if bold face type is wanted in a paragraph predominantly set in a style and size of type for which there is no bold face available, another (though harmonizing) style of type must be used. In such an instance, bold face is probably wanted for emphasis, and frequently italic serves that purpose as well.

The type face these words are set in has no corresponding bold characters. Therefore, for illustration, these words are set in vogue light face. **And this sentence is set in vogue bold face.** (It is worth noting that the vogue type, both bold and light face, could be set on the same machine. The regular type in which this article is set, however, is caslon, and was set on another machine. Therefore, the vogue slugs had to be mechanically fitted in by cutting the caslon slugs).

With the introduction of so-called *modern* type faces (usually referred to among typographers as *sans-serif*) one notes a tendency to divide type styles further into *modern* and *old-style* families. According to this distinction, old-style faces are those in which the characters have stem terminations (as may be observed in the type in which these words are set), particularly if these terminations sort of swerve out, in a broadening effect, from the rest of the letter. These terminations are called *serifs.* In so-called *modern* type (*sans-serif,* without-serifs) they are eliminated (see the type in which the title of this article is set, as well as the vogue type referred to above).

This differentiation, however, results in some confusion, inasmuch as a serif-type such as Bodoni has generally been classed as a modern face, while one of our largest as well as oldest families of type, the Gothic, has no serifs! Perplexing as this may seem, it is nevertheless subject to explanation, which will be more properly attempted when we come to a study of type itself. Other type classifications, having no direct bearing upon our present purpose, will also be discussed at that time.

MEASUREMENT OF SPACE

WHO TODAY has not heard of the *em?* Certainly no one who has done many cross-word puzzles! Probably those who nowadays are the least sure of the meaning of this tiny word are publishers and printers themselves. It is the general supposition, however, that an *em* is a *pica* (12 points) as applied to space in printing. Even printers are accepting that as at least one of its definitions.

Inasmuch as the word *em* is used again and again by those who speak in the language of the print-shop, it is a term worth mastering. Originally it stood solely for the square of whatever pointage in type size that happened to be involved in the task at hand. If you were referring to 8-point type, an em was a square with each side

(*Continued on page* 28)

PREPARING THE THEATRE FOR WINTER

By J. T. KNIGHT, JR.

Boiler cleaning and other preparations for heating, comprehensively considered in the fourth article of Mr. Knight's series

IN PREPARATION for successful operation during the coming winter, consideration should be given to the theatre heating plant. Careful and thorough study of the individual heating system followed by definite action *now* will assure a winter uninterrupted by emergency breakdowns. In addition the plant will be ready for operation on the first cool evening.

Heat may be necessary in the theatre any time after October 1. Preparation should be made without further delay. Work on the boiler and heating system can be done now more economically than after starting heating operations.

The first step is to assure a clean boiler. This means clean fire-box, clean tubes or flues and a clean internal surface of the boiler. The proper cleaning of a boiler does not necessarily require the services of a skilled mechanic, but it does require the services of one familiar with boilers, or unskilled labor working under the supervision of one who is familiar with boilers.

METHOD OF CLEANING BOILER

THE CLEANING OF boiler fire-boxes, flues and tubes requires extension lights, steel brushes adaptable for the particular make of boiler, and a good steel scraper. Generally two men make a better crew for cleaning a boiler than the use of but one man. One should hold the light at the rear clean-out doors while the other works at the front clean-out doors with brush and scraper. In this way it is possible to look through the boiler and see its condition and the results being accomplished during the cleaning process.

The importance of removing every bit of soot and scale from the inner surface of the boiler cannot be over-emphasized. *A deposit of soot or scale* 1/32 *of an inch thick will cause a loss of* 10% *in the operating results of the boiler, while soot or scale* 1/16 *of an inch will cause a* 25% *loss.*

After opening all clean-out doors and examining the inner surface of the boiler, thoroughly brush or scrape the surface the full length of the boiler until clean. Don't be satisfied with anything less than a 100% job. Now clean out the fire-box, remove the grates, and clean out the ash pit. Remove all the ashes from the ash pit right up to the rear and side walls. Don't forget the corners. Some managers are going to be surprised when they look into the boiler to see that ashes have laid on the grates and in the ash pit all summer long.

After removing the grate bars, brush and scrape them until clean. Examine them to see that they are straight and not warped or burned and that no lugs have been burned or broken from them. Upon replacing them make sure that they rock or tip properly when manipulated by the shaker arm or handle.

It is always a good protection to have an extra set of grate bars on hand at the beginning of a heating season. Sometimes with very old makes of boilers it requires several weeks to obtain a set in case of emergency. A broken grate bar not only wastes coal but causes a condition which prohibits efficient firing of the boiler.

Next clean out the uptake or breeching that connects the boiler to the chimney. There is usually a door provided for this. If there is no such door it is worth the few dollars expense to have one installed. A clean uptake is necessary for good and satisfactory draft.

Be sure to renew the fusible plugs. This is generally required by city or town ordinance and always by the insurance companies. During this process be sure to renew all broken parts on the boiler, such as: broken, cracked or leaky fittings; broken wheels on valve stems, and broken parts on fire and ash pit doors.

The exposed exterior metal portions of the boiler, the base and chimney connections, after being brushed with a steel wire brush should be given a coat of good boiler enamel, or you may use a heat resisting paint of graphite base.

The water glass, steam gauge and safety valve now should be looked over. If the water glass is cracked, leaky or very dirty it should be renewed. Whenever the water glass is renewed always use new packing washers. The steam gauge should be removed and cleaned. If there is any question about its accuracy it should be sent out to a shop for testing and calibrating. The safety valve should be removed and cleaned. It should be tested the first day that you fire your boiler. If it is old and badly corroded you should get the opinion of a boiler man as to its safe condition. Safety valves are not cheap but they are cheaper than a damaging explosion or a cracked section or tube.

Draw off the water in the boiler and refill with fresh water. Examine the boiler carefully for leaks. Leaks must be repaired.

THE CLEANING OF TUBULAR BOILERS

THE FOREGOING has been written primarily for a coal fired cast steel sectional boiler. An equal amount of care and attention to detail should be taken in cleaning a steel tubular boiler. The tubes should be scraped and the front flue sheet and doors vigorously brushed down. The ash pit, fire-box, combustion chamber, back connections and underside of the boiler should be scraped and brushed.

The brickwork base of steel boilers should be examined carefully for cracks and air leaks, inside and out. Such cracks and air leaks mean uncontrolled draft. The fire-brick lining of the fire-box must be carefully examined. Any cracks in this lining means that fire and intense heat are going to get at the foundation walls of the boiler.

After drawing off the water in steel boilers remove the man-hole and hand-hole plates, then with the aid of an ordinary ¾-inch hose flush out the inside of the boiler using as much water pressure as you can obtain. Scrape and paint the man-holes and hand-holes. In replacing plates use new gaskets covered with a mixture of graphite and oil.

MATTERS TO BE SPECIALLY CHECKED

EXAMINE THE uptakes and chimney connections of all boilers for air leaks. This is important if you want controlled draft. Many times such leaks can be located by using a lighted candle, for as the candle is moved about near the outside surface of the uptakes and flues the air leak will draw or blow the candle flame. Such leaks can be repaired by using fire cement. All such leaks reduce the amount of air that is drawn through the ash pit doors through or over the fire-box and thereby reduce the draft.

If the system has vacuum or condensation pumps they should be checked carefully. If there is no one in the theatre really familiar with pumps it is wise to have them checked by an outside pump man. Check particularly the receivers, the connections and the starting switches. The pump gland or inner valve should be repacked each year. The foundation bolts of all pumps should be tight. Don't attempt to do this yourself unless you have a proper level so that the tightening will be evenly done and the pump will be level and aligned.

Vacuum pumps are used on vacuum

steam heating systems. Vacuum systems are the best and most economical for theatre operation. Unless the pump and radiator traps are in good working condition the system becomes inefficient and expensive and therefore unsatisfactory to operate. In such a system the returns are connected to a receiver which collects all the air and water in the system. These elements are pumped out by means of the vacuum pump, the air exhausted to the boiler room and the water returned to the boiler. By this action a vacuum is maintained in the return lines of the system.

By such a system any steam may be used in the radiators to operate the traps (or thermostatic valves) that are placed on the return end of the radiators to open them automatically when water or air is required to pass through and to close them when steam begins to pass. This prevents the return pipes from becoming filled with steam.

The vacuum permits steam to be used at a pressure below that of the atmosphere (15 lbs. per square inch) and therefore at temperatures as low as 140 degrees, the limit in temperature being fixed only by the capacity or setting of the pump to hold a necessary vacuum in the return pipes. Hence vacuum systems when properly operated are economical.

Oil burners are ideal sources of heat for theatre heating plants. They do not create dirt and there are no ashes to be removed. Oil burning in theatres is no cheaper but should not be any more expensive than coal provided the right type and size burner has been selected, and the proper grade of oil, with necessary preheaters, are used.

Oil burners where used should be cleaned very carefully. All parts should be washed in kerosene. Badly worn or broken parts should be replaced. Especially check the proper functioning of pilot, whether gas or electric. Where gas may be had at a reasonable rate the more positive gas pilot is considered very reliable and safe. Where the electric spark is used it should be of the repeating type so as to minimize the hazard of backfire. In a system not so equipped the oil burner pilot should be altered accordingly. If during last season there was any chronic mal-functioning of the oil burner, call for a service man of the company manufacturing, or the jobber distributing, that oil burner. Insist that they put it in proper condition.

ORGANIZING HEATING INSPECTION

ALL OF THE WORK outlined above will be done by or under the supervision of the engineer, superintendent or whoever cares for the heating system. It is excellent practice for the manager to question such employee in great detail about the condition of the heating plant. As a double check the manager should inspect the boiler before and after this work in order that he may be satisfied with conditions at the beginning of the season.

Post the following few paragraphs pertaining to boiler problems in the boiler room and analyze the difficulties. Most of them will fall under one of these headings:

1. *Not enough heat.* Caused by:
   (a) A poor grade of fuel.
   (b) Improper firing.
   (c) Insufficient draft.
   (d) Boiler not large enough.
   (e) Dirty boiler.
   (f) Not enough radiators.
   (g) Feed line pipes to radiators too small.
2. *Water disappears from gauge glass.* This may be due to:
   (a) Dirt and grease in boiler.
   (b) Valve closed in return line.
   (c) Water glass connected into a very active section of boiler.
   (d) One of two or more boilers connected in battery with unequal pressures—the boiler with high pressure pushes all the water into boiler with low pressure.
   (e) A too great difference in pressure between supply and return.
3. *Water line unsteady.* Due to:
   (a) Grease and dirt in boiler.
   (b) Boiler being over-fired, trying to make it generate more steam than it was designed to generate.
4. *Dampers taking too long a time to affect boiler.* Cause may be:
   (a) Leaks in uptake, breaching or chimney.
   (b) "Slaty" or "slaggy" fuel.
   (c) Poor firing.
   (d) A bed of ashes or clinkers on grates.
   (e) Insufficient capacity of boiler.
5. *Water in steam supply lines.* Cause:
   (a) Excessive rate in generating steam.
   (b) Too small volume of space in boiler for steam to form.
   (c) Water level too high.
6. *Flue becoming dirty too frequently.* This may be the result of:
   (a) Poor combustion.
   (b) Poor draft.
   (c) Slow combustion.
7. *Smoking through fire-doors.* The cause may be:
   (a) Poor draft conditions.
   (b) Incorrect damper settings.
   (c) Leaky breechings.
   (d) Clogged flues or very dirty flues.

When a steam or vapor boiler has been in operation for some time, where the feed

(*Continued on page* 28)

THE WAY WE COOL OUR THEATRE

By L. W. CARROLL
MANAGER, FLYNN THEATRE, BURLINGTON, VT.

HAROLD B. FRANKLIN once said that 20 years ago an old showman remarked, "There are only three things to know about running a theatre: "How to get 'em in; how to get 'em out, and how to get 'em back again."

To get them in the first time is easy.

To get them out is easy.

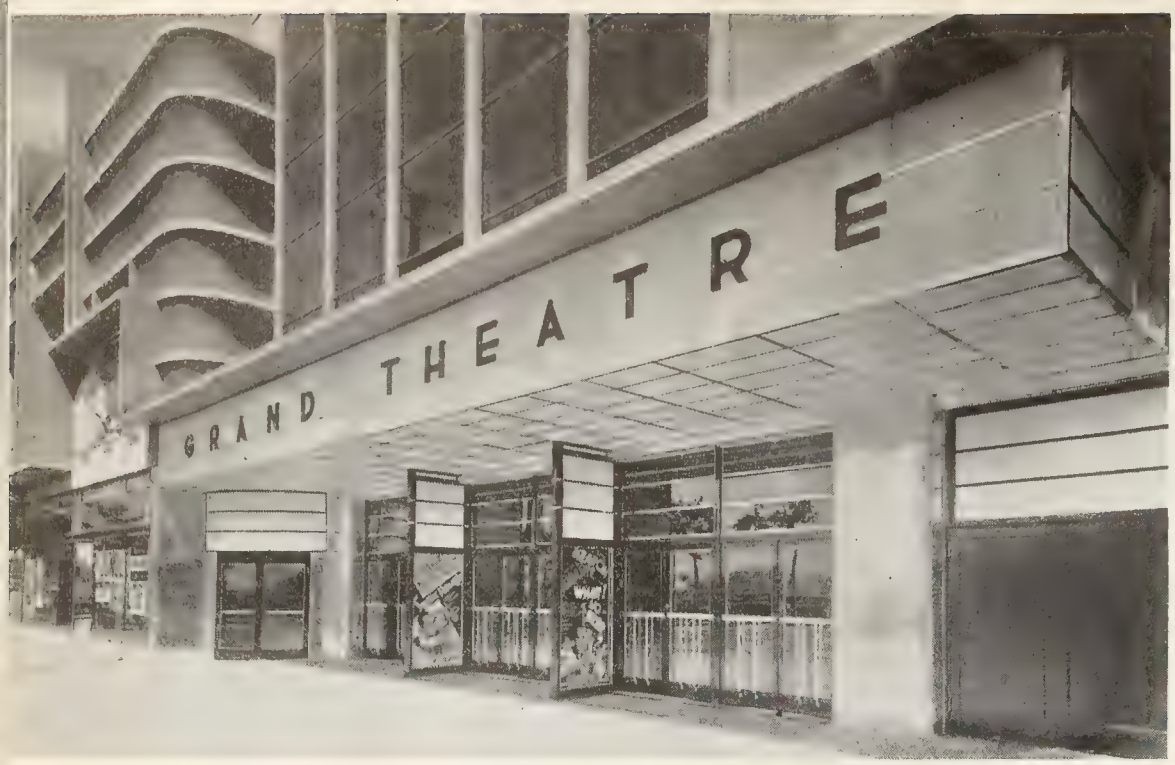
It's gettting them back again that's not so easy.

Managers in towns of from 30,000 to 60,000 must meet conditions and problems almost unknown to managers of metropolitan theatres, and I believe brother managers in towns the size of Burlington that do not have a cooling system, may be interested in a method of cooling used here at the Flynn theatre. This method has been used for two years now and has proved very satisfactory, and if it is followed consistently day in and day out, theatres not equipped with cooling machinery may safely advertise "the coolest spot in town" and patrons will find truth in the statement.

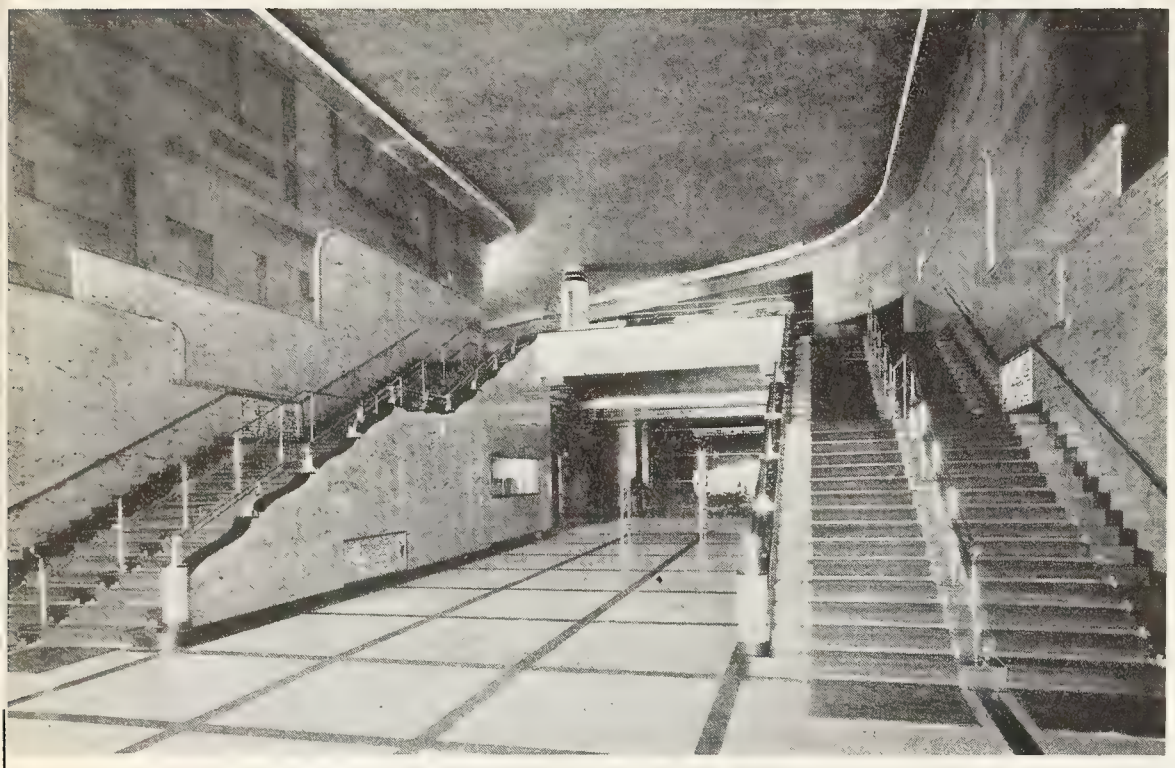
This house is equipped with intake and exhaust fans with a capacity of 30,000 cubic feet of air for each fan. At the first sign of warm weather (and it is important that your patrons find the theatre cool on the first warm day) the janitor comes on duty at 3 a.m. The air at this time of the morning, even in extreme hot weather, is generally cool and fresh. First the intake and exhaust are run for about one half-hour to take out all the foul air. Then the exhaust fan is reversed and fresh air is pushed into the building through both fans. They are allowed to run for from an hour to an hour and a half, until the house temperature is around 66°. During the day care is taken to see that no doors are kept open to admit the hot air from the street. During the matinee the fans are not run at all, unless there are enough patrons to fill about half the house, and even then the air is only recirculated through the house through the plenum chamber, and no hot air from outside is brought in. With the average matinee crowd the air will remain cool and fresh, and I have seen the outside temperature rise in the afternoon to 88° and 90°, and still our house temperature would not rise to more than 70° or 72°.

In the evening both fans are run as intake fans, and the air is exhausted through the lobby. We have a 90-foot lobby, and this gives everyone walking through the lobby into the theatre a breeze blowing in the face, with its resultant suggestion of coolness. Most of our patrons believe that we have a real cooling plant.

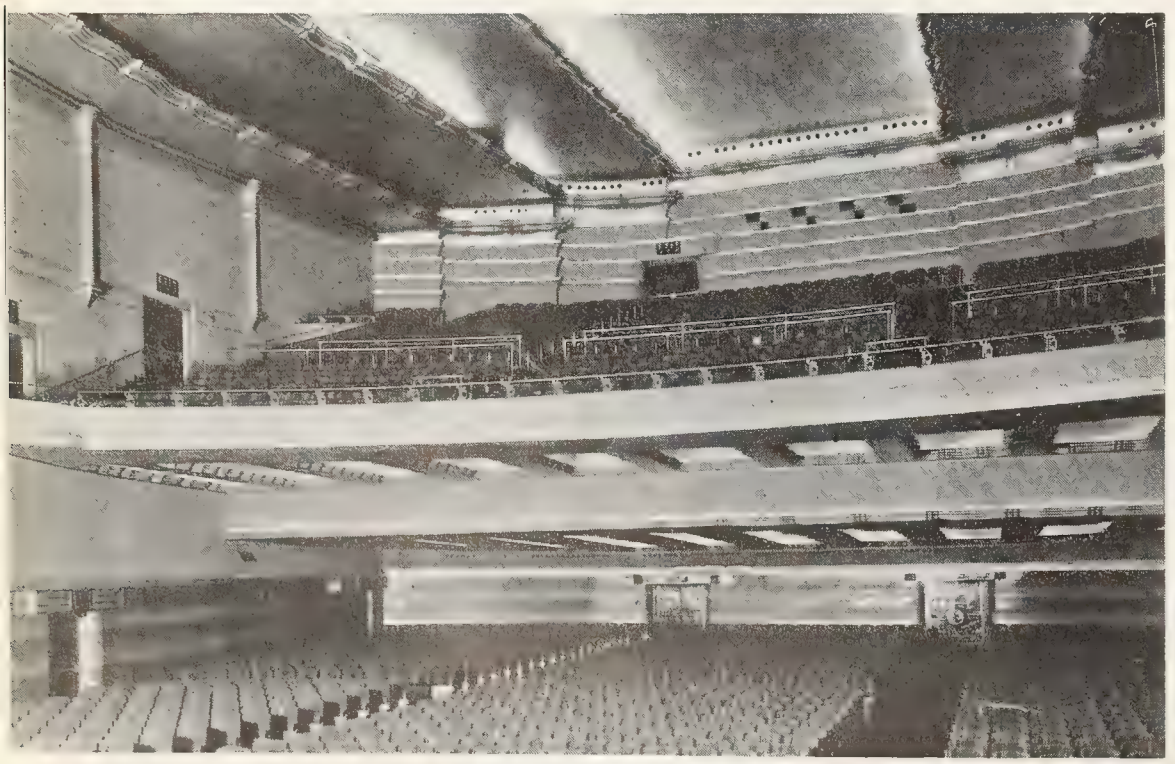
I hope that this method of cooling will be tried by brother managers, and I feel sure that it will receive favorable comment from their patrons.



Entrance to the Grand theatre, showing luminous glass marquee.



The main foyer, with its long double staircases of marble.



View of the auditorium toward the rear. It seats 2,000 on two floors.

The Grand in Shanghai

THE GRAND is a theatre strikingly modern enough to belong in Berlin, but it is located in Shanghai, China. Shanghai is not particularly Chinese, having a large population of Europeans. It is a treaty port, and therefore one of China's principal points of contact with the outside world—and also one of the principal channels through which that unfortunate nation is commercially exploited. The population of Shanghai proper is about 950,000, but with its suburbs, the population swells to approximately two million. It is proud of its motion picture "palace," the Grand, and of its Occidental origins.

The Grand theatre was recently completed by the United Theatres Corporation, which had no fear of the extremely modern in architectural schemes. It seats a little over 2,000.

The exterior is boldly modernistic, with metal panels, both horizontal and vertical, as the dominant motifs. Harmonizing with this geometric mass is a rectangular tower of glass. This glass is repeated in the marquee, and in both cases is illuminated from behind.

The tower rises 120 feet above the street and carries the name of the theatre, repeated on three sides in a unique modernistic stylization.

The interior similarly follows modern patterns worked out in modern materials. The color scheme is of pale gold, green

of various shades, buff and black. At both sides of the main foyer are long stairways extending to a mezzanine corridor. Parts of these stairways are laid with Belgian marble. Doors are of black lacquer inlaid with designs executed in aluminum. There are three illuminated fountains.

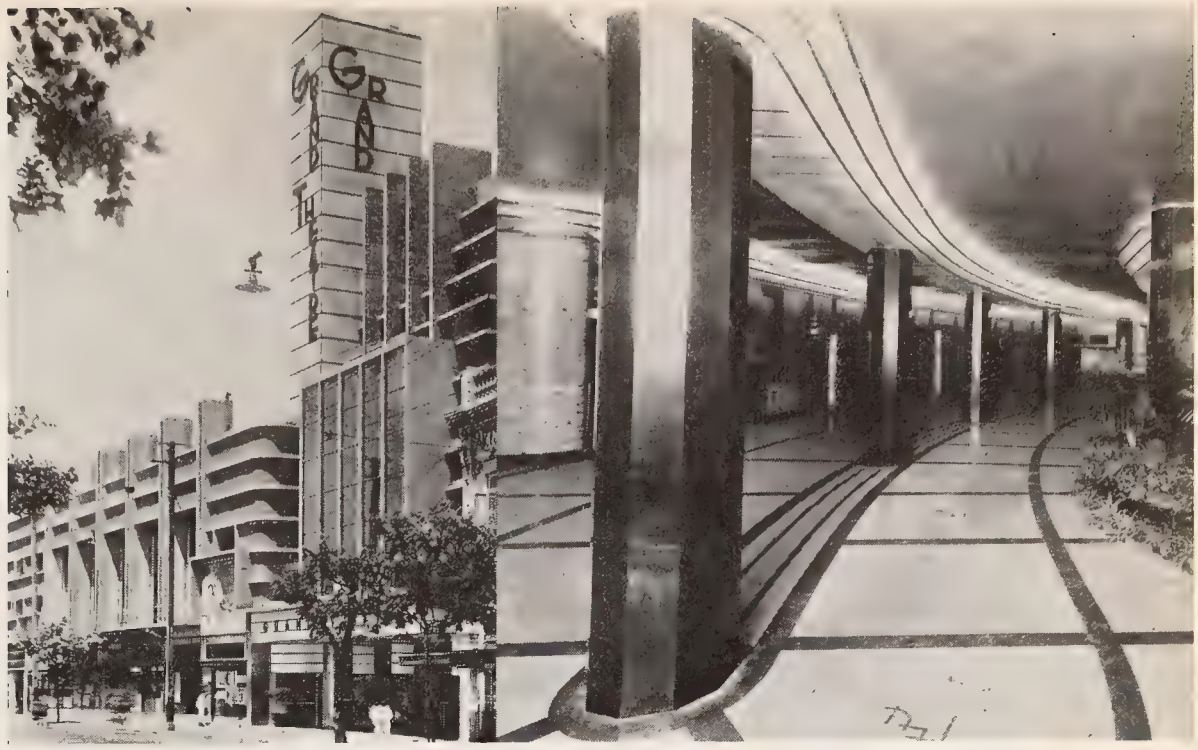
The auditorium has two seating levels. There is little decoration. The walls are surfaced in acoustic tiles cemented to the concrete retaining walls, and except for parallel metal bands extending from the proscenium to the rear, these surfaces are unadorned. The ceiling consists in a series of stylized plaster recesses rimmed with lighting coves. The stage extends forward to a considerable distance in a broad circular apron.

Information comes meagerly, but it is learned that the equipment is complete and modern, with air conditioning of the plenum type, four projectors, and RCA "high fidelity" sound reproduction.

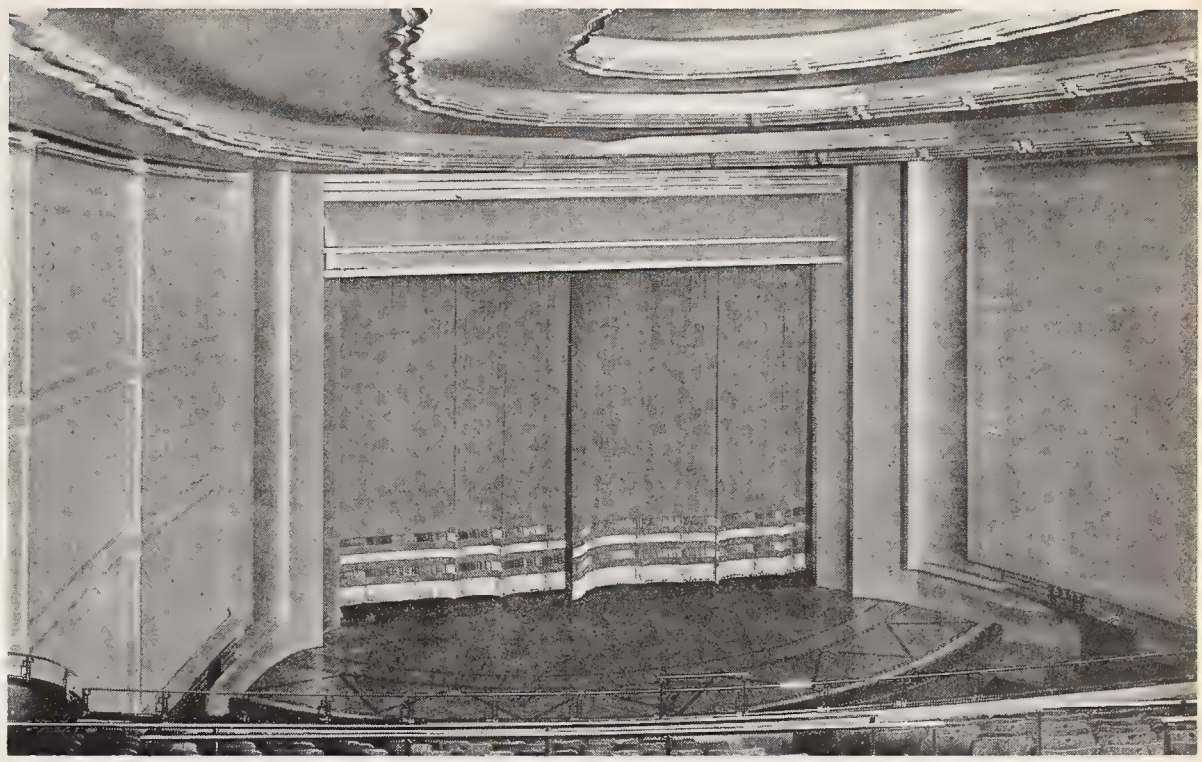
The theatre operates on a straight-picture policy. A gala opening was held, at which a souvenir program was issued. The foreword said, in part:

"Years ago the West recognized the popularity and importance of the motion picture and built for it auditoriums magnificent and costly—some of them showplaces of the modern world. The East alone lagged behind in the creation of the cinema house beautiful. With the advent of the Grand theatre, however, Shanghai now has an edifice that takes its place among the best of its kind in the great cities of America and Europe."

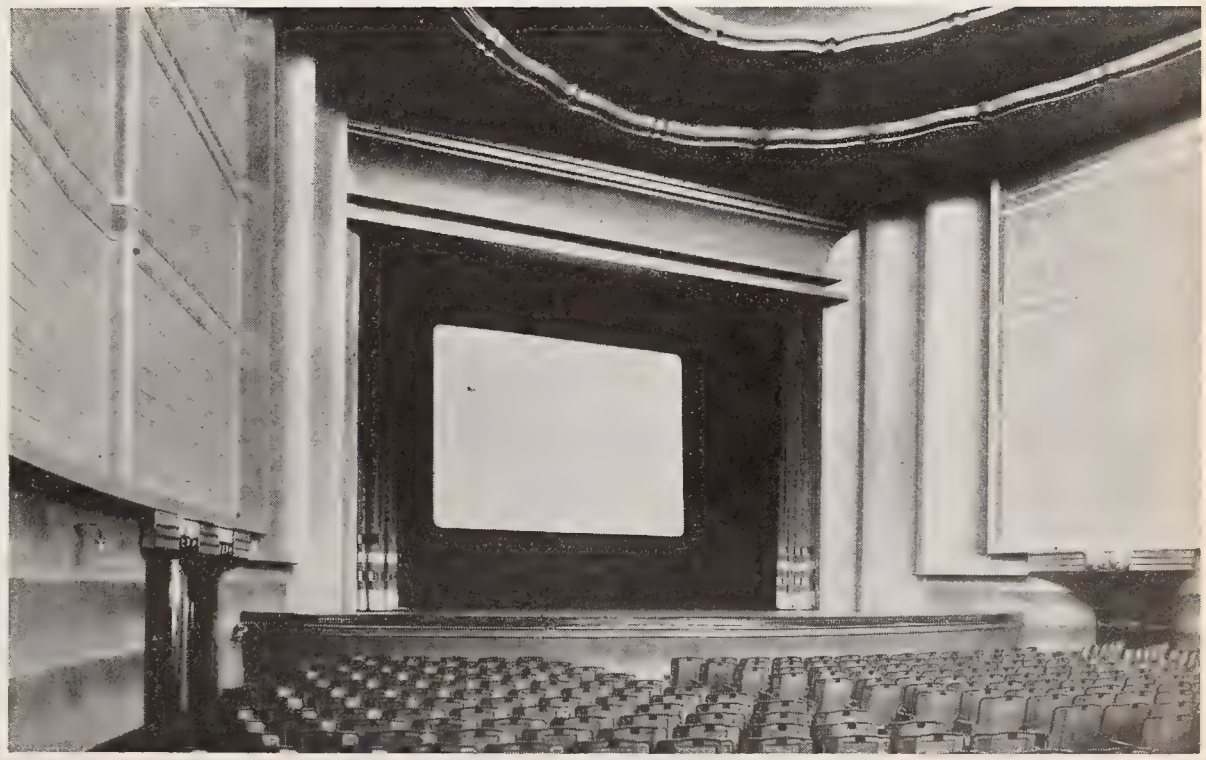
By this spectacular Shanghai gesture, if not before, the East and the West have assuredly met.



A general view of the façade, and another of the lower promenade.

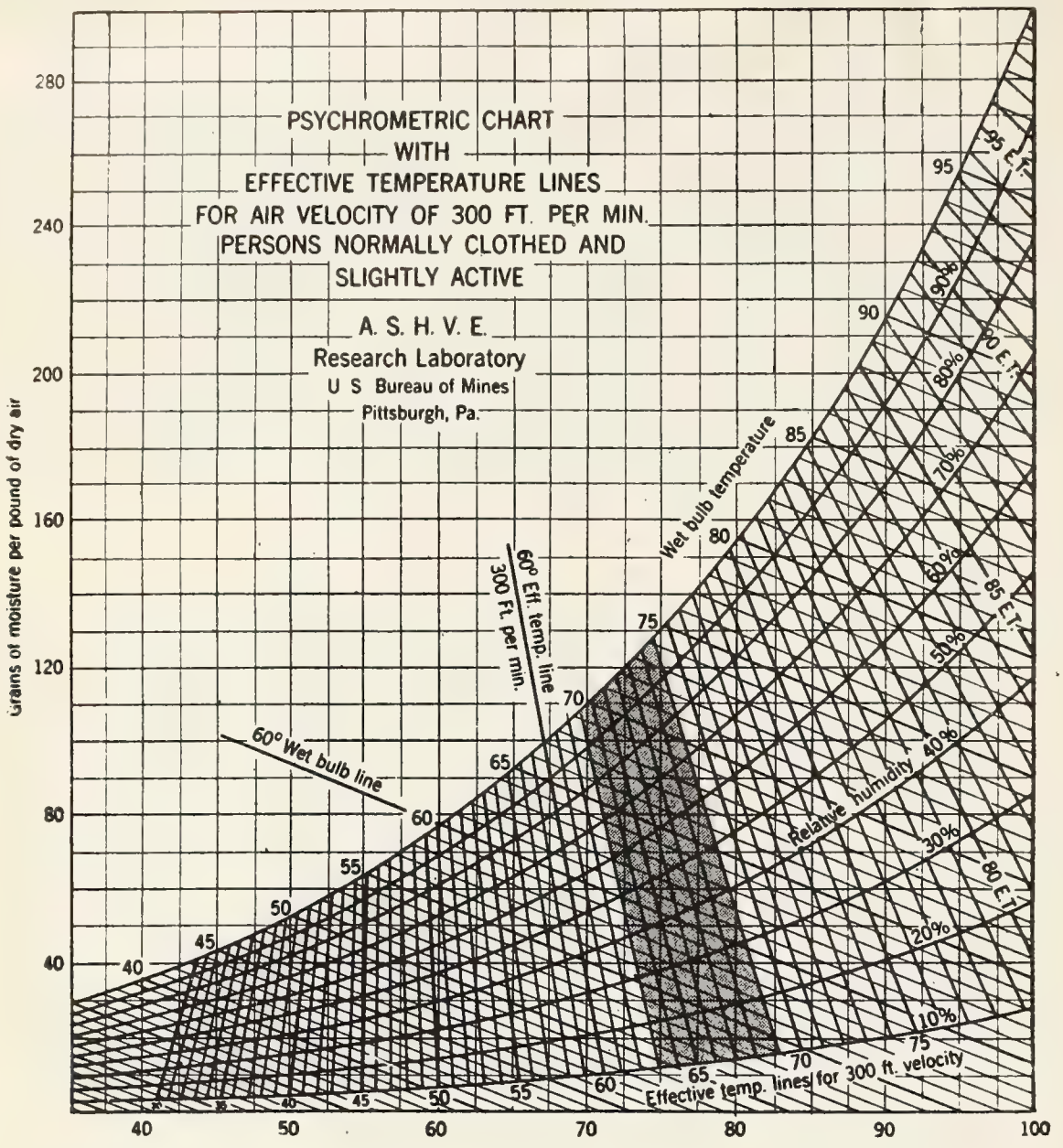


Looking toward the proscenium arch from the balcony.



The auditorium from the main floor, showing the acoustic tile wall treatment.

AIR CONDITIONING GUIDE SHEET NO. 3



PSYCHROMETRIC CHART: EFFECTIVE TEMPERATURE, AIR VELOCITY 300 F. P. M.

[The third of four charts applied to theatre air conditioning.]

The greatest benefit may be derived in following this discussion and interpretation of this chart from comparison with the chart described in the last issue (July 29) of Better Theatres. With last month's chart, representing still air conditions at hand, compare the chart reproduced on this page.

It will be noted that the definition and designation of the various groups of lines representing the same element on each chart are approximately in the same location and extend in the same directions on both charts.

Note carefully these differences. The small figures on the uppermost sweeping curved line from lower left to upper right indicate WET BULB TEMPERATURES, in degrees Fahrenheit. These same numbers do not indicate effective temperatures. Effective temperatures are indicated on the lowest of the sweeping curved lines. The figures indicating effective temperatures are noted along this line from 30 on up to 75 in multiples of 5; after 75 the remaining lines are indicated by every fifth line being marked 80 E.T., 85 E.T., 90 E.T. and 95 E.T. These markings come just inside the righthand edge of the chart, from bottom to top.

Air motion produces a cooling effect upon the human body, therefore, it becomes an important and determining factor in establishing the comfort of patrons in a theatre. How can this cooling effect be determined? By using the chart published in the last issue and by using the chart reproduced here.

For example: the condition within the theatre is represented by a dry bulb reading of 85°, and wet bulb of 75°. How much cooler would it feel if you could adjust the fans to give an air motion of 300 feet velocity? On the chart published last month for "still air conditions," 85° dry bulb, and 75° wet bulb produce an effective temperature of 79½°. The same conditions, by referring to the chart reproduced here, represent an effective temperature of 76 1/3°. The cooling effect is consequently 79½°—76 1/3°, or 3 1/6°.

Now refer to the comfort chart described in the July 1st issue of Better Theatres. An effective temperature of 79½° falls outside of the summer comfort zone, while an effective temperature of 76 1/3° falls within the summer comfort zone and represents a condition that is 30 per cent comfortable. Briefly, by fan adjustment only the temperature within the theatre has been greatly improved.

A velocity of 300 feet per minute is not the maximum velocity obtainable. A velocity of 600 feet per minute would give you a more pronounced cooling effect.

This chart definitely illustrates the great importance of air motion in the creating of comfortable air conditions within the theatre. The three charts so far reproduced in Better Theatres positively point out the three basic factors in comfortable ventilation. Temperature (dry-bulb), humidity (wet-bulb), and air motion combine to create effective sensations of heat or cold, which within certain ranges as shown by these charts represent comfortable or uncomfortable conditions in the theatre.

DETERMINING AIR VELOCITY

Air motion within a theatre auditorium is generally expressed in minutes for each complete air change. This is arrived at by taking the cubic volume of the auditorium and dividing it by the cubic feet of air delivered into the auditorium each minute.

For example: an auditorium 65 feet wide, 100 feet long with the average or mean ceiling height 45 feet has 292,500 cubic feet of air space in it. Assume that the fans deliver 40,000 cubic feet per minute:— $\frac{292,500}{40,000}$ = 7.31 minutes, or it requires 7 1/3 minutes to completely change the air in the auditorium. This is commonly expressed as a 7 1/3-minute air change.

To determine quantity of air delivered into the auditorium, borrow an instrument known as an anamometer. This instrument, held in front of each point of entry of air, and moved slowly over the area of the grille will determine the velocity of the air being delivered through that opening. This velocity, multiplied by the square foot area of that opening, will give the quantity in cubic feet per minute of the air delivered at that point. Repeat this procedure at every point of delivery of air. Then total the results obtained at the various delivery points and that summation will represent the cubic feet of air per minute delivered into the auditorium.

[This material has been prepared with the aid of J. T. Knight, Jr., head of maintenance for Publix Theatres; the publication, Heating and Ventilating; and the American Society of Heating and Ventilating Engineers.]

RECONDITIONING AT TODAY'S LOWER COST

By S. CHARLES LEE

Prices are increasing rapidly—but the dollar can still buy improvement that will cost two or three

THE EFFORTS of the government and business to increase prices and wages are already having their effect, and one can scarcely quote a price today without expecting it to be higher tomorrow. Therefore those who would take advantage of the greater buying power which the depression (with no kindness intended!) bestowed upon the dollar, had better act as quickly as possible. Certainly the depression left few theatres without need of some reconditioning, while many are the houses which now face a new season poorly equipped indeed to meet the demands of a revived interest. Their managements cannot help but profit by undertaking immediate rectification of at least the outstanding faults.

In the two previous articles I discussed effective methods and current costs of remodeling the exterior and interior. In this, the concluding article, I shall indicate as well as present market conditions permit, what it would cost to rehabilitate the run-down theatre in various classes of equipment and furnishings. In general, I think it safe to say that if you can get your job underway within 30 days, you stand to save about 30% over the prices likely to be in effect three months hence. Let us now see what your dollar will buy today.

STAGE CURTAINS

A main curtain, such as that shown in Figure 1, formerly sold at $500 or more. Today's quotation, subject to textile and sales taxes, is $300. Title curtains of the type shown in Figure 2 can be bought for $200, and simpler ones for as low as $75. They used to cost as high as $400. As every showman knows, the curtain is an important factor in the appearance of the theatre, and to change it occasionally is to improve the auditorium at one of the noticeable points.

SCREENS

Check up on your screen for sound and for light reflection. One of the most widely used screens formerly cost $1 a square foot. It can now be purchased for half that amount. Another well known make of screen is now 75c a square foot, which price is about 25% under the former charge.

If you are making corrections in your sight lines or stage equipment, it might be well to consider the value of a magnascopic screen to your theatre. One may be purchased which is laced to a frame that flies, carrying the horns out of the way as well as the screen to clear the stage for presentations. The price is $1,500 for the first 30 feet, and $15 a foot for additional footage.

CARPETS

You will have to hurry if you want to buy suitable theatre carpeting at reduced prices. A grade which I have recommended for theatres and which will last about five years under hard usage, may be purchased for $2.64 a yard, while still another grade of reasonable durability was recently priced at $1.60 a yard. In each case, the price represents substantial reductions.

CHAIRS

There hasn't been the decrease in prices for theatre chairs as for many other classes of equipment, but even so substantial savings are possible. One well designed type of chair, with a full-upholstered back in figured velour and imitation leather spring edge seat, may be bought for $7.13, while a loge chair that formerly sold at $22.50 may be purchased for $15.

SOUND WIRING

Plenty of reproduction equipment wiring in theatres today is in bad condition, I have noted, and now is the time to make the correction, for you can rewire a 1,000-seat house for about $130.

VENTILATION

Many systems of various sizes and degrees of completeness may be purchased, but a 1,000-seat theatre may have at least a system which will change the air every four minutes at a cost of about $800. . . . Incidentally, if your acoustics are bad, you certainly should correct them at the earliest possible moment. Many materials are available, and prices vary accordingly. However, for the purpose of estimating the cost, you can apply a rate of 20c a square foot of wall treatment.

LIGHTING FIXTURES

Lighting fixtures are still relatively inexpensive, and many bargains are yet available. I recently purchased four special fixtures 4 feet in diameter for $25 each, while

(*Continued on page* 18)

Figure 2

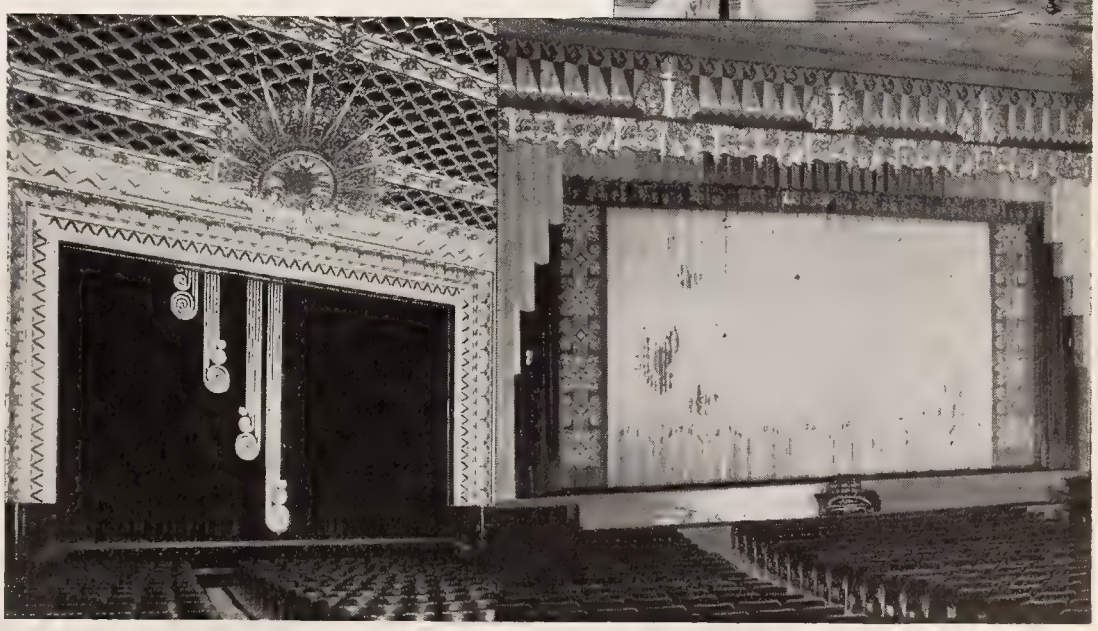


Figure 1

RIGHTS OF PARTIES TO LABOR DISPUTES

By LEO T. PARKER

Analyzing the attitude of the courts toward collective action of employees, with reviews of recent cases

THE LEGAL questions arising from labor disputes have many times been before the courts for solution. However, because litigations of this nature involve so many intricate details of economic and social life, with the fundamental rights inherent in both contesting parties at stake, it is obvious that these tribunals have difficulty in arriving at decisions.

Notwithstanding the complications usually present in each case involving labor disputes, the courts have adopted the elementary rule that picketing a theatre by union employes is *not* unlawful *unless* the evidence shows either *disorder, coercion, intimidation, violence, boycott;* or *threats* or acts looking to the same end, no matter how those forces may be set in motion or brought to bear on the parties.

In other words, unless physical violence, fear, or molestation, or breach of the peace follow, or are *likely* to follow the acts complained of, or property rights are unlawfully damaged, the courts have always refused to act or render verdicts against labor.

Generally speaking, the difficulty in such cases does not lie in any uncertainty in the pertinent and well known rules of law, but in their application to the exigencies of the particular case. Since the courts must decide these questions, each decision must be based upon a careful balancing of facts, measured by the legal rights of the parties, to the end that the full exercise of a basic privilege by one shall not encroach upon an equally inherent right of the other.

UNIONS CALLED SOCIAL NECESSITY

IT IS universally recognized that it is a lawful right of labor to organize for mutual aid and protection to better their condition, in the matter of wages and other incidental benefits. For example, the court in a leading case (page 176 of 287 Pa.) said:

"Labor unions are therefore not only legitimate, but because their aim and purpose is to better the living conditions of a large part of the body politic, they are a necessary part of the social structure."

Therefore, it is apparent that, if the courts are to maintain an even balance between Labor and Capital, the courts should interfere only when rights and conduct incidental to good government are infringed by either party. When this course is departed from and an arbitrary attitude is assumed in favor of either of the parties, the courts then destroy their usefulness in maintaining law and order, and more especially as the arbiters in matters where justice alone should prevail. Moreover, property rights would rest on insecure foundations, and legal decisions would so circumscribe the objects of one of the parties, as to make its existence useless as a factor in social life tending to better "the living conditions of a large part of the body politic," or as a very much needed agency for employment.

It is for these various reasons that before rendering a decision, the courts are very careful to earnestly investigate all testimony and evidence to determine whether or not acts on the part of union members, in performing their picketing work and distribution of circulars, are likely to control or distort the minds of theatre patrons by presentation of untruthful facts.

CIRCULARS ARE LAWFUL

NUMEROUS COURTS have held that distribution of circulars is lawful when it is shown that the matter printed on such circulars is truthful and not in any manner intimidating. Moreover, use of music, as that of a band, by labor unions to attract the attention of a crowd is not illegal, provided the crowd does not in any way interfere with the usual public travel. The latest higher court case involving these important points of the law is Oxford Theatre vs. Adler (166 Atl. 566, Philadelphia, Pennsylvania).

CASE:

In this case it was shown that previously the Oxford theatre in Philadelphia had employed union stage hands, operators, musicians and bill posters. However, the theatre officials felt that they could no longer afford to pay the union wage scale to its stage hands and requested them to accept a reduction. This was refused, and as a result the stage hands were dismissed from the service of the theatre with two weeks' notice.

Soon afterward various activities were begun under the direction of the union of stage employees and motion picture operators, known as Local No. 8. An automobile equipped with a radio for music, such as is daily employed to advertise current attractions in the local theatres of Philadelphia, circulated in the vicinity of the theatre, passing before it at intervals of from five to ten minutes. On the sides of the automobile were placards with the following inscription: "Lest You Forget! To Our Thousands Of Friends and Members of Organized Labor—This is to remind you that the Oxford Theatre does not employ members of Organized Labor and we respectfully urge you as our friends not to patronize the above theatre—Theatrical Stage Employes and Moving Picture Operators, Members of American Federation of Labor, Pennsylvania State Federation of Labor, Central Labor Bodies of Philadelphia."

Also, cards were distributed by hand in the neighborhood of the theatre bearing the same notice, and three or four members of the union handed similar cards on several occasions to patrons attending the theatre.

During the trial, in support of the charge of intimidation and coercion of the patrons of the theatre, the manager and cashier testified that "many people" had complained, and they missed some regular patrons, but they could not say how many complained or the reason they or others did not attend the theatre. However, no testimony was introduced which proved that at any time any of the theatre patrons had been intimidated or threatened, or that any violent acts had been performed by any of the union members.

In this important case, the lower court granted an injunction against the theatre employees operating any music-producing automobile referring in any manner to the theatre, from distributing any cards referring in any manner to the theatre, and from placing pickets in or about the theatre. However, the higher court carefully reviewed all of the testimony and *reversed* this decision stating the very important law, as follows:

DECISION:

"There is absolutely no evidence or inference of intimidation or coercion that can be drawn from the evidence. The movement of the automobile through the streets was perfectly lawful in the circumstances here shown, and the music produced from it was not a nuisance. There was not a particle of evidence of hostile feeling shown toward the people who went into the theatre. The mere distribution of the cards was not evidence of it; they were passed out like thousands of store or other similar circulars are today. The defendants (union employees) had the right of communication, or persuasion, provided their appeals were *not* abusive, libelous or threatening, and that the manner of ap-

proach to persons visiting the theatre was orderly. . . . If one has a legal right to do a particular thing, the law will not inquire into his motive for doing it. . . . The controlling factor must be: Do the methods used involve intimidation or coercion in any form?"

PICKETING IS LEGAL

THE TERM picketing has particular reference to a strike, boycott or some other industrial dispute. The courts have defined a *boycott* as being a "combination" of many persons whose sole purpose is to cause loss to some other person by coercing others to withhold their business or trade.

As previously explained, theatre employees have a legal right to decide upon the amount of their wages when they are not under contract with the theatre owner. Moreover, members of a labor organization may, without liability, peacefully persuade other theatre employees not to work except on payment of a certain amount of wages.

In other words, the members of a labor organization may perform picketing and other acts which are peacefully accomplished without threats, force, violence, false statements, insulting language, obstruction of traffic, or the like. An illustration of this law is found in the late case of Paramount vs. Mitchell (140 So. 328, Miami, Florida).

CASE:

The facts of this case are that members of a union picketed in front of a theatre building and displayed signs which explained to the theatre-going public that the theatre owner had refused to employ union operators. Obviously, the wording on these placards was intended to injure the theatre business, but in no instance was coercion, force or intimidation resorted to.

The theatre owner filed suit requesting the court to grant an injunction restraining members of the labor organization from picketing the theatre. However, the higher court refused to grant the injunction, and said:

DECISION:

"To congregate about the entrance of one's place of business and there use force, malice, or coercion to drive away its patronage or discredit its business is *not* free competition and is a form of malevolence that may be legally repressed. . . . The law recognizes the right of the trades, crafts, guilds, and arts, whether composed of skilled or unskilled workmen, to organize and invite others to join them. When organized, they may use the organization to promote their social, civic, and economic betterment, among other things, that of securing as much as they can."

WHAT IS INTIMIDATION?

WHILE IT IS well established law that peaceful persuasion to induce the public not to patronize a theatre is lawful, yet frequently intimidation may be and is accomplished by the mere presence of large numbers of union members, by demeanor and acts and *without* a spoken word. *This is unlawful.* However, the theatre owner who files suit is bound to prove by testimony of reliable witnesses that his patrons actually were intimidated, that his patrons actually were intimidated.

CASE:

For example, in the leading case of Theatres vs. Philadelphia Union (50 F. [2d] 189), it was shown that a theatre owner refused to employ a union operator, and the union members performed three distinct acts, as follows: (1) Sent postal cards to a very large number of theatre patrons which stated that the theatre owner did not employ union operators and "does not pay regular wages" or "an American living wage"; (2) drove an automobile in the neighborhood of the theatre which bore large printed signs and placards containing messages similar to those appearing on the postal cards and, also, had music to attract attention; (3) employed men to walk up and down in front of the theatre bearing printed signs which stated that the theatre "is unfair to organized labor."

The theatre owner filed suit and requested the court to grant an injunction against practice of these acts by members of the union. The higher court considered all testimony and refused, saying:

DECISION:

"None of the messages . . . contain any threat of injury or inconvenience of any kind to persons who patronize the theatre, nor do they contain any matter which is abusive or libelous. . . . In general, the picketing has been carried out without physical violence and without any threat, menace, insult, or annoyance to patrons of the theatre."

[TO BE CONTINUED]

REGISTRATION OF OWNERSHIP

By M. MARVIN BERGER
MEMBER NEW YORK BAR

THEATRE OWNERS are not as a rule familiar with the wide-spread regulation dealing with the privilege of conducting a business under a name other than their own.

Assume for example that John Smith owns a theatre known as "The Palace Theatre." The theatre bears no part of the owner's name, as for example, "J. Smith's Palace Theatre," and the advertising, letterheads, telephone listing, etc., speak not of John Smith but of "The Palace Theatre." In short, we have a situation in which Smith is conducting the business of running a theatre not under his own name, but under the assumed name of "The Palace Theatre."

In such a situation as I have described, to enable the public—particularly creditors or potential creditors of a business—to discover the identity of the persons responsible for its management and obligations, and with the object of affording protection to the public against fraud and deceit, a majority of the states have enacted certain laws known as "assumed name statutes." These laws require a person or partnership doing business under a name other than the names of the persons interested in the enterprise, to file with some local official, usually the county clerk or the clerk of the county court, a certificate stating the assumed name of the business, together with the proper names and post office addresses of those owning the business.

These statutes generally define an assumed name as a name which does not fairly disclose the true name of the individual or each partner in the business, as the case may be. These laws usually refer to a business being conducted by an individual or partnership, and do not apply where the enterprise is owned by a corporation.

For failure to file an assumed name certificate, various penalties are provided. In a number of states, including Connecticut, New York, Louisiana, New Jersey, Michigan, Kansas, Indiana, North Carolina, Kentucky, Missouri, Massachusetts and Texas, the omission to file such a certificate is punishable by fine or imprisonment.

In other states it is provided that persons doing business under an assumed name will not be permitted to sue another party in the courts of the state before filing a certificate.

In still other states, in addition to the penalties already noted, there are provisions that the failure to file a certificate shall be some evidence of fraud in obtaining credit.

While generally the failure to comply with the assumed name laws has not been strictly punished, and the civil penalties such as denying the privilege of commencing suit have been relaxed, the statutes still remain on the books. Failure to file the certificate required by law gives rise to the possibility of expense and embarrassment if the omission is brought to light by someone interested in having the statute enforced.

It is therefore advisable, where an individual or partnership is operating a theatre under an assumed name in a state where an assumed name statute is in force, that the required certificate be filed.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PROJECTION ROUTINE AND INSPECTION

By AARON NADELL

Recommending procedures and schedules for proper operation and maintenance of equipment

THE VARIETY of projection room problems is so great that intelligence and a sense of responsibility, however adequate, are always in urgent need of the help that only systematic procedure can give them. Certainly projection room operation can never become wholly mechanical; but the necessity and value of routine lie in the fact that it prevents anything of importance being overlooked, regardless of momentary distractions.

Among projection room matters that cannot safely be neglected are: (1) The precision of every step involved in the operation of the show; (2) condition of equipment (this covers a wide area of ground, since there are almost innumerable ways in which equipment can go wrong, or threaten to go wrong); (3) condition of film; (4) condition of power supply; (5) availability of spare parts.

With regard to operation, the possibility of such momentary carelessness or forgetfulness, as may upon occasion overcome even the most conscientious projectionist, is best held in check by a routine of operating procedure that covers every step from switching on in the morning to switching off at night. The condition of equipment, film, power supply and spare parts is most easily maintained by a series of routine inspections, part but not all of which may and should be incorporated into the daily operating program.

METHOD IN OPERATION AND DAILY INSPECTION

IF SOME degree of daily inspection is to be part of the process of daily operation, it is logical to begin the day with a preliminary check-up of film and equipment. Precisely how much can be done in that connection will depend largely upon local rules of operation. In many of the larger theatres projectionists begin work an hour before the show starts; this preliminary hour being devoted to inspection, greasing, oiling, minor adjustments of all kinds, and especially to supervision of the condition of the film. Wherever a similar program can be followed, these preliminary processes may be conveniently listed on a daily inspection report form. Subsequently submitted to the manager, this form helps the projectionist by clearing him of any imputation of neglect should things go wrong. In his own hands, before submission to the manager, it helps him by reminding him of every *least* step he ought to remember at that time.

The details of such preliminary inspection will vary widely according to individual conditions, but its general outline will be more or less the same everywhere.

It may begin with inspection of the condition of the film, if that has not been left over from the day before. Thereafter the film is carefully put away into numbered bins, or otherwise stored, according to the facilities provided, in such a way as will minimize the possibility of threading the wrong reel. Precisely what precautions can be taken in this connection will depend upon local conditions, but under all conditions the maximum possible safeguard should be provided. If there is no precaution except the watchfulness of the projectionist sooner or later there will be mistakes in this connection. Nobody is *always* watchful.

The film having been disposed of, attention may be given to the equipment and the power supply. The latter will be of importance only in those locations where the voltage is subject to wide variation—in such circumstances adjustment of the voltage control device (if there is one) will be the logical preliminary to inspection of the equipment.

Projection room equipment needs lubrication, cleaning and other attentions, and if these are all listed upon the morning inspection form, they will all be attended to quite naturally as the inspection proceeds, and none will be overlooked.

The items of morning inspection and adjustment are almost innumerable, and the details will differ according to local conditions. A survey of each projection room will indicate what items should be listed in every individual case. The following may be regarded as the *general* requirements of pre-show inspection and adjustment.

PRE-SHOW INSPECTION

CLEAN INTERIOR of lamps and contacts, reflectors, condensers and objective lenses; examine arc leads for corrosion and test connections for tightness. Check operation of automatic arc feed motor; check condition of its brushes and lubrication. Check operation and lubrication of arc feed mechanism. This applies both to projectors and to spot and effect machines.

Lubricate projectors and run them for several minutes, checking for speed. Examine and lubricate projection drive motors. Clean film trap, sprockets and fire rollers. Wipe excess oil from bearings. Examine operation of take-up. Check film tension pads, fire valves and film trap.

Test focus of exciting lamp, examine lamp itself for discoloration or sagging of filament.

Examine operation of arc supply motor-generator, and any other motors or generators necessary to the operation of the show, including sound current supply generators, if these exist.

If there is no audience in the theatre a picture may be projected and examined for focus, masking, steadiness, travel ghost, etc.; if effect machines are used these also may be tested for adjustment.

Sound, if there is no audience present, may be tested through the stage speakers.

Such theatre tests can readily be made if the auditorium is opened to the public, say, half an hour before the beginning of the show, while the projection staff arrives an hour in advance. Where this is not the case these valuable precautions must of necessity be omitted.

Sound equipment is thoroughly examined especially as to all meter readings, signal lamp indications and vacuum tube filaments. Stage speakers may be checked with a *click test* to determine that all of them are working. Rheostats, switches, volume controls, etc., are tested for noise and cleaned and readjusted as necessary. Where storage batteries are used, their state of charge, cleanliness and need of water are to be checked during this pre-show routine.

There are thus, according to local conditions, perhaps a hundred or a hundred and fifty separate items of inspection and adjustment which, where possible, should be attended to prior to the show. Where this is not possible, these items should be covered in the course of show time. That, however, is not the safest procedure.

THE SHOW AND AFTERWARD

THE SHOW itself follows a pre-arranged routine, every step of which has been planned in advance and has become habitual. Wherever there are more than one projectionist the routine includes procedure for them to check upon each other, especially in matters of threading up and preparing each projector for operation. Each inspects the other's work before the next reel is shown on the screen.

A number of items of inspection occur in the course of the show: for example, how well the storage batteries are holding their charge; how well the exciting lamp is maintaining its adjustment, etc. There are a number of such items, which will vary not only from theatre to theatre, but from time to time, as this or that portion of the equipment wears or weakens.

Film should be examined during each re-winding for loose splices, scratches and oil.

Where there are more than one projectionist (and the personal relationship between them is such that hard feelings cannot result), they may observe and criticize each other's projection, the steadiness and sharpness of the picture, the smoothness of the changeover, maintenance of sound at proper volume and so on. Local conditions will readily suggest other points that are properly to be considered parts of the daily routine.

The routine closing of the day involves such work after the show as may be necessary to repair any faults developed or discovered in the course of the day's operation, as well as leaving a *written* reminder of any condition that may need attention the morning following.

Of the above, the details of the morning inspection should be recorded on a typed, mimeographed or printed inspection form. The balance of the day's routine should be typed and kept on the bulletin board until the projectionists find it habitual with them to follow precisely that procedure. Even then the written program should be left on the bulletin board for the benefit of any relief projectionist who may be called to that theatre to replace one of the regular men ill or on vacation.

The details of the procedure are built up with the help of instructions from the manufacturers of the equipment, especially lubrication charts and similar aids to routine maintenance.

PERIODICAL INSPECTIONS AND ADJUSTMENTS

ALL NECESSARY inspections and adjustments are not included in the daily routine. In fact, this daily procedure must be varied slightly according to the day of the week, to allow for those things that are to be done every other day, or every third day. Quite frequently some item of lubrication or cleaning will need attention only every second or third day. Confusion is best avoided, and proper attention insured if each such item is assigned to a definite day or days of the week, and the daily routine procedure modified by addition of an appendix for Monday, an appendix for Tuesday, and so forth.

WEEKLY INSPECTION

WEEKLY, monthly and semi-annual adjustments and inspections are preferably conducted according to prepared and pre-typed schedules. Where overtime for these inspections is impossible, the weekly inspection may be broken up into six or seven parts, which are added to the daily routine's appendix for Monday, appendix for Tuesday, and so on.

Items of weekly inspection and adjustment largely include more careful and thorough cleaning than is possible in the course of the daily procedure. Lamp houses should be very thoroughly gone over. Vacuum tubes should be lifted from their sockets, and the contacts cleaned, or burnished with a rubber eraser. Commutators and brushes may have more detailed attention during this inspection. Storage batteries should be thoroughly cleaned, all B and C batteries checked for voltage and for noise, fire extinguishers refilled, etc Spare parts also may be cared for during the weekly inspection.

Wear on film tracks and the guide rollers, sprocket teeth and sound gate are among the most important items of weekly inspection.

The weekly inspection is also a good time to check upon new parts that have arrived during the week. These should not be put in the spare parts cabinet, and trusted to be of use in an emergency, unless they have been carefully examined. There are other reasons for careful testing of such parts, especially to see that they are as represented.

The weekly inspection also provides a good suitable occasion for making up records of the life of parts in use. These life records are important to economical purchasing; without detailed knowledge of how long vacuum tubes of different makes, for example, last in service, comparative prices and manufacturers' claims mean very little. During the weekly inspection these records may be brought up to date, and notes made during the week of changes in equipment may be transcribed to permanent record forms.

MONTHLY AND SEMI-ANNUAL CHECK-UP

THE MONTHLY inspection is reduced in extent according to the thoroughness of the weekly routine, and will normally include such items as do not need weekly inspection but cannot safely be disregarded for half a year—condition of the screen, optical line-up of the projection systerm, condition of wear in gear parts that do not wear very rapidly—it is impossible to list items accurately in theory, or to dis-

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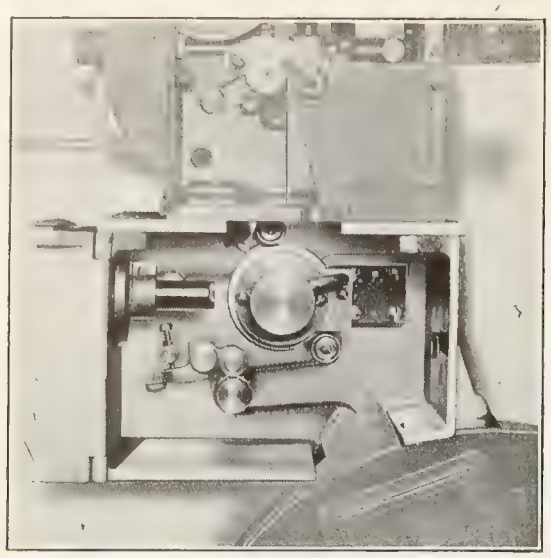

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tinguish rigidly between weekly and monthly items of attention. For example, the possible rotting of rubber pads or insulation by spattered oil may be an item of monthly check-up, but if this condition is unusually dangerous, in any given theatre, it may be checked weekly or in critical cases even oftener.

The semi-annual inspection, on the contrary, is not a matter of a few items not checked at other times, but should be extremely thorough. Everything that can possibly go wrong in the projection room should be looked into at least twice a year: this includes every soldered connection, every gear or bearing subject to wear, every obscure part that normally is not examined because it is reasonably safe or because it is hidden under other equipment. If suitable equipment is available or can be borrowed, illuminometer tests of the screen and gain runs of the sound should be made at this time. (In the larger theatres these tests will be made monthly, instead of semi-annually.) The half-yearly inspection also should be used to summarize statistical information covering the useful life of equipment, as compared with its cost; these summaries being of vital importance to future buying. Without them intelligently economical buying is not possible.

THE IMPORTANCE OF WRITTEN GUIDES

ALTHOUGH the foregoing is only a brief and inadequate outline of the nature of projection room routine and problems—and in view of individual variations cannot possibly be anything else—it at least reveals that projection room work and necessities cover a very wide scope, with plenty of room for important matters to be forgotten or overlooked, no matter how conscientious and experienced the projectionist in charge. The only precaution against oversight lies in the preparation of typed or printed forms that will serve as guides for a routine flexible enough to meet the unexpected, but rigid enough to prevent unintentional neglect. And, of course, even the most carefully prepared typed or printed forms will sooner or later be shown to be inadequate on some point and in need of revision. In the course of several such revisions, based upon care in the first place and experience thereafter, routines may be laid down that will be found to be moderately satisfactory. Once a theatre is in possession of such tested routines of procedure, their advantage, as compared with trusting entirely to action based on the spur of the moment, will be so obvious that no trouble taken in preparing them will seem to have been too great.

VARIETY OF GUIDE FORMS

Useful forms for the projection room include the following:

1. Daily routine inspection.
2. Daily routine operating guide.
3. Weekly routine inspection.
4. Monthly routine inspection.
5. Semi-annual routine inspection.
6. Lubrication guides. (Used in making up inspection forms.)
7. Meter charts. (Showing allowable minimum and maximum readings of all indicating meters.)
8. Spare parts list. (Showing number of spares of each part to be kept on hand.)
9. Installation charts. (Showing when each part was installed, as a guide to how long it is likely to give safe service.)
10. Service records of each part used. (As a guide to purchasing.)

This list is not exclusive, of course, and local experience will readily suggest other forms (a record of troubles, for example) that may usefully be added.

Reconditioning at Today's Lower Cost

(*Continued from page* 13)

I recall having once paid $100 apiece for fixtures not as good.

COSMETIC ROOMS

Special rooms for women where they may apply cosmetics before leaving the theatre for the street are well appreciated by the feminine patron and worth their cost to theatres able to have them. You can create a room along the lines of that shown in Figure 3 for as little as $160, including painting, but not including carpeting.

SEAT LIGHTS

In a previous article we noted the desirability of substituting cement floors for wooden floors. This can be done for 15c a square foot, and while the floor is up you can wire for seat lights at a cost of about $4 per outlet.

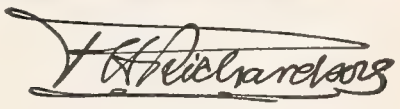
TOILET ROOMS

Toilet rooms are departments of the theatre which are most frequently neglected, and ones which should be most carefully equipped and maintained in a semi-public building of the character of the motion picture theatre. New tile walls can be installed for 75c a square foot, while tile or terrazzo floors can be laid for 65c a square foot. New valves can be placed in the basins for $1 each. New basins are now priced at $15 each.

Due to unavoidable delay in the completion of the article by Francis M. Falge scheduled for this issue, it was necessary to postpone it until the next.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



THESE ARE NO TIMES FOR CARELESS PROJECTION

RECENTLY I visited the projection room of a large Broadway theatre in New York City after watching a performance therein. The visit was inspired by two projectional outrages in one production. The projectionist had permitted the trailer of one reel to show on the screen for at least one second (24 frames), and had permitted the picture to run sufficiently out of frame to show a narrow strip of frame line at the top intermittently for at least 100 feet of film.

Years ago such things were tolerated—indeed, more or less expected! Today no projectionist having any respect either for himself or for his profession would permit such totally unnecessary projection errors to appear in view of an audience. If by some accident he did so, he would feel very thoroughly ashamed of it, especially when two such glaring evidences of carelessness had appeared in one production.

Having ascertained which of the two men was in charge of the projector when the faults appeared, I stated very clearly my opinion that such faults in projection today are inexcusable and that it was the union's duty to see that its membership did not include men who permitted them. The reply was:

"Aw, what's eatin' yuh, Rich. Such things are bound to happen once in a while. The boss has not raised any kick. Anyhow, what has that got to do with the union? I pay my dues and don't see where it is entitled to any yell."

That, in substance, was the answer. The boss had not kicked, and poor or mediocre work was none of the union's business! With both points I find myself totally out of agreement. If such things occur on a theatre screen and the manager makes no protest, then certainly the theatre stands in urgent need of another and better manager. The manager who permits such careless work is more of a mis-manager than anything else.

As to such things being no business of the union, if we accept that as true, then it automatically follows that the union ties up the labor market insofar as applies to projection, forces certain standards of pay and in return permits its members to do just as they please about giving service. Could any man in his right senses agree with such a one-sided proposition as that?

My view is that it is entirely necessary, right and proper that unions, within reasonable limits, establish wages and working conditions. All past experience has proved that left to himself, the employer, as is more or less natural will pay only what he *must pay,* and the *must pay* almost always is far below a figure best for all concerned, including, in the end, the employer himself.

Having tied up the labor market, however, and established minimum wages and proper working conditions, the union certainly should see to it that the men it supplies deliver projection in workmanlike form, and that carelessness and the resultant sloppy work such as I saw that day, be penalized. Most certainly such poor work is the business of the union. It should do everything possible to force its members to "deliver the goods."

The real projectionist very seldom, or never, has such things happen. He is on the job in the fullest sense of the term every moment he is on duty. True, once in a while something may happen even to the most careful man, but a frame line showing on the screen for at least one hundred feet of film represents nothing but inattention to the business of projection. It should not be tolerated in the smallest village theatre, much less in a deluxe theatre where audiences pay relatively high prices.

It is extremely unpleasant for me to write in this wise. I do hope I won't have to do so again for a long, long while to come. We should be well past the Sloppy Ann days of projection. When you are on duty, *be* on duty. In the one-man room, the projectionist may have some legitimate excuse for such things once in a while, but there can be none in the two-man room.

Other Articles

In addition to the material on this page, Mr. Richardson's Columns of this issue also contain:

Fusing Port Fire Shutters, presenting the regulations of Pennsylvania, with diagrams of the arrangements for control.....Page 20

What Causes Lens Breakage? Page 21

To Clean Sound Aperture (clearing up vague phrasing).....Page 22

Projection in Baltimore....Page 22

Automatic Changeovers (in which F. H. wants to know, What good are they?).....Page 24

20,000-Volt Batteries.....Page 24

PERFORATED VERSUS SOLID SCREENS

RICHARD KUESTER, a projectionist who has long done creditable work in one of the New York City picture palaces, discusses perforated and solid screens as follows:

"I liked the paper you read recently before the joint meeting of the New York Section of the Society of Motion Picture Engineers and the Projection Practice Committee of the same body, in which you discussed perforated versus solid screens. It seems our engineers are careful to work very hard to improve everything relating to projection right up to the last notch—except its visual elements.

"I doubt the possibility—or should I perhaps say probability, of getting very far in the matter of eliminating perforated screens, however, until such time as our engineers have developed a new and rather radically different type of speaking unit. Present loudspeakers are too bulky. They require a great deal of space and are difficult to handle. [Kuester works in a very large theatre where stage presentations form a good part of the bill. He forgets that only a relatively small percentage of theatres, viewed as a whole, use presentations, hence in them there is no necessity for moving the loudspeakers.—F. H. R.]

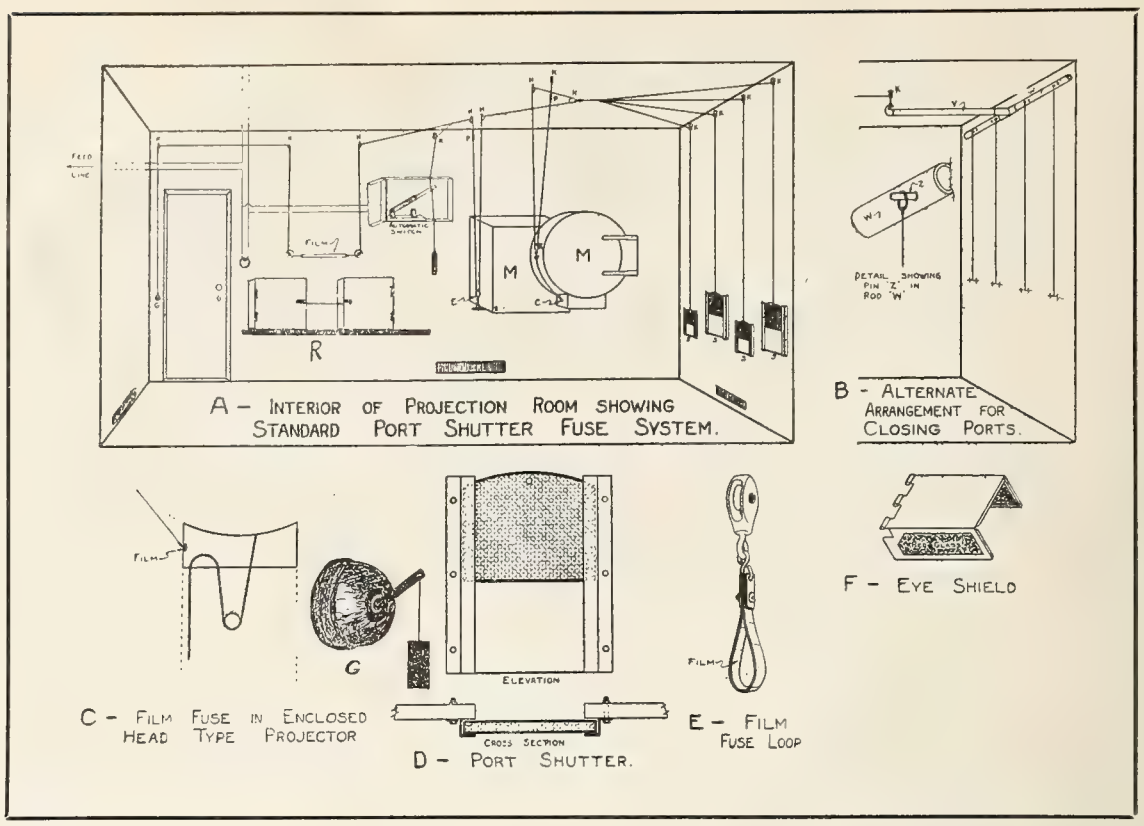
"If a small, compact loudspeaker, such as the dynamic speaker, could be developed so that results would equal the present

rather huge affairs, I am sure it would not be at all difficult to convince exhibitors that perforated screens are too inefficient to justify their being displaced by solid surface ones.

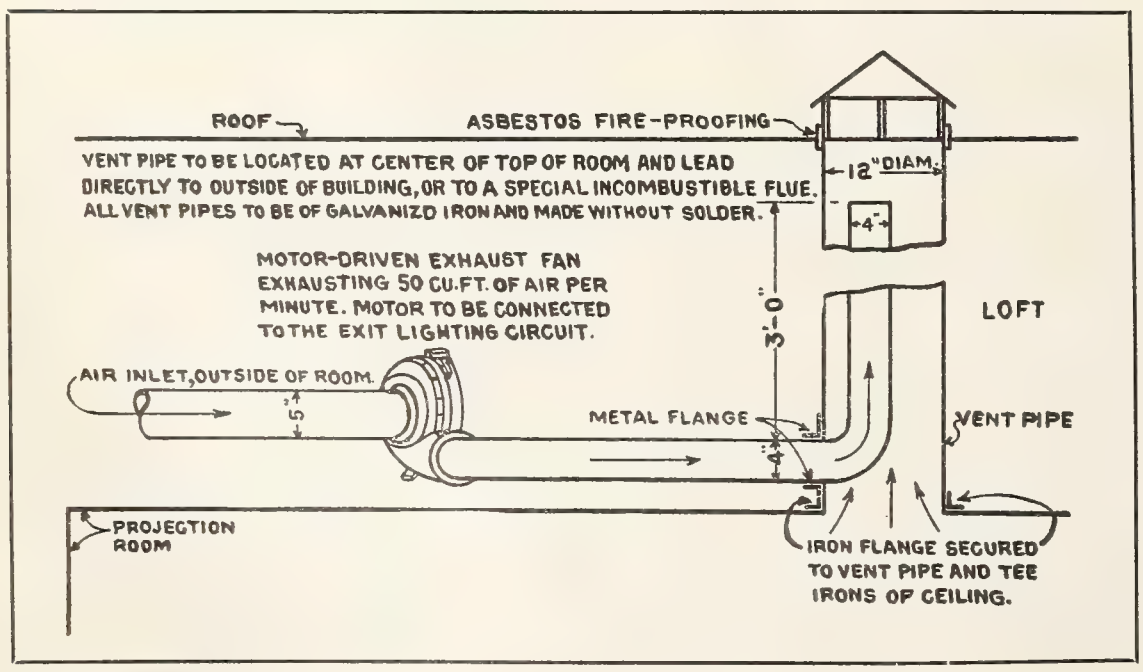
"However, there is a secondary difficulty. Many of our largest and finest theatres use the "magnascope" picture, which fills practically the entire stage opening. The huge screen remains in place during the entire show, being, as every one knows, masked down for the regular-sized picture. There would be little room around it for loudspeakers, hence they would be located at its rear."

Freely granting the fact that there are rough spots that must be ironed out, what of it? Almost every improvement calls for more or less "ironing out" of difficult points. Also granting that perforated screens are really necessary in the relatively few theatres where seating conditions are themselves in violation of good practice for motion picture theatres, still the "ironing out" can and by all means should be done. That is what we have high-priced engineers for. If they can't take care of such matters, let them spend a few moments explaining the why and wherefore of their high salaries! The elimination of the perforated screen in all theatres where there is no real justification for its presence, will not only greatly improve visual results, which sound men now calmly ignore, but also will prevent waste which exhibitors, especially nowadays, can ill afford.

As to magnascope, what Brother Kuester says is quite true, yet I believe it possible that in most cases even that handicap might be overcome were a real, honest effort made to do it. As I see it, the real trouble is that sound engineers now having things pretty much their own way, are not sufficiently interested in visual projection to make any very real effort to work out methods and equipment to effect the change from perforated screens to solid ones. That sounds a bit rough, perhaps, but I believe it is about time some one informed those very estimable gentlemen where they disembark. I am with them in everything that is right and proper. However, I most emphatically am not with them in the matter of foisting screens containing a matter of thirty holes per square inch (4,320 per square foot) of surface, merely to gain some slight improvement in sound results, remembering that in the great majority of cases the "perhaps" should be in large capital, black-face type. It is only true that real gain for sound is effected by placing loudspeakers at the rear of a perforated screen when a considerable proportion of an audience sits at a relatively large angle to the screen surface, and then the benefit is only to the portion of the audience so seated. For such patrons there is some gain in sound, but loss in visual effect. For the rest of the audience there is loss in visual effect and no noticeable gain in sound, if any at all. I am thoroughly convinced that the perforated screen may be dispensed with to advantage, everything considered, in at least three-fourths of our theatres—perhaps in even more.


A – Interior of Projection Room showing Standard Port Shutter Fuse System.
B – Alternate Arrangement for Closing Ports.
C – Film Fuse in Enclosed Head Type Projector
D – Port Shutter.
E – Film Fuse Loop
F – Eye Shield
Elevation
Cross Section

"Fusing Port Fire Shutters"—Figure 2.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4"
MOTOR-DRIVEN EXHAUST FAN EXHAUSTING 50 CU.FT. OF AIR PER MINUTE. MOTOR TO BE CONNECTED TO THE EXIT LIGHTING CIRCUIT.
3'-0"
LOFT
AIR INLET, OUTSIDE OF ROOM.
5"
METAL FLANGE
4"
VENT PIPE
PROJECTION ROOM
IRON FLANGE SECURED TO VENT PIPE AND TEE IRONS OF CEILING.

"Fusing Port Fire Shutters"—Figure 1.

FUSING PORT FIRE SHUTTERS

MANY TIMES I have directed attention to the futility, verging upon foolishness, of placing dependence for quick action on port fire shutters fused with metallic fuses located near the ceiling, insofar as has to do with prevention of panic hazards. Many authorities permit, or even demand, that, the location of such fuses be many feet away from the various potential sources of film fire, usually near the projection room ceiling, on the theory that since heat rises this is the best place to get quick action.

It is of course very true that heat rises, and the plan would be all right but for two things: First, if the fire be confined to a closed projector magazine there will be but little heat generated, at least for a considerable space of time, though great volumes of smoke will be emitted. Under this condition, certainly a fuse so located would not let go for many seconds, if it did at all. Second, to be really effective in the prevention of panic, the shutters must fall almost the instant a film fire starts. Common sense plus a little consideration should tell any official that this is true, since once the audience sees blaze or smoke, the damage, insofar as has to do with panic is done. There will be one or there will not, according to whether the audience consists of excitable persons.

It then follows that to be really effective, port shutter fuses must be of such composition, and be so located, that they will let go immediately a fire starts, and the State of Pennsylvania, so far as I know, is up to this time the only state that has adopted a really sensible, quick acting fuse system, which I shall now, through the kindness of the Department of Labor and Industry of that state, lay before you for consideration.

First of all, as I have many times said, to avoid the threat of a panic, it is essential

that all gases generated by fire be removed from the projection room to outer air as fast as they are formed. Otherwise smoke may and probably will escape into the auditorium and alarm the audience. In *Figure* 1 we may see just how this matter is taken care of in Pennsylvania by regulations promulgated by the Department of Labor and Industry. Notice that the motor must be connected to an exit (emergency) light circuit, which is of course never dead while an audience is in the theatre. This, however, is qualified by the requirement that this may only be done in case the emergency light circuit carries constant voltage. Otherwise it must have an independent circuit of its own.

I have here a possible criticism of this plan, and in that I am possibly in error. It is that it would seem the fan air inlet might better be located inside the projection room. The effect would be the same with regard to suction in the main pipe, and the air fed to the fan would add much to the exhaust capacity.

In *Figure* 2 we have a view of the general plan of fusing, with various detail diagrams. The "automatic switch" is attached to the shutter master cord in such manner that when the master cord is slackened the fan is instantly given its full power. This also, it will be observed, happens if the shutters be dropped by hand, as may be done by pulling ring off hook *G* located beside the entrance door.

Observe *detail C,* in which the film loop shown in *detail E* extends through a slot cut in the base of the upper magazine, where it is held in place by a suitable metal binder—say, a round bolt of some size. The inner end of the film loop would thus be held, of course, immediately over the upper loop of the film as it passes through the projector, and would be struck by flame and severed almost instantly a fire started at the projector aperture, thus dropping all fire shutters in, at most, from one to two seconds. The film fuse over the rewinder would act with equal certainty and promptness. One may also be installed over the film cabinet, or anywhere else it may seem advisable.

I have but one criticism of the Pennsylvania regulations: They compel the use of either this system of fusing or "some other equally efficient." Sounds all right, but provides room for argument and for talking an inspector into approving some other system which really may be far less efficient. Again I say that in the matter of efficiency, we are in this matter dealing with split seconds and the complete prevention of audiences from having knowledge that there is a fire in progress. My compliments, however, to the Department of Labor and Industry of the State of Pennsylvania. In this matter it has done exceedingly well. Other states and cities should adopt the system.

WHAT CAUSES LENS BREAKAGE

THOMAS L. BARTON of Portage, Wisconsin, writes, "I have trouble with the lenses next to the light (the col-

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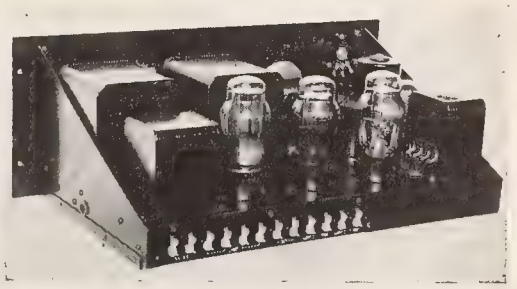

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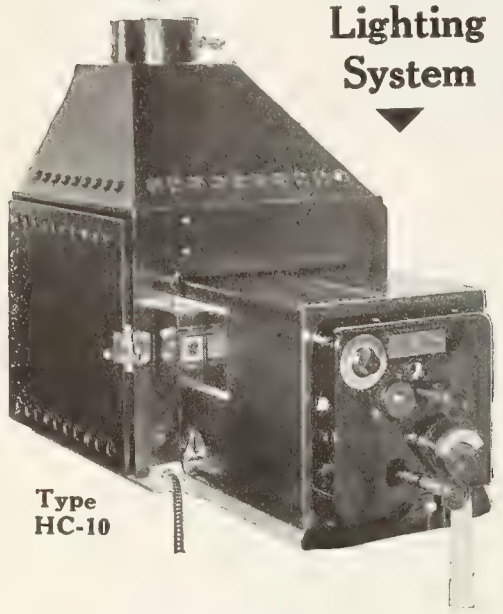

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lector lens, I think it is called) breaking. Sometimes a lens won't last an hour before it cracks. Can you suggest any remedy?"

Such breakage may be caused by so many different things, or by a combination of so many things, that no specific remedy could be offered without a personal examination. However, here are some of the points you might carefully investigate:

(A) Have your lamphouses all the ventilation they can stand without disturbing the light sources? Possibly the vent holes are stopped up, or partly so, which would of course mean abnormal lamphouse temperature and unnecessarily hot collector lens. (B) Has your arc (I assume it is an arc) a long tail flame. If so, and the flame extends out rather vertically, it would tend to heat one point at the top of the collector very fast when the arc is struck, and that would of course induce quick breakage. (C) Examine the lens mounting. If iron touches the lens edge at intermittent points it would probably induce breakage. In such case I would obtain some thin sheet asbestos and separate the glass and metal with it. (D) Possibly you have your arc too close to the lens. Improbable but possible, by reason of a too-short focal length condenser.

If you have a plano-convex condenser, use a 6.5-inch focal length collector and a converging lens of sufficient focal length to establish the right distance light source to collector lens. I cannot tell you what the right distance is, not knowing anything about your amperage or anything else, except just that your collectors break too often.

TO CLEAN SOUND APERTURE

JOHN L. CRANSON of New Orleans, La., writes, "The Western Electric book at one point says, 'When using film pickup, after running each reel, wipe off with a rag the light aperture in the aperture plate and tension pad of the film reproducing attachment so as to guard against possibility of dirt accumulating and obstructing the light beam.' This seems to me to be very poorly worded, and as it reads, incorrect. How about it?"

If you have correctly quoted the paragraph it certainly could not have been much worse as to wording; also, it is a very poor instruction. The meaning is fairly evident, but it should have been expressed something like this:

When using film pickup, after projecting each reel of film, be sure to clean the sound gate aperture. One way is to wipe same with a soft, lintless cloth, afterward blowing sharply against aperture to make sure bits of wax, dirt or lint have not lodged therein; also, make sure that nothing adheres to the tension shoes. The projectionist cannot be too careful about this.

Most of the Western Electric instructions are carefully prepared and well worded, but occasionally, as in this case, a balk occurs. Western Electric, however, has no copyright on "balks." We all do it more or less.

The big fault in this particular instruction lies in the fact that the projectionist is merely instructed to wipe with a "rag," without any caution as to the said "rag" being clean and without an accumulation of lint. It is not sufficient to assume the man will know enough to do that. Instructions in such matters should be explicit. They should cover all points necessary to completeness. The use of the term "rag" is suggestive of sloppy work, and certainly sloppy work won't do at all in this particular matter.

PROJECTION IN BALTIMORE

RECENTLY friend daughter treked off down Maryland way for a visit to friends in Baltimore. At my suggestion she called upon Brother Nicholas J. Ropka, business representative of Local No. 181, to get the low-down on projection activities in that great city. I had not heard from 181 in quite some while and was wondering if it and all its members were asleep. Friend daughter assures me they are not. Quite the contrary, things seem to look pretty darned good. Here is friend daughter's story:

"A phone call brought Business Representative Ropka from the comfort of his Sunday fireside out into the cold of a disagreeable day, to the end that my dad's daughter be shown true southern courtesy. After a brief chat concerning things in general, a call was made at Keith's show shop, where Joseph E. Dougherty, John Bedfore, George Despeaux and Frank Schmitz shoot animated shadows at the screen in two shifts (the men, not the shadows) and in good form. One of those well known up-an-iron-ladder projection room entrances, which same looked a bit precarious, discouraged a visit to the room itself. However, standing on tip-toe I was able to glimpse what seemed to be a small, but very clean, neat room.

"Next on the list was Loew's Stanley theatre. Having first climbed what seemed half-way to Heaven, we reached a decidedly clean, well equipped projection room, on the staff of which were Samuel Isaacon, president, and Carroll Bayne, recording secretary of Local 181, F. P. Perry and Daniel Lane were the other two men.

"The equipment consists of three Simplex projectors equipped with Hall and Connolly H. I. lamps, two Brenkert spots, and one Brenkert effects projector. I was told the projection angle is only 18 degrees, but it certainly looks to be more. The theatre, Baltimore's largest, seats 3,700. Its projection distance is (*get this!*) 198 feet. Looking through the observation port one gets the idea the light rays should be provided with airplanes with which to reach the screen. The projection room is itself of ample size and seemed to be well ventilated. While I did not inspect the battery and other rooms, I was assured they were in keeping and in the same state of immaculate cleanliness as was the main room and its equipment.

"Incidentally, to the credit of Baltimore exhibitors every theatre in that city has two projectionists on duty each shift, which we

all very well know makes for better work and a higher safety factor. It certainly is up to Local 181 to see to it that its members deliver maximum results under these conditions, and I believe from what I saw they are doing that little thing, too.

"After a short but most pleasant visit to the Stanley, we went over to Loew's Century theatre, where I viewed an adequate projection room, though not quite so large as the one at the Stanley. Both the room and equipment were clean as a new pin. At the rear was the rewind room, wash room, etc. I was privileged to meet two of the four projectionists, Lawrence Griffin and James McGinn. Those on the opposite shift are Fred L. Gibson and Everett Hoxter.

"Leaving the Century we entered a hoist-me-quick and shot upward to the beautiful little Valencia, located immediately above the Century. Manager Jack met us in the charming little lobby and did the honors. The Valencia is most comfortable and, if I may say so, homelike.

"In the projection room I shook hands with Irvin Whitehill and Harry Frazier who, together with David Silverman and W. Schilk, make up the projection staff of the theatre. The room was spotlessly clean. There were three Hall and Connolly equipped Simplex projectors and one spot. A clean, well ventilated battery room adjoined, as also did a well appointed rewind room.

"Manager Huwig was apparently almost as much interested in the work of projection as were the men themselves. 'I regard the projection room,' said he, 'as the one most important place in the entire theatre. It therefore is one I should have all possible knowledge of.' He tells me they have just recently completely reconditioned their projectors, with very decidedly improved results. Manager and projectionists seemed to be in perfect accord, in the matter of all working for the good of the entire show.

"In all theatres visited I could not but notice the cleanliness and well cared for appearance of both the rooms and the equipment therein contained. The men gave me the impression that they were real motion picture-sound projectionists and genuinely proud of that fact. They seemed to be alert and very much on the job. Remembering the last visit Dad and I made to Baltimore some years ago, I could but note the improvement.

"I spoke to Business Representative Ropka about this. He said, 'Miss Richardson, that is because of the fact that I insist upon our men being up to date and on the job. I will not send any member out on any job unless I am sure he can and will make good. He has to know his business. Not only that, but also he must attend strictly to it. As a result of this policy the men make it their business to visit other theatres in their spare time and familiarize themselves with the various sorts of equipment they may be called upon to handle. They study. They know they are expected to deliver the goods and therefore prepare themselves to do it. Every man, from those in the smallest house out in the subur-

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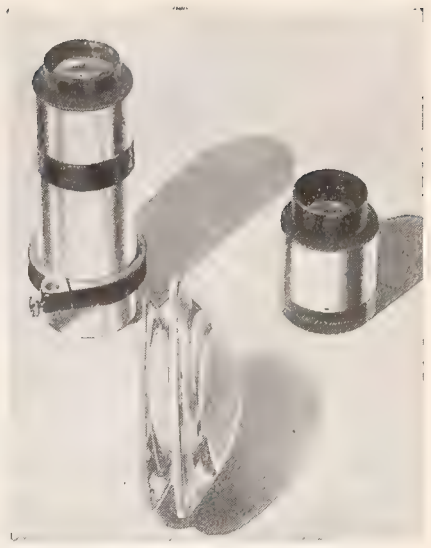

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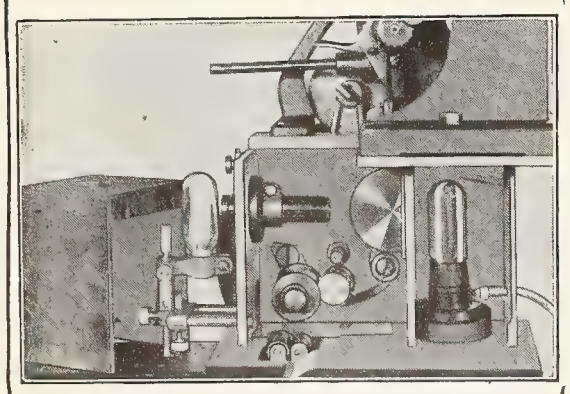

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ban areas to those in our largest, best theatres, is treated exactly alike.'

"Mr. Ropka impressed me as being very much of a live-wire. He is, I believe, a business representative who will stand by what he believes to be right, and from what I saw in Baltimore theatres, his ideas of right come close to what I would myself call right. The manifest improvement in local affairs and the conditions he has managed to maintain in these very difficult times provides ample proof that he has the real interests of the men, of the local, and of projection (and therefore the exhibitor as well) at heart, and is working hard for and in the best interests of all concerned.

"I wish to thank Mr. Ropka most sincerely and all the theatre folk who were so courteous and kind to me. I shall hope to be able to visit Baltimore again and to have my dad along, for I just know he would enjoy those clean, well kept equipments, and would enjoy a visit with you all, too.

"Incidentally, in the Stanley I met Manager Steinback, who only a short while since was assistant to our good friend Jerry DeRosa, manager of our own charming Loew Paradise theatre here in New York City. He seems to be doing a good job and to be well liked—but we would expect that of any one who learned or worked under Mr. DeRosa."

AUTOMATIC CHANGEOVERS

I AM JUST in receipt of a typewritten description with blue print of wiring diagram of a new automatic changeover. An examination shows it as designed to start the projector motor and effect the changeover by means of an elaborate exciter lamp and optical circuit consisting of the usual lens, slit and p.e. cell. The effect is secured by a short sound track impression on the side of the film opposite from the regular sound track, outside sprocket holes.

There is just now a rush of inventors seeking to effect automatic changeover. And somehow I cannot convince myself that it is especially desirable.

First of all, I believe, it may be granted as at least desirable that the projectionist remain beside his projector while the show is in progress. That may be conceded as necessary to safety and best results. You admit that, do you not? All right, if the projectionist is beside his projector, where he should be, in the name of all the saints why does he need an automatic changeover? Make the projector too automatic and some of the aw-that's-good-enough gentlemen will hardly glance at it at all, except when they are compelled to put in a carbon and thread up. Maybe we might get that done automatically, too, though, and save them the trouble!

The fact of the matter is, however, no one has yet attempted, so far as I know, to light and adjust the light source automatically, hence it would be possible with some of these do-it-automatically gadgets that the changeover might happen without the light being lighted. And that would be real nice, wouldn't it!

The one I just examined has, as I said, its signals on the outside of the sprocket holes. Now if by some accident a bit of injury be done to that edge of the film it would seem that, so far as I am able to tell from the description and blueprint, we might have a changeover occurring most any time. I may be all wet on that, though. The description is not very clear. We seem, for example, to have a motion picture projector referred to under three or four widely different terms, provided they all refer to the same thing, as presumably they do. However, why call a motion picture projector a projector in one place, a "machine" in another, a "projection machine" in still another, and something else elsewhere.

This particular invention will work all right so long as everything is in first-class condition. But what is going to happen while producers are introducing such a marking into their product—assuming they will all do so? For a very considerable period we would have some prints automatic and some non-automatic, which certainly would tend to bring about many a blank screen.

My own reaction to such things is that we may well let the projectionist attend to his own changeovers, though every production should carry a competent motor start and changeover signal mark.

20,000-VOLT STORAGE BATTERIES

RECENTLY in compiling some matter with relation to battery cells, I communicated with the Electric Storage Battery Company, asking certain questions, one of which was how high it would be possible, from both the theoretic and practical viewpoints, to raise voltage and amperage with dry cell connections.

Theoretically, of course, there is no limit to either. Practically, however, I do not believe voltage could be raised very high before the whole thing would short and burn up. Maybe I am in error. I would like to hear from battery experts on this.

The company replied that it did not like to answer the question, as it had no information regarding voltage having been built up very high with ordinary dry cells. The answer then continues, "We handle only secondary or 'storage' batteries. Storage batteries have been installed for experimental service in laboratories for voltage as high as 20,000. We have one installation made about nineteen years ago which was designed to operate at 5,000 volts and to deliver 400 amperes."

Some considerable battery, if you would ask this individual. I had no idea it was possible to do such a thing. I think it will probably make quite a few of you gasp.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
No. 3, Tudor Lane,
Scarsdale, N. Y.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I OWN a theatre that was built about 10 years ago. Since then sound was installed, but the results were poor. Although the building is now closed I intend to open it up in a short time. I intend to make some changes if it will improve the sound. I shall describe the building to you and perhaps you will be able to tell me the faults:

It is 115 feet in length, 30 feet wide, and about 20 feet high in the back, with a slope giving it about 4 feet more to the front. The building is made of brick and tile with plaster covering the tile. The floor is concrete. The lobby is 15 feet deep, and the stage 25 feet deep, which leaves a seating space of 75 feet. There are three good-sized air ventilators in the ceiling. I had the back wall completely covered with beaver board and several large panels put on each side wall.

Will covering the complete floor with a carpet, and replacing the wood seats with cushioned seats, help? Any suggestion you can make will be appreciated very much. Thanking you in advance.—J. J. R.

The Answer:

I DO NOT think that covering the entire auditorium floor with carpets and replacing the wood seats with cushioned seats will eliminate entirely the acoustical troubles you are now experiencing in your theatre. This does not mean that changing the seats will not be an improvement as far as sound is concerned, but it will not be of enough importance for improvement unless the walls and ceilings are treated.

While covering the entire floor with carpet is certainly desirable, it is not absolutely necessary acoustically. For the ceiling and wall treatment I can suggest three inexpensive methods.

First, there are several makes of good absorbing tiles on the market, and with the beveled edge treatment one can make an interesting design for the ceiling. If these tiles are properly installed and blind-nailed, the ceiling does not even have to be decorated. I advise you to apply these tiles on furring strips to obtain the best results. One can obtain these tiles in two or three different shades of color.

Second, remove the finish coat of plaster from ceiling, and side and rear walls, and apply a coat of acoustical plaster. If the plaster is properly applied very good results may be obtained. If you do not care to go to the expense of treating the side walls, apply some decorative hangings or banners. While this may not give just as good results as the plaster, a great improvement may be noted.

Third, strip ceiling and rear wall with furring strips, apply plaster boards with a metal spring clip. This will eliminate all vibration. These clips are rather new and as ethics do not allow me to name this product I believe that any metal lath dealer can give you the name of the manufacturer. The spring in this clip stops any sound conductance to the walls or ceiling joists. However, it requires that the walls and ceiling be replastered, and that makes this treatment more expensive than the other ones named above.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in isgnin gthe questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

WHILE VISITING the Chicago Fair I noticed several good effects obtained by the use of inexpensive wallboards and while the color effect struck me as overdone, I think this is a matter of personal taste. Now I am wondering if I could not use such material for the remodeling of my auditorium.

My theatre is of the old type and needs redecorating very badly, but on account of financial reasons I have put it off too long so that it has to be done right away, but unfortunately my means are very limited, so I have to do it as cheaply as possible. That is the reason why I am asking you if this material will do, as the prices which I obtained seem to be within reason.

The side walls are pierced with windows which are draped with hangings and the spaces between them are paneled with plaster mouldings, and no two panels are of the same size. If I remove these panels and brick up the windows I will have to replaster the entire side walls, as most of the plaster is in a bad shape anyway, so do you not think this would be the cheapest way out? The ceiling has a twenty-foot dome with an old-fashioned light fixture in the center, and the rim is studded with electric light bulbs. Will you be kind enough to tell me how to feature this dome, as it is an eyesore now.

The only thing that is troubling me now is that I am afraid that the side walls will be too plain, and applying ornamental plaster decorations would cost too much, so please give me your advice.—G. F. S.

The Answer:

A FAIR always has a tendency to establish unique ideas. I can not see any reason why you should not use this material for remodeling your auditorium, but do not try to imitate the color scheme.

For the interior of the auditorium use nerve-soothing colors. Remember the persons who patronize you want to be entertained, to relax and not be shocked. There are several kinds of materials you speak of on the market. Some even come in the natural wood finishes, which I think are really nice. You should use natural wood for mouldings as this would show off better in the panel effect.

There is now a small plane obtainable which can cut V-shaped grooves in these boards, and by proper use of them one can make quite an interesting design and eliminate the plainness of which you are afraid. Do not use ornamental plaster with this type of wall covering. To break up the plain wall surface I suggest you box out for a cornice and treat the exit doors with some built-out features. Consult your architect and let him design this interior for you, as he can make a very attractive interior. The money spent for this purpose will be small compared with the results obtained.

Why not build a cornice at the bottom of the dome, with a space for concealed reflectors, either for lamps or neon tubes? Arrange this for three or four different color effects and you can make quite a feature out of this dome. Have these lights controlled by a dimmer.

EQUIPMENT AFFAIRS

Equipment News and Comment

AUTOMATIC FOUNTAINS

● Photoelectric drinking fountains, operating automatically by means of a light beam and p. e. cell, have been installed in theatres here and there for several years, but not extensively. Now, however, it is to be noted that this novel piece of equipment, which in itself is quite theatrical, is attracting an increasing

An automatic fountain in operation.

amount of interest. The G-M Laboratories of Chicago has installed several in buildings of the World's Fair, and has supplied a description of their design and operation and of the methods of applying the innovation to the theatre.

According to the account of G-M Laboratory engineers, the photoelectric control of drinking fountains is extremely simple in general conception. Primarily the equipment functions through the medium of a beam of light, usually invisible, which passes over the fountain and back at points approximately 6 and 12 inches above the bubbler, being finally focused on a photoelectric cell. Each time this beam of light is interrupted by the head of the person wishing a drink, water flows from the fountain. When this person then raises his head, he ceases to interrupt the light beam and the flow of water stops. In operation, the light beam controls the flow of water because the presence or absence of light on the photoelectric cell either permits or prevents current flowing through the "foto-switch" (photoelectric relay). The current from the foto-switch actuates an electrically operated water valve, which in turn controls the flow of water in the fountain. All handles are removed from photoelectric drinking fountains.

Photoelectric control can be installed on the majority of existing fountains. The principal equipment as supplied by G-M Laboratories normally consists of a lamp for projecting a concentrated beam of light, a photoelectric cell and amplifier, and an electromagnetic water valve. The usual arrangement is as follows:

Light source: Mounted on one side of the fountain, furnishing a beam of light of the proper concentration and intensity. This light beam is normally made invisible by means of a special light filter inserted into the lens system of the light source.

Adjustable mirror: A mirror is used on the opposite side of the fountain to reflect the light on to the photoelectric cell mounted beneath the light source. This provides a double beam of light which is so positioned that the top beam passes 12 inches above the fountain, and the lower beam 6 inches above the fountain.

Photoelectric cell and housing: The housing, in which the photoelectric cell is mounted, is normally placed below the light source.

Photoelectric amplifier: This takes the current released by the photoelectric cell and amplifies it sufficiently so it is strong enough to operate the electro-magnetic water valve. The amplifier need not be mounted with the photoelectric cell, although it should be not more than 6 or 8 feet away. It is often mounted in back of the fountain, on the other side of the wall, or else within the wall behind a decorative removable face plate.

Magnetic water valve: This valve is mounted in the best location in the plumbing system, ahead of the fountain.

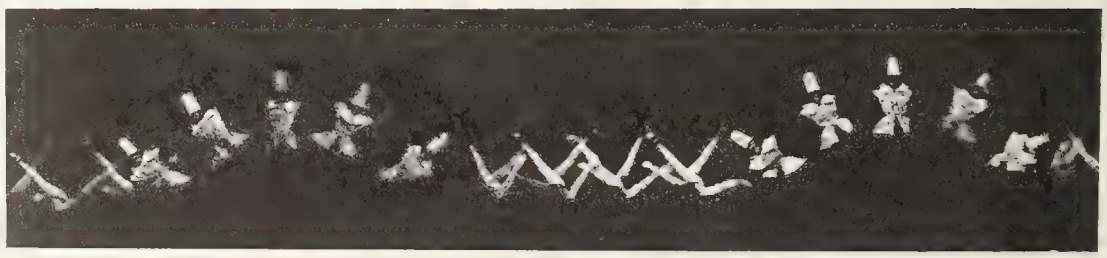
Water filter: Always used with the water valve to keep sediment and rust from affecting the operation of the valve. This filter should be ahead of the water valve.

The above suggestions as to the location

THE USE OF ULTRA-VIOLET RAYS IN STAGE EFFECTS

THE DISCONNECTED hands, arms and legs that danced around on the darkened stage of the Radio City Music Hall in New York during a recent presentation is the result of new developments in the use of Stroblite and ultra-violet lighting in stage production.

In phosphorescent form these paints have been used on the stage before. In the present application they are fluorescent. The fluosescent ultra-violet colors are specially prepared colors that glow permanently in the dark as long as the ultra-violet lights are thrown on them. In the case of the Music Hall number various parts of the dancers were painted—in one case an arm, another a leg, and so on. When the footlights went out they were replaced by ultra-volet flood lights. The painted portions of the dancers were plainly visible. The rest of their bodies were invisible to the house. The result was a weird ensemble of stray arms and legs cavorting about the stage. Sometimes two or more of the dancers were grouped together so as to make two complete pairs of arms and legs with the heads and bodies invisible. At times they were grouped across the stage in a rehearsed chorus.



Dancing legs and arms on the stage of Music Hall, New York.

New as this recent art is, its uses have already been capitalized in other fields. Ultra-violet colors and lighting are being used for changing advertising signs at the World's Fair. They are being adapted to changing the complexion of a room under different lighting—a new angle to interior decorating. They are being prepared in home sets for the nursery and kindergarten.

The luminous paints, after a few seconds' exposure to light, will glow in complete darkness for several minutes and can be renewed indefinitely. The ultra-violet colors will glow in the ultra-violet light that hides everything else in blackness. There is a luminous makeup for hands and faces. In addition there is an invisible ultra-violet paint that cannot be detected after it has been applied until the ultra-violet light beams on it when it shows up a green. And finally different lights—ultra-violet violet, ultra-violet blue and infra-red—through spot or floodlights, can produce a constantly changing cyclorama of colors. The change necessary is the substitution of ultra-violet bulbs or filters in the light source.

At the convention of the Independent Theatre Supply Dealers Association in Chicago—Aaron Saperstein, head of the Allied States unit in Chicago and an exhibitor leader of the Midwest, with H. C. Dusman, secretary of the association.

of the various units are applicable to wall-type fountains and fountains recessed into the walls, but are subject to considerable variation where occasion demands. For wall-type fountains (*see illustration*) it is inexpensive to construct attractive side-pillars on either side of the fountain. One pillar houses the mirror, the other the light source and cell housing, with holes in each pillar through which the light beam passes. In other cases, where the fountains are located in semi-circular niches or in corners, the mirror, light source, cell housing and amplifier unit are often mounted in the wall with removable face plates to provide access to the equipment. As in the previous case, holes are provided for the light beam.

In all installations there is one primary precaution to be observed; namely, that there be no protruding wires, nuts, bolts or screws—nothing which the public can turn, pull or twist. Everything must be out of reach or the public's curiosity will cause damage.

In point of service there are only three parts which need attention, the lamp, the amplifier tube and the photoelectric cell.

DEALERS CONVENE

● The third annual convention and exhibit of the Independent Theatre Supply Dealers Association in Chicago demonstrated the progress that has been made by that organization since its inception. Both from the standpoint of attendance and from character of exhibits which it enlisted from manufacturers from all parts of the country, the meeting held at the Stevens hotel July 28 to August 1, stamps the affair as the most successful get-together of dealers and manufacturers since the big conclave in Milwaukee a number of years ago.

Last year a small room sufficed to accommodate the exhibits of manufacturers, while at the last session a section of the regular exhibit quarters in the Stevens basement was necessary for the display. The new enthusiasm among dealers and manufacturers as evidenced by the large turnout is an acknowledgement of the efforts of J. E. Robin, president; H. C. Dusman, secretary-treasurer; and L. G. Dolliver, vice-president. Dealers showed their approval of their work by re-electing them.

One of the major developments of the Chicago meeting was the formation by theatre equipment manufacturers of their own organization to work in co-operation with the supply dealers. The new manufacturers organization, called the Theatre Equipment and Supply Manufacturers Association, elected E. A. Williford of National Carbon Company as president. O. F. Spahr, head of Enterprise Optical Manufacturing Company, was named vice-president, and Oscar F. Neu of Neumade Product Corporation, secretary-treasurer.

Among those who registered were R. O. Bemis, W. G. Preddy Theatre Supply Company, San Francisco; A. E. Thiele, Des Moines Dealers Supply Company, Des Moines; E. L. White, Strong Electric Corporation, Toledo; P. S. Hueter, American Theatre Supply Company, Toledo; G. McArthur Equipment Company, Detroit; L. L. Foster, Capitol Theatre Supply Company, Boston; I. S. Perse, Capitol Motion Picture Supply Company, New York City; M. H. Kimball, Audio Research, Inc., New York City; H. Rossner, Da-Lite Screen Company, Chicago; W. F. Barthel, Guercio-Barthel, Chicago; I. H. Moscowitz, Amusement Supply Company, New York City.

R. P. Bedore, Chicago Cinema Equipment Company; R. S. Ballantyne, Scott-Ballantyne Company, Omaha; Clem Rizzo, Clem Rizzo Supplies, Philadelphia; Tore Lundahl, Sonolux Company, Newark; H. W. Graham, Graham Brothers, Denver; W. L. Tenney, General Register Corporation, Brooklyn; W. C. Kunzman, National Carbon Company, Cleveland, Ohio; C. White, Quality Theatre Supply Company, Omaha; L. White, Quality Theatre Supply Company, Omaha; I. Samuels Automatic Devices Company, Allentown, Pa.; W. A. Gedris, Ideal Seating Company, Grand Rapids.

T. Shearer, B. F. Shearer Company, Seattle; H. E. Holquist, Quigley Publishing Company, Chicago; C. B. O'Neill, Quigley Publishing Company, Chicago; Max Rubin, Amusement Supply Company, Detroit; L. G. Dolliver, Western Theatrical Equipment Company, San Francisco; J. M. Landes, Supreme Heater & Ventilating Company, St. Louis; L. J. Gardiner, L. J. Gardiner Company, Columbus, Ohio; J. H. Toler, Harrison Toler Company, Chicago; W. J. Katz, Crown Motion Picture Supply Company, New York City; O. F. Neu, Neumade Products, New York City; G. E. Peck, National Carbon Company, Chicago.

J. Hornstein, Continental Theatre Accessories Company, New York City; L. Marks, Independent Theatre Supply Company, New York City; H. Strong, Strong Electric Company, Toledo; Beatrice Jenkins, Birmingham, Ala.; M. F. Klicpera, Operadio Manufacturing Company, St. Charles, Ill.; Ray G. Colvin, Exhibitors Supply Company, St. Louis; W. S. Burr, Imperial Electric Company, Akron, Ohio; E. W. Bruce, Baldor Electric Company, St. Louis; D. Halliday, Baldor Electric Company, St. Louis.

R. E. Smiley, Continental Electric Company, St. Charles, Ill.; R. B. Corcoran, General Scientific Corporation, Chicago; R. Smith, Ray Smith Company, Milwaukee; N. D. Golden, Department of Commerce, Washington, D. C.; R. Robins, Electronic Corporation of America, New York City; R. Rosenbloom, Ilex Optical Company, Rochester, N. Y.; C. L. Bird, United Projector & Film Company, Buffalo; E. A. Williford, National Carbon Company, Cleveland, Ohio.

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Constructing Theatre Advertising

(*Continued from page 7*)

measuring 8 points. (And an *en,* a term little, if ever, used today, was one-half this square, or an area, with reference to 8-point type, 8 points high and four points wide.) But this reference to the size of the type is no longer necessary to a determination of the value of the em. One is sure of being understood by the printer if one uses it not as the square of any pointage, but merely as a unit of space measurement 12 points wide.

Now the printer will understand you if you use the unit *em* as a space 12 points wide, but he will also understand that you want a space 12 points wide if you use the term *pica.* Generally, however, the em is used with reference to the length of a line of type, while the pica (still meaning a space 12 points, or 1/6 of an inch, wide) is employed with reference to dimensions other than those of the line (or slug) of type. That is, if you want type set in a line of a certain width, then you indicate that width as so many *ems;* but if you wish a certain amount of space between an illustration, for example, and a border, you indicate the width of that space in picas.

If this is confusing, it is so only because the two terms have become confused by people using the services of the printer without competent knowledge of his processes, and since they got along in confusion (with the generous aid of the printer himself), those preparing theatre advertising need seek no more enlightenment than has been given here. They need know only that an *em* is a space 12 points (1/6 of an inch) wide used to indicate how long a line of type should be; and that a *pica* is a space 12 points wide used to indicate how far apart some element of the advertisement should be from another. Indeed, if preferred, the *em* can be used exclusively to indicate any space 12 points wide, and the *pica* can be forgotten.

Because a certain kind of type suggests it, or for other reasons, it is sometimes desirable to have extra space between lines. Unless otherwise instructed, the compositor will set a paragraph of type *solid*—that is, if 10-point type is ordered, he will set the lines on 10-point slugs, and the lines will be as close together as the style of type allows. Now if extra space is desired between lines at the outset, the printer can be instructed to set on a slug of extra thickness. If the type wanted is 10-point, then two points extra space can be assured between lines by ordering composition on 12-point slugs. But if the extra spacing does not suggest itself until after the type has been set solid, then the department which makes up the various elements of the advertisement into a finished product can insert a lead between each line.

This process of placing extra spacing between lines is called *leading.* One lead is equal to a thickness of two points (1/36 of an inch). A smaller space possible is a *card,* which is one-half a lead, or 1 point (thickness of a business card). Greater spacing can be ordered in terms of leads, or by naming in ems or picas the total depth desired for the aggregate number of lines, with *equal spacing* specified between each line.

With respect to leading, it is well to bear in mind that some styles of type set more solidly than others. This is because of the differences in the length of the stems (called *descenders* and *ascenders,* according to whether they rise above or below the central portion of the letter, the letter "p" having a descender, the letter "h" an ascender). The style in which this article is set has "short" characters, and although the slugs carrying these lines are solidly together, they appear to be leaded. This is because the stems do not come as near to the upper and lower edges of the slug as those of some other styles of type. Styles of type with "long" characters look better when leaded, particularly if set in the wider measures.

We shall have occasion in future to refer to *rules.* These are strips, usually of metal, which imprint a line, such as might be drawn by a stroke of the pen. They are used for indicating typographical divisions, for ornamentation, for borders and so on. The thinnest rule is called a *hairline* rule. The column rules of newspapers are hairlines. After that the thickness is measured in points, there being 1-point rules, 2-point, 3-point, 4-point, 6-point, pica (12-point) and so on. They may be combined to make two or more parellel lines of varying heaviness, and for some combinations several lines are cast on a single strip of metal.

Other phases of printing processes and their terms that those preparing theatre advertising may well wish to know, will be explained as the need arises in the course of subsequent discussions on type and layout.

[*In the September 23d issue will be discussed the processes of engraving generally applicable to theatre advertising, and also a method being used more and more by which the newspaper receives the advertisement completely cast in a solid metal plate.*]

Preparing the Theatre for Winter

(*Continued from page 9*)

water has not been treated, particularly in a brand new installation scale, grease and sediment accumulate in the boiler. This accumulation reduces the efficiency and thereby runs up fuel bills. This condition can only be eliminated by thorough cleaning. This cleaning is done by a method known as "blowing off."

GETTING RID OF GREASE AND DIRT

A CHEAP and satisfactory method is to close all radiator supply valves and remove all thermostatic members of radiator return traps where used or, if it is not necessary to clean the whole system, close the large valves on the supply and return pipes.

Examine the boiler carefully. There is generally a blow-off tap near the water line. Connect a pipe to this blow-off opening with a gate valve in it. Then run this pipe (or a heavy hose connected to the pipe) to the nearest sewer.

Now fire the boiler to about five pounds gauge pressure—then open the gate valve in the blow-off tap pipe. Repeat this several times. In this way you will remove all of the grease or oil that is floating on top of the water.

Now remove the safety valve (generally on top of the boiler) and pour into the boiler about four gallons of ordinary acid vinegar. Replace the safety valve and operate your plant as usual for a whole day.

Blowing off should be done during the night or in the early morning when the theatre is empty.

After a day's operation with the vinegar in the system raise a pressure of about 10 pounds in the boiler. Open the blow-off valve, letting the water and steam pass on through the blow-off line and to the sewer.

Keep up the pressure in the boiler between 5 and 10 pounds. After this operation is started carefully adjust the valve on the fresh water boiler feed line so as to constantly keep the water glass filled to the top. Continue this for not less than 3 hours.

The person conducting the blow-off must not, under any conditions, leave the immediate vicinity of the boiler during this time.

During the last hour permit the boiler to fill with water, and allow the hot water to flow out the blow-off connection into the sewer.

At the end of 3 hours close the feed water valve and permit the steam or hot water to flow from the blow-off connection until the water level in the boiler is about at the top of the gauge glass. Close the gate valve in the blow-off connection and with 10 pounds pressure pull the fire or shut off the oil burner and entirely drain the boiler through the boiler drain valve (at the bottom of the boiler).

If the whole system has been included in the cleaning process while the boiler is

cooling, replace the thermostatic members in the traps of the radiator return lines and open the radiator supply valves. Remove the pipe connection from the blow-off tap and replace the plug. Close the bottom boiler drain and when the boiler is thoroughly cool refill to the proper level with fresh water.

If there is no water level blow-off tap provided, the safety valve on the top of the boiler may be used for the blow-off connection.

When systems using vacuum, condensation or boiler feed pumps are to be cleaned, it is good practice to close off the valve on the condensation returns to the pumps and permit all condensation to flow into the sewer for several days or a week prior to blowing down the boiler. Under such circumstances it of course is necessary to "crack" the valve in the feed water line sufficiently to compensate for the water lost from the boiler by diverting the returns into the sewer.

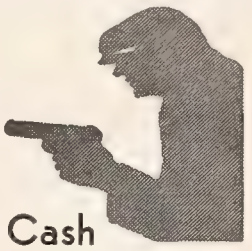
TESTING WATER IN THE BOILER

HERE IS A good test to determine generally the quality of water in the boiler. Draw off a sample of the water from the gauge cocks in a quart glass mason preserving jar. Have the water only about three or four inches deep in the jar. Boil this jar over a gas hot plate vigorously. If there is oil present and the water is strongly alkali the boiling will cause it to foam, sometimes in extreme cases it will overflow the jar. If the water is clear and free from oil or grease and alkali one can always see the top of the water emitting bubbles of steam. The water, however, will not be foaming.

Here is the way to clean a water gauge glass on a steam boiler without removing it:

1. Pour at least a tablespoon of raw muriatic acid into a cupful of hot water which may be drawn from the boiler.
2. Close both water gauge valves.
3. Open the top water gauge valve and also the petcock at bottom and blow the water out of the glass. Then immediately close the top valve and submerge the end of the petcock into the cup of hot acid solution. A vacuum is at once created in the gauge glass which causes the solution in the cut to be sucked up into the gauge glass.
4. Keep the petcock immersed and operate the top valve slightly and very carefully, opening and closing, alternately expelling and drawing in the solution until all the grease, oil, or other matter adhering to the inside of the glass is cut out. Then close the petcock and open both water gauge valves.
5. It is necessary to have about one pound of pressure of steam or more on the boiler before commencing this operation, which need not occupy more than 10 minutes. The result is a clean glass without the risk of breakage and the probable renewal of gauge glass gaskets, which is frequently the case when removing the glass for cleaning. . . . *The total cost: 15 minutes in time and* 15c. *for acid—cheap for the protection it gives you.*

STOP HOLD UPS



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Motion Picture Patents My Specialty

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Patent Attorney

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FOR
TOMORROW'S BUSINESS

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WRITE FOR DETAILS

VORTKAMP & COMPANY

Everything in Theatre Supplies

1600 Broadway New York, N. Y.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on August 22. The listing is arranged alphabetically by states. An asterisk indicates information received since a previous report.

California

BAKERSFIELD—Fox California Theatre. Gundlach Plumbing Company to install cooling system. Cost $10,000. Population 26,000.

LONG BEACH—W. W. Winquist, 117 Pike. Will make repairs to theatre, costing $1,000.

LONG BEACH—Boulevard Investment Company, 313 E. Ocean Boulevard. To repair theatre. Architect, Clifford A. Balch, 1914 S. Vermont Avenue, Los Angeles.

LOS ANGELES—Sunbeam Theatre, Avenue 58 & Pasadena. Architect, Clifford A. Balch, 1914 S. Vermont Avenue, Los Angeles, is remodeling the Sunbeam Theatre for Mike Gore & B. H. Rustin. Seating capacity, 900. Cost, $35,000.

Georgia

ATLANTA—Community Theatres, Inc., West End. To build $50,000 theatre. Architect, Daniell & Beutell, Georgia Savings Bank Building.

Massachusetts

BROCKTON—Majestic Theatre, 21 E. Elm Street. To build theatre. Architect, Eisenberg & Feer, 11 Beacon Street, Boston. Cost, $150,000.*

PEABODY—Warren Five Cent Savings Bank, 10 Main Street. Alterations to theatre at 77 Main Street. Cost, $12,000. Architect, Edmund Leeds, 263 Harrison Avenue, Boston. Population 21,000.

Maryland

BALTIMORE—Herman A. Blum, care of Idle Hour Theatre, 222 N. Howard Street. Alterations to theatre. Architect, John J. Zink, 2826 Overland Avenue. Agent, B. J. Frederick & Brother, Inc., 115 W. Saratoga Street. Owner, Hochschild, Kohn & Co., Howard & Lexington Streets.

Michigan

GRAND RAPIDS: George Matthews, 404-406 Division Avenue South. Will remodel building to cost $2,000.

GRAND RAPIDS: Harry Colton, architect, Burton & Eastern Streets. To build one story building and theatre. Cost, $18,000.

Minnesota

MINNEAPOLIS—Harry H. Dickerman, 2811 Xerxes Avenue, South. Will make alterations to theatre building at 2605 Emerson Avenue, North. Cost, $2,000.

MINNEAPOLIS—Minnesota Amusement Company, 17 N. 6th Street. Will remodel theatre at 20 Washington Avenue, North. Cost, $10,000. Architect, Licbenberg & Kaplan, 710 McKnight Building.

MINNEAPOLIS—William A. Tuscany, general contractor, 5120 Thomas Avenue, South. Owner, care of general contractor, will erect $45,000 theatre and store building at 4234 Nicollet Avenue. Architect, Walter F. MacGregor, 1406 W. Lake Street. Seating capacity, 700.

ST. PAUL—Joseph Friedman, 436 Wabasha Street. Will make alterations to theatre at 448 Wabasha Street. Architect, Liebenberg & Kaplan, 710 McKnight Building, Minneapolis. Cost, $20,000.

ST. PAUL—Grandview Theatre Company, 1749 Randolph Street. Will erect $15,000 theatre building at 1830-32 Grand Avenue. Architect, M. A. Wright, 288 Bunker. Builder, Kieffer Bros., 145 E. Indiana Avenue.*

New York

BROOKLYN—Diamond Amusement Company, N. Schenck, president, 1540 Broadway, New York City. Architect, T. W. Lamb, 701-7th Avenue, New York City. Alterations to two story theatre at 5th & Bay Ridge Avenues, Brooklyn. Cost, $100,000.

LONG ISLAND CITY—L. & W. Amusement Company, 116th St. & Trenton Avenue. Architect, A. Morris, 3292 Bedford Avenue, Brooklyn, N. Y. Alterations to building and theatre to cost $50,000.*

NEW YORK CITY—Bell Amusement Company, 121-123 Christopher Street. Alterations to two-story motion picture theatre. Cost, $3,000. Architect, Laspia & Samenfeld, 217 Havemeyer St., Brooklyn, N. Y.

NEW YORK CITY—S. & B. Corp., 2314 Third Avenue. Will remodel building into a motion picture theatre.

NEW YORK CITY—Wilkast Theatres Corporation, 876-878 Columbus Avenue. Will convert building into stores and theatre.

RIDGEWOOD—Corporation, care of Wolfson & Sand, 815 Broadway, New York City. To erect theatre building on Sedgwick Street. Cost, $100,000.

North Carolina

GASTONIA—J. E. Simpson will remodel theatre building, interior and exterior. Population 18,000.

Ohio

WOOSTER—Wallace Theatre. Will reconstruct theatre building. Architect, John McSweeney, Oak & 10th Streets, Columbus. Supervisor of construction, R. A. Curry. Population 11,000.

Oklahoma

DUNCAN—Ritz Theatre, N. 8th Street. Will erect addition to double seating capacity. Population 8,300.

TULSA—John E. Feeney, 612 S. Main Street. James E. Doffey, 1131 E. 21st Place, is erecting theatre at cost of $50,000.

TULSA—Owner, care of C. E. Greenelee, Sutton Motors Company, Atlas Life Building. Will remodel theatre at 618 S. Main Street. Cost, $6,500. Architect, Frank C. Walter, 1019 N. Denver, Tulsa. General contractor, E. W. Chambers, Richards Building.*

Oregon

SALEM—State Theatre, 255 Church Street, North. Don Young will make alterations to building. Cost, $2,800. Population, 26,000.

Pennsylvania

PITTSBURGH—Crafton Theatre, 61 Crafton Avenue. General Contractor, L. A. Pennell, 128 Crafton Avenue. To make alterations to theatre costing $2,000.

South Dakota

RAPID CITY—State Theatre. Will remodel theatre. Architect, James C. Ewing. Population 10,000.

Utah

BRIGHAM—Elberta Theatre. Will remodel building, larger screen, heating and ventilating system, etc. Population 5,000.*

OGDEN—Eldredge-Glasmann Investment Company. Will remodel building into theatre. Architect, Art Shreeve. Seating capacity 732. To install box type seats, air conditioning equipment, insulation, new front, etc., costing $30,000.

Virginia

RICHMOND—Pitts & Gorman Corporation, Fredericksburg, Va. Contractor, J. W. Atkinson & Company, Lyric Building, Richmond. To erect theatre building at 406 N. 25th Street, Richmond. Seating capacity 700. Cost, $30,000.

INCORPORATIONS

Kearney Theatres, Inc., Hastings, Nebraska. Capital $10,000. George Monroe and others.

Seville Theatre Corporation, care of Leonard Zick, 1011 S. 30th Street, South Bend, Indiana. Capital 1,000 shares. Leonard Zick and others.

Chandler Theatre Corporation, 14503 Harper, Detroit, Michigan. Capital $5,000. Jack Dunn, 3200 W. Boston Boulevard and others.

Violet Theatre, Inc., 2450 W. Vliet Street, Milwaukee, Wisconsin. Capital $3,000.

Gary Central Theatre Corporation, 475 Broadway, Gary, Indiana. Capital $500.

Lincarl, Inc., care of Prentice-Hall, Inc., 83 Montgomery Street, Jersey City, N. J. Capital, 100 shares.

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Among Contributors to This Issue:

¶ *The article, "Printing Terms and Practices," the second of a series on the physical structure of theatre advertising, is being written by the editor of* Better Theatres *in association with typographers and theatre advertising artists. The present and ensuing articles are preliminary to the main body of the series, in which the actual layout of theatre advertising, and the styles and psychology of type, will be discussed.*

¶ J. T. Knight, Jr., (*Preparing the Theatre for Winter*) *is a former manager and for many years a maintenance engineer in charge of large numbers of theatres. His present contribution is one of a series. Mr. Knight has been in the service of Publix for a long period, and is now in charge of theatre maintenance for the circuit.*

¶ S. Charles Lee (*Reconditioning at Today's Lower Cost*) *is a Los Angeles theatre architect. The article in this issue is the concluding one of three discussions of remodeling, the first of which appeared in the July 1st issue.*

¶ Leo T. Parker (*Rights of Parties to Labor Disputes*) *is a Cincinnati attorney and a regular contributor to* Better Theatres.

¶ Aaron Nadell (*Projection Routine and Inspection*) *has been active in projection and sound for many years, in the employ of both manufacturers and theatre circuits. He has contributed to* Better Theatres *on a number of previous occasions, and will be recalled for his series "What the Manager Should Know About Sound." He is also the author of a published book on sound.*

WHERE TO BUY IT

ACCOUNTING SYSTEMS
Easy Method Ledger System

ACOUSTICAL PRODUCTS
The Celotex Company
The Insulite Company
United States Gypsum Company

ADVERTISING NOVELTIES
Brasel Novelty Manufacturing Co.
Edward I. Plottle & Co.
Pyroloid Sales Company
Slack Manufacturing Company

AIR CONDITIONING EQUIPMENT
Kroeschell Engineering Company
Kooler-Aire Engineering Corporation
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Co
Wittenmeier Machinery Company

AMPLIFIERS
Audio Research, Inc.
Full Range Laboratories
LeRoy Sound Equipment Corp.
Mellaphone Corporation
Operadio Manufacturing Company
S. O. S. Corporation
The Radiart Corporation
Webster Company

AUTOMATIC CURTAIN CONTROL
Automatic Devices Company
Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.

BANNERS, SIGNS
H. Dryfhout Company

CAMERAS AND PROJECTORS
Bell and Howell Company
Andre DeBrie, Inc.
International Projector Corporation

CARBONS
Carbon Products, Inc.
National Carbon Company
Noris Carbon Company, Inc.

CARBON ADAPTERS
Best Devices Company

CARPETS
Bigelow-Sanford Carpet Company, Inc.
Decorative Arts Company
Mohawk Carpet Mills
W. & J. Sloane

CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works

CEMENT FOR FASTENING CHAIRS
General Seating Company

CHANGEABLE LETTERS
Friedley-Voshardt Company
Metal Products, Inc.

CHANGEOVERS
Apasco System
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel

COLOR HOODS
Reynolds Electric Company

CUTOUT MACHINES
International Register Corporation

DATE STRIPS
M. A. Block Company

DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company

DOUBLE BEARING ASSEMBLY
International Projector Corporation
Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
Guercio and Barthel
International Projector Corporation
S. O. S. Corporation

DRAPERIES
Decorative Arts Company
Tiffin Scenic Studios

EARPHONES
Hearing Devices Corporation
Western Electric Company

EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers

EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Century Electric Company

EQUIPMENT SUPPLIES
E. E. Fulton Company
Joe Goldberg
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
Vortkamp & Company

FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum Inc
Vallen Electrical Company, Inc.

FILM CEMENT
Roscoe Laboratories

FILM PROCESSING MACHINES
Andre DeBrie, Inc.

FILM SCALES
Film Scale Company

FILM STOCK
Agfa Raw Film Corporation
DuPont Film Mfg. Corporation
Eastman Kodak Company

FRAMING LIGHT SHIELDS
Chicago Cinema Equipment Company
GoldE Manufacturing Company
Guercio and Barthel

GENERATORS
Automatic Devices Company
Century Electric Company
General Electric Company
Hertner Electric Company
Marble-Card Electric Company
Westinghouse Elec. & Mfg. Company

HORNS AND SPEAKERS
Full Range Laboratories
LeRoy Sound Equipment Corporation
Macy Engineering Company
Operadio Manufacturing Company
Racon Electric Company, Inc.
Wright-DeCoster, Inc.

INTERIOR DECORATIONS
Armstrong Studios, Inc.
Decorative Arts Company
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company

LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
International Projector Corporation

LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

LENS MOUNTS
Chicago Cinema Equipment Company
GoldE Manufacturing Company
International Projector Corporation

LENSES
Bausch & Lomb Optical Company
General Scientific Corporation
Ilex Optical Company
Projection Optics Corporation

LENS AND REFLECTOR RECONDITIONING
G. O. Hansen & Brothers Optical Co.

MAZDA REGULATORS
Garver Electric Company

ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company

PATENT ATTORNEYS
William N. Moore

PHOTO ELECTRIC CELLS
Amplex Electronic Products
Continental Electrical Company
Herman A. DeVry Company
General Scientific Corporation
G-M Laboratories, Inc.
Telephoto and Television Corporation

POSTER PROJECTORS
Bausch & Lomb Optical Co.
A. & B. Smith Company
F. D. Kees Mfg. Company

PROJECTION MACHINE PARTS
Chicago Cinema Equipment Company
International Projector Corporation
Lavezzie Machine Works
Motion Picture Machine Company
S. O. S. Corporation

PROJECTORS
Andre Debrie, Inc.
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation

PUBLIC ADDRESS SYSTEMS
Audio Research, Inc.
Full Range Laboratories
LeRoy Sound Equipment Corp.
Operadio Manufacturing Company
Racon Electric Co., Inc.

RECTIFIERS
Audio Research, Inc.
Forest Electric Corporation
Garver Electric Company
Interstate Electric Company

REELS
E. E. Fulton Company
Universal Electric Welding Co.

REEL END SIGNALS
E. W. Hulett Manufacturing Company

REWINDERS
Chicago Cinema Equipment Company
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company

RHEOSTATS
Hoffman & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute

SCREENS
Da-Lite Screen Company
Ortho-Krome Screen Company
Raven Screen Corporation
Walker-American Corporation

SCREEN RESURFACING
Burdick's Re-Nu Screen Surface Co.
The Motion Picture Screen Resurfacing Co.
Raytex Screen Process Company

SEATS
American Seating Company
The A. H. Andrews Company
Decorative Arts Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
National Seating Company, Inc.
Standard Manufacturing Company
Wisconsin Chair Company

SIGNS—ELECTRIC
General Scientific Corporation
Metal Products, Inc.

SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios

SOUND REPRODUCING SYSTEMS
Bestone, Incorporated
Cincinnati Time Recorder Company
Enterprise Optical Manufacturing Co.
Full Range Laboratories
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Macy Engineering Company
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
S. O. S. Corporation
Weber Machine Corporation
Western Electric Company

SOUND EQUIPMENT ACCESSORIES
Cincinnati Time Recorder Company
Audio Research, Inc.
Essannay Electric Manufacturing Company
Full Range Laboratories
G-M Laboratories, Inc.
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company

STAGE RIGGING HARDWARE
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Vallen Electrical Co., Inc.

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
General Seating Company

TICKETS
The Standard Ticket Register Corp.

TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.

UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company

UPHOLSTERY PRODUCTS
L. C. Chase & Company
Ideal Seating Company

VENTILATING EQUIPMENT
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Kroeschell Engineering Company
Lakeside Company
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
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"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[7-1-33]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

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for six-months period beginning with issue of July 1, 1933

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THE INTERNATIONAL PROJECTOR

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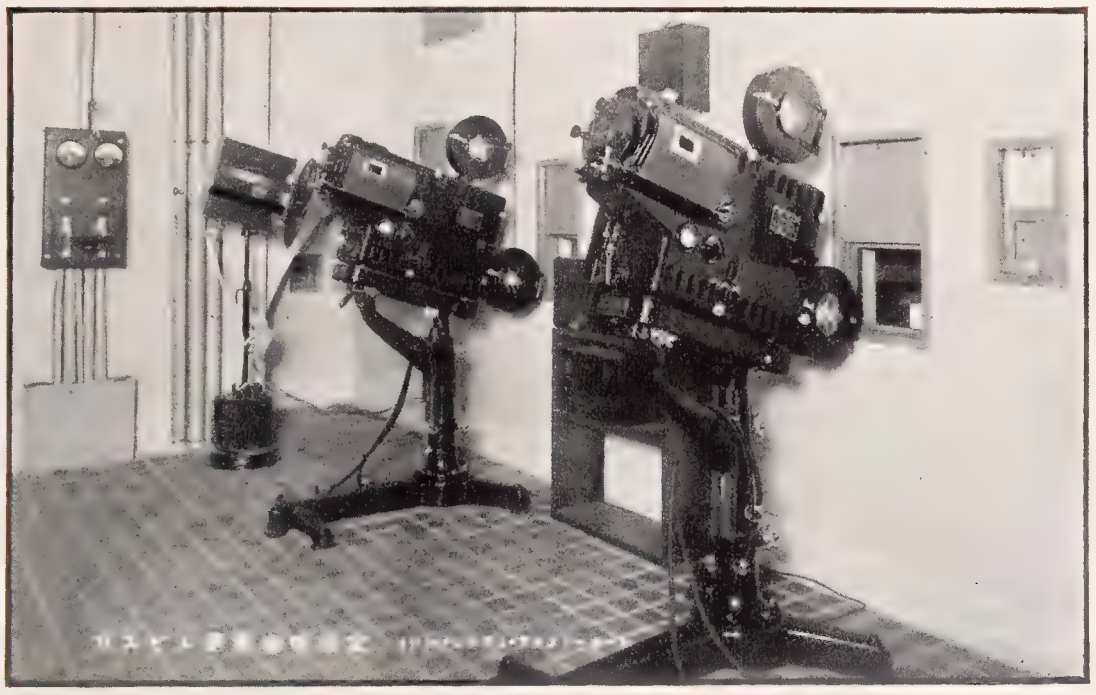

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INSTALLED IN OSAKA GAS BUILDING

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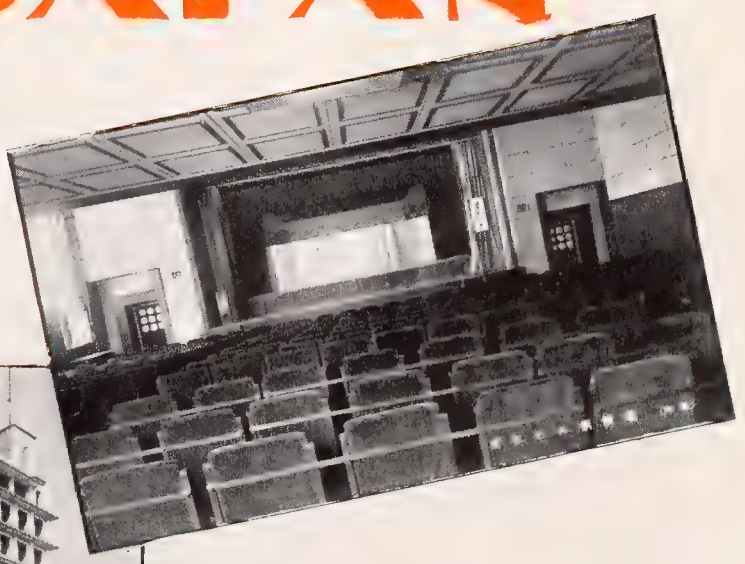

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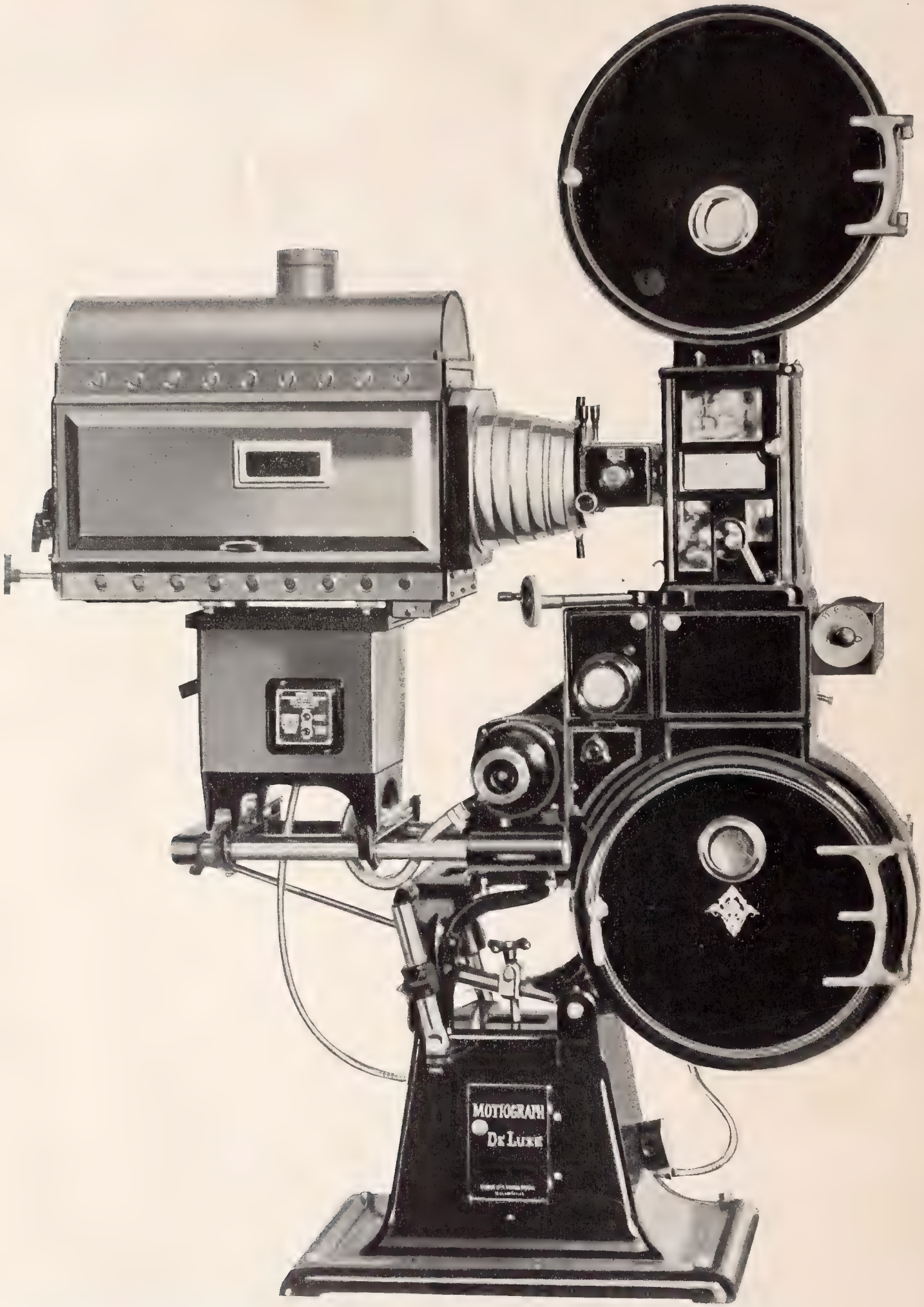

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These buyers saved money. Conditions may force an increase in price very soon. Buy your equipment now!

SEPTEMBER BUYERS WILL MAKE A BIG SAVING

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

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JUL 33

"This business needs a rebirth of the Barnum technique. . . . . .

Formerly the local theatre man was looked upon as 'different'. There was a glamour about him that set him apart from the dignified banker. Today in Rotary meetings you can't tell the two apart. And the business has lost something in this change. . . . . .

We are not dealing with humdrum necessities—or even ego-satisfying luxuries. We're selling gay, glittering, exaggerated, improbable and sometimes idiotic unrealities. Why try to hand this kind of merchandise like you would shoes, ships or sealing wax?

Let's throw a little glamour around our operation.

Let's not be afraid of a little exaggeration, a little picturesque color—let's bring back a bit of Barnum."

ELMER C. RHODEN
in Kansas City

NRA
WE DO OUR PART

Vol. 112, No. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* September 2, 1933

IT'S ALL M-G-M IN FILM BIZ!

And . . .

THEY *do* THEIR PARTS *magnificently . .*

MARIE DRESSLER ★
JOHN BARRYMORE ★
WALLACE BEERY ★
JEAN HARLOW ★
Lionel BARRYMORE ★
LEE TRACY • • • • ★
EDMUND LOWE ★
BILLIE BURKE ★
★ Madge EVANS Karen MORLEY ★
★ Jean HERSHOLT Phillips HOLMES ★

Triumphant in last night's
WORLD PREMIERE *of*

DINNER *at* 8

From the Sam H. Harris stage play by GEORGE S. KAUFMAN & EDNA FERBER

Now Playing
ASTOR
45TH ST. AND B'WAY.

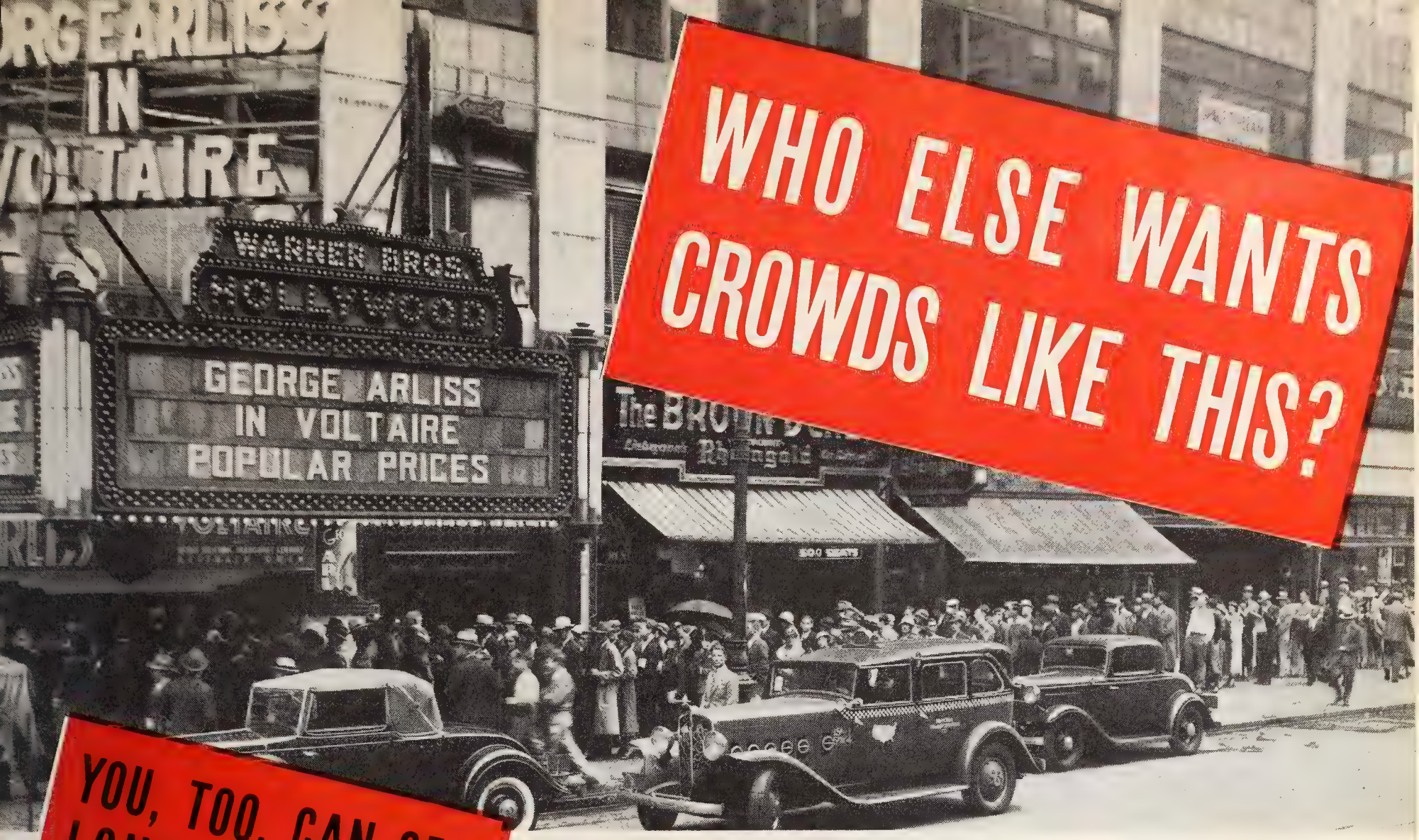
Twice daily 2:50—8:50
Three times Sat., Sun., Hols. 2:50 5:50 8:50.
Sat. Mid. Show. Mats. 50c to $1.00. Eves. 50c to $2.00.

Screen play by Frances Marion and Herman J. Mankiewicz. Produced by DAVID O. SELZNICK. *Directed by* GEORGE CUKOR.

Gosh, what excitement—
Leo opens "Dinner at 8" (Twelve Stars!)
At the $2 Astor, N. Y. and its
S. R. O. from the first performance—
Beating "Grand Hotel"

"Tugboat Annie" (Dressler-Beery) terrific!
"Broadway To Hollywood" sensational!
"Beauty For Sale" a riot!

Leo's off on a typical M-G-M spree—Watch!



No Costly Stage Shows–No 2-for-1 Offers–No Trick Premium Lures –Just Pictures, GOOD Pictures!

Here's a picture of "Voltaire's" morning opening on Broadway last Tuesday. BUT IT MIGHT BE A PICTURE OF ANY KEY CITY OPENING OF ANY RECENT WARNER RELEASE. Different theatres . . . different lobby signs . . . but the same grand crowds everywhere for CAPTURED—VOLTAIRE—GOODBYE AGAIN —GOLD DIGGERS—MARY STEVENS, M. D. . . . Wouldn't you like to see lines like this in front of *your* house day after day? The record proves there's one best way to get them . . . See

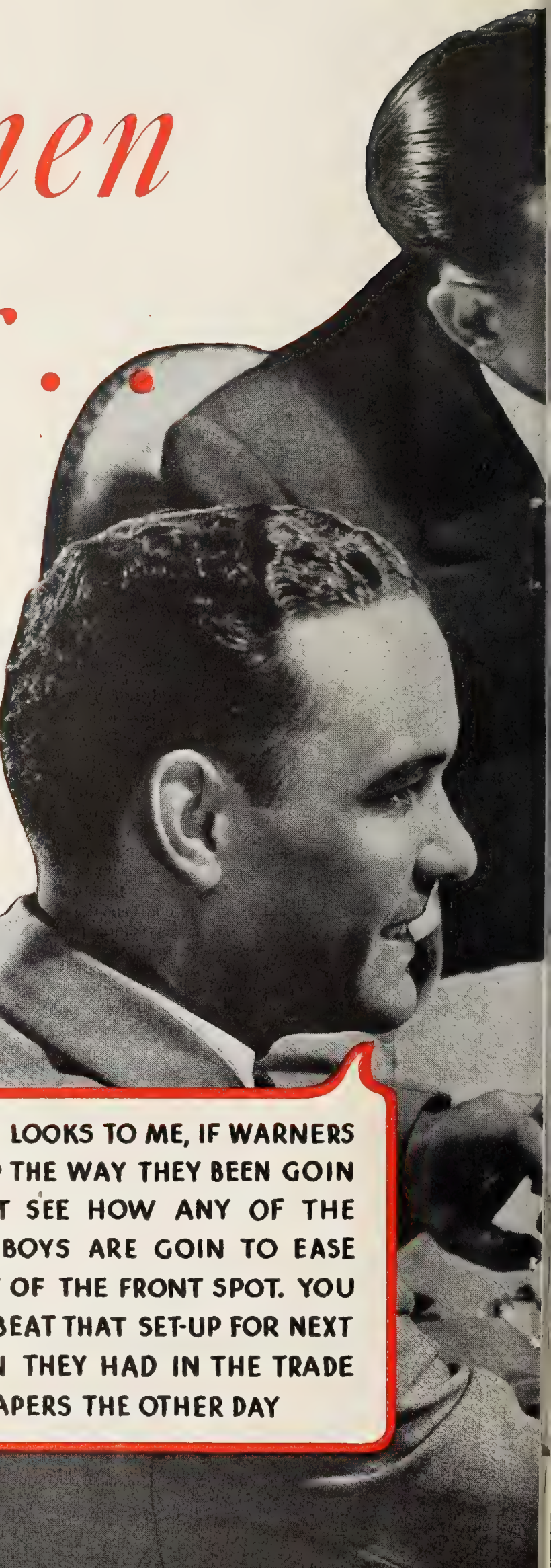
NRA

WARNER BROS.

THE NO. 1 COMPANY

Vitagraph, Inc., Distributors

When good showmen get together.


WELL, IT LOOKS TO ME, IF WARNERS KEEP UP THE WAY THEY BEEN GOIN I DON'T SEE HOW ANY OF THE OTHER BOYS ARE GOIN TO EASE EM OUT OF THE FRONT SPOT. YOU CAN'T BEAT THAT SET-UP FOR NEXT SEASON THEY HAD IN THE TRADE PAPERS THE OTHER DAY

NRA

Vitagraph, Inc., Distributors

LOOKS LIKE WARNERS HAVE ANOTHER REAL SHOW IN "CAPTURED". I WAS READING SOMEWHERE ABOUT THE NEW YORK STRAND GETTING SOMETHING LIKE 30 PER CENT MORE ON THE OPENING THAN "LITTLE GIANT" AND A LOT OF OTHER REAL GROSSERS
YEA, AN THAT "VOLTAIRE'S" ANOTHER ONE. I WAS TALKIN TO BILL KEYES FROM CINCY LAST WEEK AN HE TOLD ME HE'D BEEN STANDIN EM UP EVERY NIGHT AN A LOT OF MATINEES. BEST BUSINESS HE EVER DID WITH ARLISS
SURE—AN NOW ON TOP O' THAT THEY'VE GONE OUT AN SIGNED BORZAGE AND CORTEZ!..WELL YOU NOTICE THEY ALREADY GOT DAVE LOEW AN FRANK NATHANSON AN SOMETHIN LIKE 3000 OTHER CONTRACTS NAILED DOWN FOR NEXT YEAR! I GUESS THAT'S THE TIP-OFF!

Thousands of good showmen will get together Sept. 6th in the most unusual trade gathering in years. Read all about it in this paper beginning on

PAGE 19

She's the cutest thing in pictures. A little bundle of deviltry ...who fascinates and flabbergasts LEW AYRES in an impish, roguish flirtation that would tickle a wooden Indian. The picture? "My Weakness" . . . coming soon from FOX.

SEP -2 1933

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MOTION PICTURE HERALD

Vol. 112, No. 10 — September 2, 1933

SEATS AND SALES

WE hardly more than feel the slightly quickening pulse of upturn than the home offices up and down Broadway begin to murmur and whisper about a somewhat concerted increase of admission prices.

Naturally and properly the wish is always there. But it would seem more than evident, considering the number of dark houses and the extremely ample supply of seats available in those in operation, that this would be a time to make haste slowly.

It may be pointed out that it is not only the likely result but also the definite purpose of the National Recovery Administration to spread the purchasing power over a large number of individuals more than it is to increase the earnings of those now employed and adequately remunerated persons. The result, if any, is not to make each patron so much more able to pay for the motion picture but to enable more persons to patronize the box office. A few millions more employed, at even minimum wages, can mean a great deal to the box office by increased volume, but not necessarily much for increased unit seat sale prices. We shall have more buyers, rather than bigger buyers.

The very large exhibition plant of the motion picture with its millions of seats is thus presented with a volume of opportunity—but not an opportunity bespangled with the carefree spending of the boom-before-the-crash period, which was the period, let us observe, in which the exhibition plant grew so large and grandiose.

The people just getting back to work today have been through the ordeal and experience in limited buying and measuring of values. True the public has a short memory, when it has any, but it will be yet quite a while before spending is generally as casual as in 1928 and '29.

Assuming, too, success in the movement to spread the work over more individual workers and to shorten the working hours, the increased idle time can benefit the motion picture box office only as that box office meets the greatly increased competition which has arisen for the motion picture. Through the years of the depression the radio has gone star-wise and vastly increased its showmanship. The motor car has tremendously improved in performance and luxury at amazing reductions in unit price in relation to performance. Meanwhile all and sundry agencies are to work to get more money and more labor to spend on roads to ride upon. The daily and periodical press, which for three decades has been becoming less of journalism and more of vaudeville on paper, is doing an even cheaper and more effective job.

The motion picture sprang up and grew rich when it was practically without competition in the field of low priced amusement. It now has plenty of competition and it is not going to have less. The motion picture was made on volume, low initial production cost, low production and low exhibition cost, in relation to the gross market. It gave a big public of low unit buying power a great bargain.

The motion picture can still do it—and better than ever.

△ △ △

THE SHOW COLOR

VERY possibly just by way of getting on the band wagon with the Administration, the Department of Commerce down in super-heated Washington,' announces a consumer test which resulted in the finding that blue is the preferred color for packages. It seems a test was made in behalf of the drug trade. The announcement puts red—the preferred color of the show poster—down in the middle of the list, and asserts that it is approved and preferred mostly by children.

Mrs. Roosevelt's favorite color, according to the Fifth Avenue fashion propagandists, is blue, and General Johnsor has given us a navy blue emblem. But a blue eagle is biologically in the same category as a purple cow.

We protest that the Department of Commerce had better stay off the grass of the Bureau of Standards in the first place and that it is talking through the holes in its old panama hat, in the second place.

Blue may be the color for drug store packages, a color for the bilious, the unhappy and headache stricken, the bromo-seltzer sippers. But not until panties and scanties turn azure, will we believe the Department of Commerce on color. Meanwhile give us red, the rich ruddy color of good blood and good likker—the color of action for the show business.

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IN WARDOUR STREET

WE do not, you might say, yield to anyone whomsoever, for precedence in appreciation of the best of Britain in everything from Bond Street to rhetoric. And we are true, in our fashion, to our admiration of Wardour Street in London, too, and so we are, after a manner of speaking—a very bad manner—given furiously to think, no end, by certain expressions coming from that most worthy and most British editor of the ***Daily Film Renter,*** located at numbers 89-91 of the same Wardour Street, W.1, none other than Mr. Ernest W. Fredman, who writes in a recent issue using words as follows: " . . . colour . . . which he took considerable pains to assure me was going to be the cat's whiskers. . . . Well, apparently he ain't so hot on it now. . . . " He continues elsewhere: " . . . Went over with 'Bo' Dowling, a great buddy of his. . . . " In the course of the morning in Wardour Street at Mr. Fredman's office someone "blew in" and also someone told him that " . . . Solly is putting his own dough down. . . . " Mr. Fredman was in New York only last year. It must have been something in the water.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

WANING CYCLE

With the sound premise that "the public does not want to be educated in the theatre, it wants to be entertained," Principal Pictures' Sol Lesser sees the market for authentic adventure films limited, will whittle last year's total of 18 of the type to a mere six, which will "adequately take care of the demand." Within three or four years, Producer Lesser foresees a new adventure cycle, but for the present, locales have been exhausted, from the jungle to the polar seas, while "too much footage showing outdoor backgrounds and tribal customs makes the audience feel that you're trying to shove education down its throat." From freelance cameramen for the most part comes Principal's foreign footage, with studio stories later wrapped around it. As in dress so in pictures, fashions change, but history often repeats itself. . . .

THEATRE'S OPERA

Spreading in the New York sector, following the success of an original idea, is the strange turn of theatrical events which finds grand opera, long king of the "class" entertainment, housed within the walls of the motion picture theatre. To New York's elderly, once famed Hippodrome, past its prime and its glory by many a day, early this year came the result of inspiration in entertainment promotion, the introduction of grand opera, box officed for the popular purse, and a large success. Closed for a few weeks, the Hippodrome next week will resume. To New York's Bronx Borough, and the Willis theatre, has the idea spread, via the formation of a new company, International Opera Stars, while shortly to open are similar situations in Newark, Philadelphia. Large stages would seem a requisite for planned film theatres, some day, perhaps, to perform no less than grand opera. Obvious is the new competition. . . .

HUNTING CENSORS

Sternly aiming to become a law enforcement body, the Kansas film censor board has undertaken to wage a decisive war against film "bootleggers," in which distributors are cooperating, the state attorney general in the background. Ready is Chief Censor Hazel Myers to deputize hundreds of state inspectors, to impound unapproved film brought into the state, shown there. Chief offenders are "jackrabbit" circuits, bounding from town to town, mostly where theatres are lacking, setting up one night stands. On the basis of Kansas farmers' good harvest of late, jackrabbits are eating heavily. Not necessarily are bootleg films objectionable in content, merely unapproved. . . .

FLYING SALESMEN

Perhaps from fast and far flying Arthur Loew, MGM foreign chieftain and airplane enthusiast of the first water, the company has derived its plan, now under consideration, for a company plane, company pilot, to be at the disposal of foreign sales representatives traveling abroad. Quicker transportation, the saving of time, money are stressed as advantages. Cited is the trip from India to England, 26 days via water, a flashing two and one-half days' flight by plane service. Quick to grasp mechanical opportunity is the motion picture industry, today itself an art-industry built considerably on technical achievement. . . .

WARNER PLANNING

Seen is the possibility of the Brothers Warner, entrepreneurs of the screen, bringing to New York, in legitimate form, musical comedies featuring Warner players of note from the Coast studio, in the imminent purchase of property backing the Hollywood theatre on Broadway. Not yet decided is the directorate on the suggestion to enlarge the house, use it to stage musicals. Free was theatre executive Joseph Bernhard to admit the company was dallying with the notion. . . .

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REFLECTIONS

True to the screen as to the stage of which he spoke are the reflections which last week fell from the still agile lips of Daniel Frohman, dean of the American theatre, celebrating his 82nd birthday quietly in his studio atop the Lyceum theatre. Said he: "There is never a bad season for a good play. Audiences are more sophisticated now than they were then (1880-90) . . . Drama reflects human nature in every age. Human nature is always the same—it is only the customs, costumes and social conditions which change. . . . Plays must appeal to the emotions, and they must appeal to the multitude. Women like emotion, men like character, and the masses like movement. If these three elements are combined you get a good play." Or a good picture. . . .

GERMAN DECREE

Yet may American newsreel cameramen, shooting down on many a German spectacle, find themselves in trouble, perhaps pursued by vigilant, fast moving police scouting planes under orders of Aviation Minister Hermann Wilhelm Goering. From the Ministry last week came a sharp decree, in keeping with many another prohibitory declaration, requiring that passengers surrender cameras during airplane flights over Germany. Reports of an unidentified plane, recently in flight over Berlin, dropping "insulting" handbills directed at the government, resulted in the decree. Not unlikely is the expansion of the prohibition to include motion picture cameras, mounted on planes. Certain it is that such planes will find police scouts hot on their trail, seeking their identity, their reason for invading the Hitlerian skies without express permission. . . .

CHILDREN'S SLEEP

To the ranks of the scientists studying the effects of the motion picture on the immature child mind were last week added three authors of "Children's Sleep": Samuel Renshaw, Ohio State; Vernon L. Miller, Bowdoin; Dorothy P. Marquis, Yale. One part, apparently, is this study, of the larger investigations, fostered by the Payne Fund of New York. Traveling, to the lay mind certainly, in virtually a circle, the three report: seeing some films (type not specified) does induce a disturbance of relaxed, recuperative sleep in children. . . . "On the other hand, certain films may have an instructive and sedative effect that is good. . . . There is a distinct need for careful . . . study on individual children's reaction to movies, observed over a longer time. . . ." A not overwhelming contribution, perhaps. . . .

FOX TO SELL MANAGERS TO PUBLIC AS PART OF DECENTRALIZATION PLAN

New Campaign in Midwest to Effect "Genuine" Revival of Managers' Independence Will Involve 100 Theatres

Managers Will Be Permitted Selection and Dating of Product; Ads To Be Personalized; Wider Latitude Granted

by AL FINESTONE
Kansas City Correspondent

The process of decentralizing the nation's large circuit holdings from New York home office interference, begun in earnest late last year, was extended to the very doors of the theatres last week when a "declaration of independence" was signed, sealed and delivered to approximately 100 house managers of the Fox midwest circuit, by Elmer C. Rhoden, division executive. Mr. Rhoden's declaration, sounded at the circuit's annual convention, at Kansas City, virtually establishes localized operation to the extreme in this large division of midwest theatres, beginning immediately with the opening of the new fall show season.

Probably one of the most important phases of the new plans of the Fox management to effect complete localized operation will be an extensive campaign to sell each manager, personally, to his neighborhood patrons. In this manner, the executives hope to re-establish the old intimate relationship which existed before highly centralized operation, some several years ago.

Operation to be Individualized

Decentralization activities of the large circuits to date have principally revolved around the breaking-up of large blocks of properties into smaller divisions, either through receiverships, partnership sales, and the like, but these activities have not extended to any appreciable extent to actual local operation.

Mr. Rhoden told the managers that local operation is to be individualized with the new season, and as one of their new functions, the managers will be permitted selection and dating of product, to be cleared through the booking offices in Kansas City. Advertising is to be personalized and wider latitude is to be granted managers in local tie-ups. As far as the impression on the public is concerned, theatre operation will be on a par with the independently owned houses, the managers were told.

In announcing the new policy, Mr. Rhoden affirmed the belief that theatre management with few restraints and shorn of outside interference reflects itself in grosses.

Managers can now more closely accede to the wishes of their patrons in the matter of pictures and "you can listen to them and profit by their help without one ear cocked to New York, Los Angeles or some other seaport," the managers were informed.

New product and selling campaigns were discussed in detail during the two-day meeting, which concluded with a banquet, attended by Herbert V. Jones, Fox theatres receiver; Elliott H. Jones, attorney for the receiver, and exchange managers from Kansas City. All theatre managers from Kansas, Missouri, Iowa, Illinois and Nebraska were present at the session.

An intensive campaign will be launched by the 100 theatres in the Fox midwest division to inform the public of "the new freedom" granted managers in operation. The campaign, to begin early in September, will be built around personalities, the theatre manager and stars, with the manager's independence from outside influence as the theme.

Campaign material will be subject to adaptations and all will be localized, offering the manager more opportunity to express his personality and individuality.

Advertising is to be personalized, selling the manager as well as the theatre and program. Life-size photo enlargements of managers have been made for each house, which lend themselves to a variety of uses, particularly for lobby displays putting over special messages, such as personal endorsements. Trailers, booklets and newspaper advertising will carry out the same idea.

"You have a big story to tell," say the district managers in the campaign manual, "and it will mean money at the box office if your public is made to feel that they can call you up and make suggestions."

Advertising will stress that the manager can choose his own product and dictate policies and will be guided to a greater degree by the wishes of the local public.

In its determination to gain thousands of new patrons by stressing that through the new system of "personal selection" allowed managers, they will be free to satisfy local demands, the circuit will issue to the public a 16-page booklet explaining the "new deal" and describing forthcoming product, but emphasizing star personalities. The pamphlets bear a likeness of the manager on the cover and are replete with photos of featured players. The main idea is to get the booklets in the hands of those not now regular patrons.

"You should hear about the 'revolution' in theatre operation," the booklet informs patrons. "The motion picture industry has learned another lesson. Recent years have proved that theatres cannot be operated like automats; they cannot be links in a chain."

Brochure Has Personal Message

In line with the purpose of the brochure "to bring back old patrons and inspire new ones," a "personal message" over each manager's signature is presented on the back cover. The message urges stay-at-homes to "resume the movie habit."

"Back to Barnum" is the slogan of Fox Midwest theatres for the new season. A revival of old-time showmanship was ordered by Mr. Rhoden as a part of the plan allowing greater freedom to managers. Mr. Rhoden said: "This business needs a rebirth of the Barnum technique: We've converted the show game into the dignified 'theatre business.' We have discarded the flamboyancy, the color, the exaggeration of previous days. We take ourselves too seriously.

"Formerly the local theatre man was looked upon as 'different.' There was a glamour about him that set him apart from the dignified banker. Today in Rotary meetings you can't tell the two apart. And the business has lost something in this change. It has lost something that was precious . . . something that fascinated the public. Today's dignity causes us to shun such words as 'greatest,' 'colossal,' 'tremendous,' but I notice Ringlings still use them and they're not such bad showmen!

"The trouble lies in the foolish supposition that people buy entertainment with the same mental process that they use in buying cars, refrigerators or diamonds. But that's a fallacy.

"We're not dealing with humdrum necessities—or even ego-satisfying luxuries. We're selling gay, glittering, exaggerated, improbable and sometimes idiotic unrealities. Why try to handle this kind of merchandise like you would shoes, ships or sealing wax?

"The greatest of all showmen dress differently, talk differently, think differently and behave differently from the average individual.

Urges Picturesque Color

"I'm not suggesting that you buy a suit with half-inch checks, a doeskin vest and a ten-pound watch chain; nor am I suggesting that you have a gland operation to change your personality. But let's throw a little glamour around our operation. Let's not be afraid of a little exaggeration, a little picturesque color; let's lay our dignity on the shelf for a while; let's jazz things up a bit—let's bring back a bit of Barnum.

"The elephant is considered the most intelligent of all beasts. Circus men say he is 'almost human,' and in some respects he is. Men familiar with this great animal have learned it is not necessary to drive the restraining pins deeply into the ground. It is only necessary to make the elephant think he is securely fastened. As he feels the shackle around his leg and sees the pin in the ground, he doesn't make a try for liberty.

"Under the new policy of operation, I hope no manager for Midwest Theatres will be like the elephant. We have done everything possible to give you freedom of action. If you insist on remaining tied, it's your fault, not ours.

"In accepting this new freedom, we know you won't behave like certain crazy elephants and 'go on a rampage.' But we would even prefer that you do that than not to take advantage of this opportunity.

"Only through individual effort, enthusiasm and initiative can your theatre become a success.

"There are no shackles around your leg. You are free to chart your own course. If you ever felt restrained in the past, forget it. Join with me in bringing about a genuine revival in managers' independence."

The World Market and the American Picture

by MARTIN QUIGLEY

Mr. Quigley, somewhat more in the mood of one sauntering Europe than as one ardently pursuing journalistic missions, has come back from an excursion abroad with observations which are the more optimistically encouraging for the industry because they were made and recorded without fervor.

The exhibitor, both here and abroad, will be interested quite as much as the producer, because of the large influence which the existence of the world market has ever exerted on the box office wares.

It is made clear, one finds, that the motion picture industry appears certain to continue a world industry despite the intervention of sounds and the complications of the languages. Mr. Quigley's well considered observations put the minor and transient crises and problems into a perspective which recognizes the evolutionary forces which so inevitably control the industry, let men and factions and patriots do what they will.

—THE EDITOR

AN EXAMINATION OF EUROPEAN film conditions at this time clearly demonstrates that the alarums sounded with the coming of the talking picture have not been justified. The possibilities of the American picture abroad have been somewhat curtailed but with right handling vast possibilities still remain. Motion picture production is not going to become distinctly a national activity, as was predicted. The boundary lines of language remain, but thanks to better methods in dubbing, these lines are no longer barriers.

The American picture is pre-eminent the world over, and with the exception of England no country at this time is making pictures which satisfy even their own people, aside from contending in the international market.

Insofar as Hollywood makes a wise choice of subjects, with careful study as to their acceptability in the various foreign markets, the American picture will go on to greater effectiveness in the European markets. These markets will be restored to totals vastly exceeding the pre-talking picture days, provided only there is a fortunate escape from arbitrary governmental interference.

American companies should plan their European market activities in keeping with these possibilities. Great care should be devoted to the selection of foreign representatives because each of these must necessarily be an ambassador of good will as well as a merchant.

THE AMERICAN PICTURE CONTINUES a highly successful career in the English market. The better American pictures are exceedingly well-liked. There is of course much criticism of the American pictures in England just as there is criticism of the American pictures in America. But the better ones enjoy a fine reputation with the British public. They continue to outrank substantially the product of the home studio, but out of the home studio has been coming an increasingly larger number of pictures which are satisfying to the British public. It is perhaps unfortunate that at least some of these are considered as satisfying as they seem to be because any impartial judgment would pronounce them of absurdly low quality.

There is an exceedingly interesting and, we believe, exceedingly dangerous situation in this matter of the acceptance being given to a certain type of English picture by the English theatre-goer. The picture in question is one which some of the English studios turn out to serve the domestic market without any hope of exhibition elsewhere. The fact that it is cheaply done is not so significant as the fact that it is badly done. Yet the devotion of the public to the cinema is such that these pictures actually make money. The fact that they make money is explainable on the ground that the public has a natural preference for the British picture and these pictures are thoroughly British even though thoroughly unrepresentative of the quality usually associated with British manufacture.

These home consumption British pictures are regarded by some experts in the trade as a safe and sure means of upbuilding the British film industry. In their viewpoint they involve small risk and because of public acceptance they return fair profits. But it seems to us that these pictures are a threat upon the security of the British industry. They represent nothing in the way of product progress, and while the public may for a time accept them there remains the risk of an almost inevitable revulsion on the part of the public which may some day discover that it is being cheated in not being given the best that could be given.

In addition to this there is an altogether different class of effort being made in the British studio which is the same effort constantly being made in the Hollywood studio. This is to make out of the given subject the best possible attraction, expecting for it the limit of distribution the world over. In this category several highly important attractions have been accomplished and there will be many more. It may now be acknowledged that the leading British studios, out of the great and earnest effort of recent years, have developed an expertness in motion picture production which enables them to compete in their principal productions against the best made anywhere else in the world.

During the past two or three years an increasingly larger number of British pictures have been creeping quietly into the American market. They have been under two severe disadvantages: first, the existing recollection of earlier British pictures which were lacking in entertainment values, and, secondly, the lack of the necessary promotion. Several very impressive subjects are in prospect for the coming season. These should do well in this market and if they fail it will be due to no lack of merit, but rather to the lack of effort to impress the American trade with the fact that the principal British pictures now coming over stand in a different classification from that of pictures of previous years and that England has finally made well-qualified entries in the world market.

A distinct handicap of the American industry in the English market at this time is due to too many pictures dealing dangerously with subjects destructive to the home, marriage and, indirectly the state. Of course the American industry is laboring under the same handicap in its home market but here the tendency does not receive the check which is promptly administered to it in England. In England a greater number of American pictures would do better if they contained more the American viewpoint and less the Hollywood viewpoint.

IN THE PROFOUND POLITICAL UPheaval which has taken place in Germany the motion picture business, together with virtually all other commercial activities, finds itself at this time sailing an uncharted course. Exactly where it is tending remains to be seen. In the meantime the struggle is a desperate one.

The motion picture business has not and

VAST POSSIBILITIES REMAIN OVERSEAS

cannot escape the forces and effects of the revolution. Politics, in a sense, has become the main business of the whole of the people. There is abroad in Germany a spirit of exaltation although it is not quite clear what the exaltation is all about. Of course a great people have been suffering a bitter privation—first in the spirit of sacrifice in order to win the war, and latterly, willingly or unwillingly, by virtue of the necessities imposed upon it. Quite naturally it has been a fertile field for the leader who had what appeared to the populace as a Message. Adolf Hitler apparently told the people what they wanted to hear. At any rate he has become for millions among the German people a symbol of regeneration, a leader who will be able to conduct them back to a lost greatness. He has put into the people a fervor of the intensity of a religious campaign which finds expression in every activity, including business.

The motion picture, while the Hitler regime lasts, will probably be used as an important instrument of propaganda, subjected to all of the inevitable incidental curbs and limitations. It is not an atmosphere which promises either artistic progress or commercial success. There is, of course, very little now in Germany in the way of freedom of speech and action such as we know in the United States. The heavy hand of the state is being laid upon production and while the resultant pictures may serve the purposes of the state they are not likely to contribute much in the way of cinematic progress. Another factor, of course, which contributes importantly to this end is the ruthless persecution of a large number of the best creative minds of the German industry. Erich Pommer, for instance, one of the really able producers in or out of Germany, has transferred his activities across the borderline into France, where he is now producing for the Fox Film corporation.

German production is severely handicapped through lack of adequate finance, a condition serious enough even without the added limitations. But there is a responsive motion picture public. Whether its responsiveness to propaganda films will be all that is desired remains to be seen.

The Hollywood picture in Germany requires only the right of fair competition. It is true that the public cordially approve the occasional nationalistic production which has some special appeal to their instinct of patriotism, but the general run of German-made productions simply have not the qualities of entertainment possessed by the subjects compounded out of the resources, experience and unusual talent of the American producer. The American picture to be successful in Germany needs only an opportunity to do so, unhampered and unfettered by governmental restrictions. The outcome in that regard hinges on many factors not determinable at this time, including how long the hectic fever of the present days will continue in Germany and how long it will be before this regime or its successor succeeds in returning to the Reich a condition of social and economic normalcy.

IN THE WHOLE OF THE FOREIGN language market and more especially in France and Italy there has been gradually taking place a development of great significance to the American industry. The national producers, after much trial and tribulation, have rather completely demonstrated their inability to make good motion pictures. Although they have had the advantages of government support and encouragement and although the publics have not only been receptive to but genuinely anxious for national production, the uniformly low quality of the product has finally robbed the publics of their enthusiasm and has turned them back in the direction of American pictures.

Hand in hand with this there has been a remarkable improvement in the results to be had out of the dubbing process. Starting with the fine production values of the American picture including staging, acting and story, it has become possible to substitute dialogue in the language of the country in a manner which makes the resultant picture entirely satisfactory to the public of the country. Of course not all subjects lend themselves to this treatment, but in actual experience it is now being found that when a well-chosen subject is effectively dubbed with the advanced methods now employed, the public either does not know that their language has been substituted for the original or else it no longer cares about the matter.

In various places abroad expert and experienced companies of dubbing performers have assembled. They are taking their voice representations of American players very seriously and are assisting importantly in attaining remarkable results. Among these dubbing performers local fame is obtained by the man who is Wallace Beery's voice and the girl who gives the vocal representation of Janet Gaynor, etc.

In Italy production has been limping for some time and it is now virtually at a standstill. Despite substantial government support it has been able to get nowhere. To Premier Mussolini the subject of motion picture production must be an extremely unpleasant one. Despite the encouragement which he has extended he has received in return nothing but disappointment. The product itself has been indifferent or bad and the costs have been high—so high, in fact, in at least one important instance in which government funds were employed that the principals of the company, one of whom was closely associated with the premier in the first days of the Facist regime, were subjected a few months ago to imprisonment.

Under the law no pictures may be shown in Italy except those in the Italian language. One exception, we believe, was recently made in the case of Columbia's "Mussolini Speaks"—an exception not difficult to understand. But in the violent spirit of nationalism which pervades Italy nothing is wanted except that which tends to advance the ideals of the state. Despite this, the American motion picture is now enjoying what might be considered unusual good fortune. Of course such is not any generous gift of the state; it is rather a situation incidental to the failure of the national producer together with the uniformly high quality of American pictures as compared with that of the rest of the world.

Here again the prospect for the American picture is decidedly good provided it is given a fair opportunity to compete.

THE FRENCH PRODUCER HAS BEEN rather more successful than his colleague across the Alps, but such success as he has had has been spotty and the results on the whole have been unimportant. French production merits no criticism beyond that which is regularly given in its own newspapers and magazines. We avoid a repetition of this criticism because it might appear unfriendly in a foreign publication. It is enough to record that the French have said and continue to say almost everything that could be said in disappointment and disgust over their pictures.

While the urge of nationalism in France is only slightly less than that in Italy, the French have a tradition of liberality with respect to things of an artistic and creative character. This probably contributes to the welcome which American pictures are receiving from the French public. However, the tradition of liberality is being held quite safely in check by the officialdom of the Republic. In only five theatres in Paris, and a like number in the provinces, are pictures in the English language permitted. But here again skillful dubbing of quality Hollywood pictures over-rides the nationalistic inclination, aided, of course, by the fact that no real competition in an entertainment sense is afforded by the output of the studios of the country.

The American industry faces a future of expanding possibilities in France provided only that it is given a fair chance to compete. But the threat of governmental interference constantly hangs over the French situation. From time to time violently restrictive measures are agitated, to which the government lends an attentive ear, apparently unmindful of the millions of dollars' worth of French merchandise which is received annually in the United States. So many varying factors come into play from time to time in respect to this phase of the matter that even the immediate future cannot be judged with any certainty whatsoever.

FELD, CHATKIN, KATZ LAUNCH NEW CIRCUIT

Monarch Theatres Officially Starts with Five Properties; James C. Bolger and Samuel Spring Are Executives

The formation of what promises to develop into one of the motion picture industry's important nationwide theatre circuits was formally announced in New York on Monday afternoon, in the form of Monarch Theatres, Inc., of which the owners, operators and officers are: Milton H. Feld, president; Dave Chatkin, vice president; Harry Katz, secretary-treasurer; James C. Bolger, head accountant; Samuel Spring, general counsel. Sam Katz is reputedly chief Monarch financier.

Mr. Feld and Mr. Chatkin, who for weeks have been laying the foundation for the new movement, were formerly in charge of Publix operations under Sam Katz, resigning in December, 1932, shortly after Mr. Katz abruptly left the corporation.

Harry Katz, a brother of Sam, was also in charge of certain Publix properties under the old regime, while Mr. Bolger, a former vice president of the United Cigar Stores Company, was head of Paramount Publix real estate activities in 1932. Mr. Gennett, too, was for many years a Paramount Publix official, having been identified with its accounting department, an assignment which he accepted following an association with the Bush Terminal interests, where he held the post of chief auditor. Samuel Spring is a noted motion picture attorney.

Headquarters in New York

The Monarch circuit will be in complete operation before the weekend, with executive activities centered in New York, where headquarters have been established on the 18th floor of the building at 501 Madison Avenue.

Of interest to exhibitors in cities where Monarch will operate in competition is the decision of executives to include vaudeville with the pictures, in most cases, and the intention of the corporation to acquire existing properties, instead of building new ones.

The Feld-Chatkin-Katz combination started to assume circuit proportions over the week-end when it acquired the Circle and Indiana theatres in Indianapolis, as the fourth and fifth links in its chain. Previously purchased were the Palace, Akron; Paramount, Steubenville, and Palace, Youngstown, all in Ohio. There has been no limit set on the number of proposed acquisitions.

Monarch's basic theory of operation is identical with that of decentralization. In this connection Mr. Feld said: "We are committed to the idea that the future of this business lies in concentrated, individual, expert operation. We realize that theatres cannot be run from a desk in New York. We have selected and will continue to select our theatres carefully, and we will concentrate our training and experience on a limited number of houses.

"Only the confidence of theatre landlords in our experience and ability to operate theatres on a profitable basis enables us to obtain such outstanding theatre properties," concluded Mr. Feld. Apparently, then, the Monarch deals with landlords are for operation.

Monarch theatres will, in the main, have combination vaudeville-motion picture policies. Each house will be booked individually through Lawrence Goldier, of the William Morris office, with acts selected on the basis of the needs of each particular week. It is assumed this means that Monarch properties will not operate under a set number of acts to fulfill its vaudeville requirements, but will expand or contract its program according to booking needs.

Mr. Chatkin has established headquarters in Cleveland for the supervision of Monarch theatres in Ohio. The Akron Palace opened Tuesday, under a policy of pictures and a "new type" of vaudeville in which standard acts are welded into a local production. The theatre, which seats 2,200, was built for RKO six years ago at a cost of $1,480,000, and is said to be thoroughly modern with a complete refrigeration system. The product of United Artists, Paramount, Radio and Columbia will be available for the theatre. Jack Roth, former district manager of theatres in Des Moines, Cedar Rapids and Sioux City, will manage the house and Wesley Eddy has been named musical director and master of ceremonies.

The Palace, Youngstown, will operate under the same policy, and has the same modern equipment. It seats 2,400, and was likewise built for RKO six years ago. The theatre opens Friday, with Ed C. Prinser, former district manager for a large group of theatres in Ohio, as manager. Bobby Gillette will be master of ceremonies.

Sammy Gluck and Felicia Sorel have been signed to stage the presentations at both Akron and Youngstown.

The Paramount, Steubenville, has been in operation for Monarch since August 1, with average grosses already up more than 30 per cent, according to the company. The theatre opened one and a half years ago and seats 1,600. United Artists, Paramount, Radio and Columbia pictures have been contracted for. Maurice Baker, former district manager for the Walter Reade circuit in New Jersey, will manage the theatre, which will be on a straight picture policy.

Making Industrial Surveys

Mr. Feld pointed out that industrial surveys are being made in all towns where the company considers operation. The Akron tire factories are operating on 24-hour schedule; Youngstown's steel mills are working at 90 per cent capacity, and the Steubenville steel mills have a weekly payroll of $1,500,000, said Mr. Feld.

Mr. Feld will personally operate the two Indianapolis theatres, and will leave New York shortly to supervise the opening of the Indiana, on Friday night.

The Circle Theatre in Indianapolis, which was one of the first deluxe theatres in the country and celebrates its 17th anniversary this week, was taken over by Monarch last Friday. The theatre seats 2,400, and will be operated under a "deluxe" straight-sound policy with first-run pictures.

Stage presentations and pictures will be featured at the Indiana, which was built in 1926 by the town's leading business men, headed by the late Robert Lieber, then president of First National Pictures.

Ace Berry will act as city manager for Indianapolis, and will operate the Circle. A. W. Baker, former manager of the Texas theatre in San Antonio, will be house manager.

Ed J. Weisfeld, for many years an executive with Saxe Brothers in Milwaukee and for the past four years in charge of presentations in the Michigan and Fisher theatres, Detroit, will direct the Indiana, with Holden Swiden, former manager of deluxe houses in Kansas City, Denver and Chicago, as manager. Lou Forbes, featured conductor in many deluxe houses, including the Palace, Dallas; the Saenger, New Orleans, and the Michigan, Detroit, will be conductor of the Indiana concert orchestra, with Merle Clark as feature organist.

As president of the new company, Mr. Feld has more than 20 years of theatre background. He first entered the business in 1909, when he became interested in a group of neighborhood theatres in Kansas City, Mo. In 1913 he established a mutual friendship with Frank L. Newman, then opening the Royal theatre in Kansas City, one of the first buildings to be constructed in the United States for motion picture exhibition. After four years as branch and later district manager for Universal in Kansas City, Mr. Feld became actively associated with Mr. Newman in the operation of the Royal, Regent and 12th St. theatres, and in the construction and opening of the Newman. When these houses were sold to Paramount in June, 1925, the contract brought Mr. Feld to Paramount.

Until his resignation, in December, 1932, he was in charge of extensive theatre operations from coast to coast, and was considered one of the outstanding specialists in deluxe theatre operation. For Publix he was in charge of theatres in Chicago, Detroit, Denver, Kansas City, Boston, Buffalo, Los Angeles, Dallas, New Orleans, Atlanta, Omaha, Birmingham, St. Paul, Minneapolis, Salt Lake City, and the major operations of the New York and Brooklyn Paramounts and the other Publix Broadway houses. In addition, theatres in the smaller towns surrounding the key cities were under his supervision.

Mr. Chatkin has been in the show business for 20 years. He joined Paramount in 1926, when he was general sales manager for Educational. For Publix he operated theatres on the Atlantic seaboard, New England, the Southeast district and the Reade and Comerford circuits.

Harry Katz was part owner of the Fitzpatrick, McElroy, and Wolf and Young circuits when Publix bought a half interest. He was supervising Illinois, Indiana and Ohio operations at the time of his resignation from Paramount Publix last year.

Zukor to Coast On Real Estate Readjustments

Adolph Zukor, the president of Paramount Publix, is enroute to California to inspect the company's extensive real estate holdings on the Pacific Coast, and to discuss possible adjustments on some portions of this property.

Paramount's West Coast real estate interests include the Hollywood studio of the company and other Hollywood property; theatre and exchange holdings in the principal cities of the Pacific Coast; and a large ranch in Southern California where many exterior motion picture sequences are filmed.

On the eve of his departure on Wednesday, Mr. Zukor issued the following statement:

"As an important part of the reorganization of Paramount we feel that certain adjustments of our West Coast real estate mortgages are necessary. While in California I shall make a careful study of the entire situation with a view to making possible recommendations for changes in these obligations whch will be of great benefit to Paramount and to the various owners of these commitments."

Mr. Zukor was accompanied on his trip by John C. Flinn.

THE CAMERA REPORTS

HIGH VOLTAGE. (Left) A striking electrical display showing how MGM is indicating that "Dinner at 8" is now being premiered at the Astor on New York's also otherwise Great White Way.

SHANGHAI'S WINNER. Nina Barsomova, the Occident's contribution to Shanghai, China, who is now returned to the West via an MGM contract, as the winner of that company's beauty contest there.

ON STORY HUNT. (Below) Gifford Cochran (left) farewelled by John Krimsky, his partner in production, as he sailed for Europe seeking material, following completion of "Emperor Jones" for United Artists.

DREW UP EXHIBITION CODE. Members of the exhibitors' NRA code committee relaxing for the camera upon completion of their strenuous job. They are (left to right):

Top row—H. M. Richey, Allied of Michigan; Sidney Samuelson, Allied of New Jersey; Abram F. Myers, general counsel, Allied States; George Skouras, Skouras Theatres, and Gus Metzger, Independent Theatre Owner of Los Angeles. Second row—Ed Kuykendall, president, M.P.T.O.A.; James C. Ritter, president, Allied States; Jack Miller, Chicago Exhibitors' Association; A. H. Schwartz, Century Circuit, New York; E. A. Schiller, Loew's, Inc.; Joseph Bernhard, general manager, Warner Theatres, and Tom Murray, Motion Picture Theatre Industry of Metropolitan Division. Third row—Harold B. Franklin, RKO Theatres; M. E. Comerford, Comerford Theatres, Inc.; Charles L. O'Reilly, coordinator for exhibition; Sam Dembow, Jr., Publix Theatres, and Fred Wehrenberg, M.P.T.O. of Eastern Missouri and Southern Illinois.

IN DAD'S FOOTSTEPS. Ida Lupino, daughter of Stanley Lupino (and they say she's but 16), as she arrived in New York on the Berengaria en route from England to Hollywood, under contract to Paramount.

TARZAN'S MATE. Jungling again, is Maureen O'Sullivan, for to her has been assigned the feminine lead opposite Johnny Weissmuller in MGM's "Tarzan and His Mate."

FEATURE. Binnie Barnes, who has been chosen for the feminine lead in "The Lady Is Willing," which Columbia is producing in England with Leslie Howard starred.

IMPROMPTU. As the kibitzing kamera kaught Jack L. Warner, vice president in charge of production for Warner Brothers, giving a pointer or two in the characteristic "J. L." manner—that is, with the broad smile.

AS THE ROMANS DID. With such modifications as have been devised to exploit Mr. Eddie Cantor's well known contempt for history. This production study was designed to give us a rough idea of the trend in Rome during the period treated of in the comedian's latest Samuel Goldwyn production, "Roman Scandals," which will be released by United Artists.

ADVISORY BOARDS NAMED TO HEAR CODE DIFFERENCES WITH ROSENBLATT

Assisting Groups in Formation; E. N. Hurley and R. H. Cochrane Represent Industry on Picture and Laboratory Pacts

by FRANCIS L. BURT
Washington Correspondent

Recovery codes for the various divisions of the motion picture industry and allied fields, are rapidly progressing through the machinery of the National Recovery Administration, with the probability that they will be in operation before the end of September. Members of Congress have already begun making inquiries about certain clauses in the film code.

With the stage set for the public hearing on the code for motion picture laboratories, which begins before Deputy Administrator Sol A. Rosenblatt on August 31, study of the two codes submitted August 23 for the motion picture producers, distributors and exhibitors is well under way, and a code for dealers in motion picture and theatrical supplies and equipment was filed August 29.

During the hearing on the motion picture laboratories code, Mr. Rosenblatt will be assisted by a group of advisors representing the industry, labor and the consumer. R. H. Cochrane, of Universal, will be the industrial advisor.

For the motion picture industry code, Edward N. Hurley will be industrial advisor. Other advisors will be named next week.

In addition to Mr. Cochrane, advisers for the laboratory code will include: H. F. Fraser, of the NRA consumers' advisory board; L. M. Wicklein, of the NRA labor advisory board; William P. Farnsworth, of the administration's legal division; Donald K. Wallace, of the NRA research and planning division, and Emanuel J. Rosenberg, as special advisor.

Following submission of the two codes—one for the producers and distributors and the other for the exhibitors—a week ago, Mr. Rosenblatt immediately immersed himself in an exhaustive study of the material presented, with a view to coordinating the various provisions of the two proposed agreements, if possible.

Battle Impends Over Codes

The two codes contained provisions on which it was evident battle would be waged before any agreement could be reached.

Within the past week, the deputy administrator has received, at Washington, a large number of letters and telegrams from senators and members of Congress, many of whom appear to be taking a deep interest in those provisions of the exhibitors' code relating to block booking and other vital matters of which the independent theater owners have long complained.

This correspondence, however, also shows that considerable propaganda work has been done by the independent poster concerns which face extinction under the producer-distributor code.

The past week, so far as can be learned in Washington, has seen little progress toward settlement of the differences between the two groups in the industry. Indications now are that there will be a long fight over many provisions of the code when the public hearing is held September 12, and the probability is that several days will be required to hear the argument of all interests.

The situation in the film industry parallels that in the oil industry, whose code becomes effective this week, where the several branches of the industry were so badly divided that agreement appeared impossible and a code was written for them by General Hugh S. Johnson, head of the recovery administration.

In the oil industry, after several hearings, committees representing the various branches were unable to reach an agreement. Whether a continued split in the motion picture industry would result in similar drastic action is now being speculated upon at Washington, but it is believed that under the generalship of Mr. Rosenblatt a code will be developed which, if not entirely satisfactory, will at least be acceptable to all interests.

Possibilities that the so-called "domination" of the American Society of Composers, Authors and Publishers over the music-using industries may be broken were seen this week, when it became known at Washington that the National Association of Broadcasters, now preparing their own code, will seek to bring up the question of license fees when the code for the music publishing industry is presented.

The broadcasters said they are operating under an "extortionate" tariff, which includes a sustaining fee and a percentage of their net revenues, beginning at three and running as high as five per cent.

It is the claim of the broadcasters that the fees are out of all proportion to the value of the music, since both sustaining fee and percentage may be imposed even though a station may use but one piece of copyrighted music a year. They point out also that orchestras playing copyrighted music over their stations are required to take out licenses, but this is denied by the ASCAP.

The exhibitors, it is expected, will watch the attack on music fees with interest and may take a hand in the fight. Meanwhile, the broadcasters have asked the Department of Justice to prosecute the music association under the antitrust laws, and agents of the department for some time have been engaged in a quiet investigation of the organization's methods. (The music tax situation in its relation to motion picture theatres is discussed in this issue, page 16.)

Meanwhile, Mr. E. C. Mills, general manager of the American Society, denied in New York this week that the broadcasters have a just complaint. They pay a price, he said, that was agreed upon at a meeting with the National Association of Broadcasters. With regards the Department of Justice investigation, Mr. Mills said, "If we are operating illegally, we would like to know it as well as the broadcasters. We welcome a test of that issue."

Supply Dealers Outlaw Practices

The code for dealers in motion picture and theatrical supplies and equipment, on which no hearing has yet been set, provides for minimum wages for employes on monthly, weekly and hourly bases of $65 per month, $15 per week and 40 cents per hour, respectively.

The maximum working week is fixed at 40 hours, except for traveling salesmen, emergency repair men and service men.

In addition to hours and wages, the code deals with a number of trade practices which are to be outlawed. Discounts are to be limited to a schedule to be set up by an administrative board, as are allowances. Among the practices to be prohibited are price cutting, sales below cost, false advertising, rebates, and the like.

The code was signed by the National Theatrical Supply Company and the Independent Theatrical Supply Dealers Association.

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In an attempt to iron out the many differences between the MPTOA and Allied, Mr. Ed Kuykendall, MPTOA president, went to Chicago late last week to conduct a joint meeting of representatives of the two exhibitor bodies. Settlement of their difficulties, in order to present a united front, was expected to be accomplished before the public hearing, according to Mr. Kuykendall.

Meanwhile exhibitor organizations were meeting this week throughout the nation to discuss the codes and lay plans for arguments to be presented to the deputy administrator on September 12. Five or six of the clauses in the codes submitted last Wednesday have been the subject of bitter dispute among members of the various code drafting committees since the session began in New York three weeks ago.

The two motion picture code coordinators, Sidney R. Kent and Charles L. O'Reilly, departed from Washington shortly after their presentation of the first drafts. Mr. Kent left immediately for Hollywood; Mr. O'Reilly departed for his Long Island home to rest.

NRA officials declared there were many clauses which could be summarily disposed of through changes in phraseology, but that there were also a few which appeared to be irreconcilable between the warring exhibitor-distribu-

(*Continued on page 26*)

15,000,000 NEW FANS DUE TO NRA

Approximately 15,000,000 new motion picture patrons will be added to the present total of the nation's film fans as a result of the national recovery program, Major Albert Warner, vice president of Warner Brothers, said Monday.

"These 15,000,000 that will be added to the nation's present fans, before January 1, have been unable to go to the movies because of lack of wherewithal," he said. "Already over two million of these have returned to work and with all of them able once more to take the various members of their families to the pictures, it is entirely reasonable to figure that motion pictures will have this number of new potential customers. Furthermore," Major Warner asserted, "it is up to us in this business to make sure that these reborn fans have their interest kept alive by giving them the greatest motion picture entertainment ever to come out of the industry."

See MPTOA and Allied United Sept. 12 in Fight on Some Provisions; Broadcasters to Seek Lower ASCAP Fees

MILLS, MYERS AND THE MUSIC TAX

E. C. Mills, of ASCAP, Defends Proposed Increase in Seat Tax, Which Abram Myers Challenges

Mr. Abram F. Myers, chairman of the board of directors and general counsel for the Allied States Association of Exhibitors, has forwarded to Motion Picture Herald *a copy of a letter which he had sent to the leading executives of the producing companies, regarding an announcement made on July 29th in the editorial pages of the* Herald, *as to the intention of the American Society of Composers, Authors and Publishers to increase the seat tax which the ASCAP charges exhibitors for license to perform musical compositions copyrighted by the members of that organization.*

Mr. Myers' communication to the producers is reproduced below, together with a lengthy answer and further explanation of the music tax situation by Mr. E. C. Mills, general manager of the American Society.

Mr. Myers sets forth a plan which he proposes would take the music taxing process out of the hands of ASCAP. "Once the industry adopted this general policy," he said, "it would have no trouble making fair contracts for such music as it desired." Radio broadcasters are also becoming actively hostile.

In defense, Mr. Mills explains that the proposed increase in music seat taxes will not affect the small theatre owner, but is intended as a means of equalizing the present system whereby large, de luxe houses pay the same tax percentage as do theatres which use comparatively little music. —The Editor.

MR. MYERS' LETTER TO THE PRODUCERS

"The American Society of Composers, Authors and Publishers has announced its determination to demand a substantial increase in the royalties for copyrighted music recorded by the producers and reproduced by the exhibitors of motion pictures.

"Music is used less and less in the motion picture theatres and there is absolutely no justification for any increase in these royalties.

"The Society says that the theatres and the radio have ruined the market for sheet music and that, therefore, they must pay for this in increased royalties. This may be true as to the radio. Certainly the free entertainment afforded by the radio has greatly affected attendance at the theatres. If the Society's position is correct that the industry responsible for such loss should be taxed, then let the radio be taxed for the benefit of both the Society and the movies.

"This, of course, is nonsense and exposes the fallacy of the position taken by the Society. The composers have suffered from the depression in common with all others. The question is whether the motion picture industry is going to allow itself to be gouged in order that the composers may be rescued from the common fate of all businesses and professions. The industry has allowed millions to be drained off by the electrical companies without organized opposition. Will it now allow the American Society to extort from it increased royalties for a diminishing use of copyrighted music?

"The industry has the power to end this threat effectively and permanently. Two kinds of music are synchronized with the pictures—incidental music and music written expressly for the particular production. So far as the first class is concerned the public domain embraces suitable melodies for every situation or emotion. So far as the latter is concerned, the producer shall own the copyright and not require a royalty either to record or reproduce the same.

"This would wipe out the exorbitant recording and reproducing charges for the infinitesimal fraction of the total repertoire of the Society used by the industry in the making and playing of pictures. It would leave it to the choice of the individual theatre owner whether, if he has an orchestra or organ, he will play copyrighted music and pay for it or confine himself to music in the public domain and such 'motion picture music' as the producers may arrange for him to play.

"It is right that the industry as a whole, and each unit thereof, should pay for such of the property of the Society as it employs. It is not right that the industry should go on paying the Society for all of its music while using but a trifling part thereof. It is equally unfair that the small movie house, whose only music come from the screen, should pay the Society proportionately as much as the 4,000-seat *de lux* house that employs vaudeville and therefore makes a very full use of the Society's property.

"The picture business now has reached bed rock and no longer has great reserves of money to be tapped at will by supply industries. Certainly the theatre cannot afford to make a further contribution to the support of the Society and its members to enable them to escape the depression which still has its grip on the motion picture business.

"This situation affords a fine opportunity for the 'industry cooperation' that is so much advocated and so little practiced. This proposed gouge should meet the same opposition as the various tax proposals by the State and Federal legislature. Any action on your part to avert this danger will be greatly appreciated by the independent theatre owners."

Yours very truly,
(Signed) ABRAM F. MYERS.

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MR. MILLS' ANSWER TO ABRAM F. MYERS

"Unfortunately, Mr. Myers seems rather confused in his understanding of the situation.

"The first paragraph of his letter states that we have announced a 'determination to demand a substantial increase in the royalties for copyrighted music recorded by the producers and reproduced by the exhibitors of motion pictures.' Mr. Myers apparently does not know that the American Society of Composers, Authors and Publishers has nothing whatever to do with such royalties and has made no proposals whatever in connection therewith.

"The royalties payable by producers for the right to record copyrighted music in their films are not paid in any part to the Society, and the Society has nothing whatever to do with them. They are paid by the producers to the copyright owners through a trustee and are in payment for license to record the music. The payment is not inclusive of license to perform the music.

"The rights of the Society and the claims it makes are limited strictly and solely to the issuance of a license to *perform* the music, whether by means of sound films, phonograph records, mechanical organs or human musicians.

"Mr. Myers has therefore of course fundamentally started from a completely erroneous premise.

"In the second paragraph of his letter, Mr. Myers says that 'music is used less and less in the motion picture theatres * * *.' Mr. Myers is entirely wrong, for, as a matter of fact, music is now used more in motion picture theatres than ever before. Hundreds of theatres whose musical fare was extremely inadequate prior to the advent of sound pictures now have and regularly present to their patrons a greatly increased musical fare.

"In the third paragraph of his letter Mr. Myers attributes to the Society the statement 'the theatres and the radio have ruined the market for sheet music * * *.' I do not think Mr. Myers can show us one single instance in which anyone connected with our organization has made the statement that the theatres have ruined the market for sheet music.

"Certainly radio has—but the theatres have never been coupled with radio in connection with this statement; and it does not seem just fair for him to so couple them and attribute the statement to us.

"In the fourth paragraph of his letter, Mr. Myers makes the statement that 'the industry (motion pictures) has allowed millions to be drained off by the electrical companies without organized opposition.' It seems immaterial from the standpoint of an argument regarding the right to collect fees for the use of copyrighted music in public performances for profit, as to what has happened in respect to the activities of electrical companies.

"In the fifth paragraph of his letter, Mr. Myers says that 'Two kinds of music are synchronized with the pictures—incidental music and music written expressly for the particular production'. Of course there are several other kinds of music used—very notably that used in hundreds of 'shorts,' by bands and orchestras, in the cartoons and in various other classes of pictures.

"Mr. Myers states that as far as incidental music is concerned, 'the public domain embraces suitable melodies for every situation or emotion.' Unfortunately, Mr. Myers is entirely wrong. The public domain does not contain one single composition suitable, for example, to indicate to an audience viewing a picture of troops marching down the street the thought that these troops are en route to a war in Europe—but out of the field of copyrighted music comes one composition—'Over There'—that with just one flare of its music tells the whole story to the audience in an effective and dramatic manner that could hardly be equalled by a hundred feet of film. Hundreds of other similar instances could be cited.

"As to 'music written expressly for the particular production,' the proposal of the Society to advance its rates has no connection.

"In the sixth paragraph of his letter, Mr. Myers refers to 'exorbitant recording and reproducing charges'. As has been pointed out, the Society has nothing whatever to do with this item.

"In the seventh paragraph of his letter, I

(*Continued on page* 30)

Pathe's 13-Week Loss is $36,424

Operating loss of $25,608 and net loss of $36,424 was reported this week by Pathe Exchange, Inc., for the 13 weeks ending July 1. Profit and loss statement follows:

Gross Sales and Rentals		$47,370.07
Deduct—Cost of Sales and Rentals, and Selling and Administrative Expense		72,978.63
Loss from Operations		$25,608.56
Deduct—Other Income		
Interest Earned	$2,170.18	
Dividends Received	49,000.00	
Miscellaneous Income	1,727.25	
Discount on 10-year 7 per cent Sinking Fund Debentures purchased for retirement, less unamortized discount and expense applicable thereto	8,720.09	61,617.52
Profit before Non-recurring Expense and Interest		$36,008.96
Interest on Funded Debt and Amortization of Debt Discount and Expense		45,213.96
Loss before Non-recurring Expense		$9,205.00
Non-recurring Expense, consisting of payment for legal services occasioned by old litigation, expenses of closing out foreign branches, and carrying charges on Bound Brook laboratory		27,219.72
Net Loss for 13 weeks ending July 1, 1933		$36,424.72

Omaha Plan to Merge MPTOA, Allied Fails

An effort to merge the MPTOA and Allied units in the Omaha territory, sponsored by Lester F. Martin, president of the Iowa and Nebraska Allied unit, was unsuccessful at a joint meeting held last week in Omaha. Regional problems created by the industry code were discussed.

A finance committee was named to carry out plans to assess every exhibitor in the territory $5 to cover the expense of sending a representative of the territory to Washington for the code hearing September 12. The committee will also name a group to formulate recommendations for the territory to the NRA.

Invite Press Agents To Join Coast Academy

Press agents have been invited to establish a branch of their own as a part of the Academy of Motion Picture Arts and Sciences on the Coast. Though discussions have been under way for some time, a formal invitation has just been extended.

Agents met with the Academy early this week on changes in the tentative codes. Nothing was decided, but several recognized agents are falling in line with the proposed agents' code incorporated in their new constitution. Statements approving the Academy code have been sent out.

Ohio Tax Continues; Exemptions Lowered

The Ohio admission tax, which went into effect a few weeks ago, with exemptions at 41 cents, is to be continued, with exemptions lowered to 11 cents.

The revenue which would have been derived with the exemption at 41 cents would be practically nil, a special session of the House and the Senate reported recently. The 11-cent figure was proposed by the governor and was agreed upon finally as a compromise figure.

COLUMBIA LAUNCHES BRITISH PRODUCTION

First Picture Must Make Grade If Company Is to Continue Experiment, Says Harry Cohn; Unit Expanding

by BERNARD CHARMAN
of London Correspondent Staff

Columbia is under full draft with its projected British picture at Boreham Wood, Elstree, where stand the three sound stages of British & Dominions, which leased floor space to Harry Cohn's unit for this one production.

Titled—this isn't strictly news—"The Lady Is Willing," the picture gives a starring lead to Leslie Howard, and he is backed by Cedric Hardwicke, top-grade London stage actor and known film player. He was in "Rome Express"—sat and chewed his nails—you remember the feller? The feminine lead was apportioned to Binnie Barnes. And at the megaphone is Gilbert Miller.

"The Lady Is Willing" has got to make the grade in America if Columbia is to continue with the experiment of British pictures, Harry Cohn said. Now that his company is launching out as an individual renting unit here, it will be obliged to handle a percentage of English-made product to meet the Quota rule, but Mr. Cohn figures that it would be easier to buy independently produced pictures for the purpose than to establish an expensive unit of his own for the mere purpose of keeping Quota requirements.

Distributing Unit Forming

Natürlich, we hope this side that the experiment will have a favorable result. We have still a lot to do before we can get America sold on the proposition that Britain has the facilities for making pictures to rank with the highest grade of product. That we already have those facilities doesn't enter into the question; Americans are still unconvinced.

However, to return to Columbia. Formation of the company's distributing end is proceeding apace, one bit of evidence being the vacating of the offices in Film House, Wardour Street, shared with United Artists, to take possession of an extensive suite in the recently-built Warner House about a block along the same thoroughfare.

The personnel side also is being well attended to. Under Joe Friedman, general manager, have been appointed Angus N. Trimmer, as first assistant, and Max Thorpe, general sales manager. Division staffs also are being completed.

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Ask Better Quota Films

CEA decided to send a picked deputation to the president of the Board of Trade to ask alterations in the Quota Act, with a view to effecting improvement in the quality of films made specially for the purpose of complying with the law. This action is the outcome of a complaint, voiced by exhibitors in various parts of the United Kingdom, that small independent theatre men experienced difficulty in obtaining suitable British product for Quota purposes. They argue that the big circuits, associated with the major British production concerns, have first choice on all the best home-made product, leaving very little for the small exhibitor.

As playing of inferior British pictures has had a terrible effect on box-office takings in many cases, showmen feel that now is the time to get doing something about it.

Another bug that has been biting exhibitors is the question of rentals. Following the lead of its Birmingham branch, other sections of the CEA have passed solemn resolutions that rentals above 40 per cent shall not be tolerated.

Where have we heard that story before?

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Stars for B.I.P.

British and International!

Looks as if they will have to put a few stars in the righthand corner of the old Union Jack—with London filling up with American stars and directors for British International pictures. Yes, International!

At a mass press reception in a West End hotel were Thelma Todd, Bebe Daniels, Ben Lyon (and Bebe's baby), Allan Dwan, Paul Stein, Constance Cummings, and the English-cum-Hollywood Capt. Reggie Berkeley in his "Cavalcade" dress suit.

The Americans provided the accents and the English the cocktails, which (some said) was not as bad as it might have been if the other way round!

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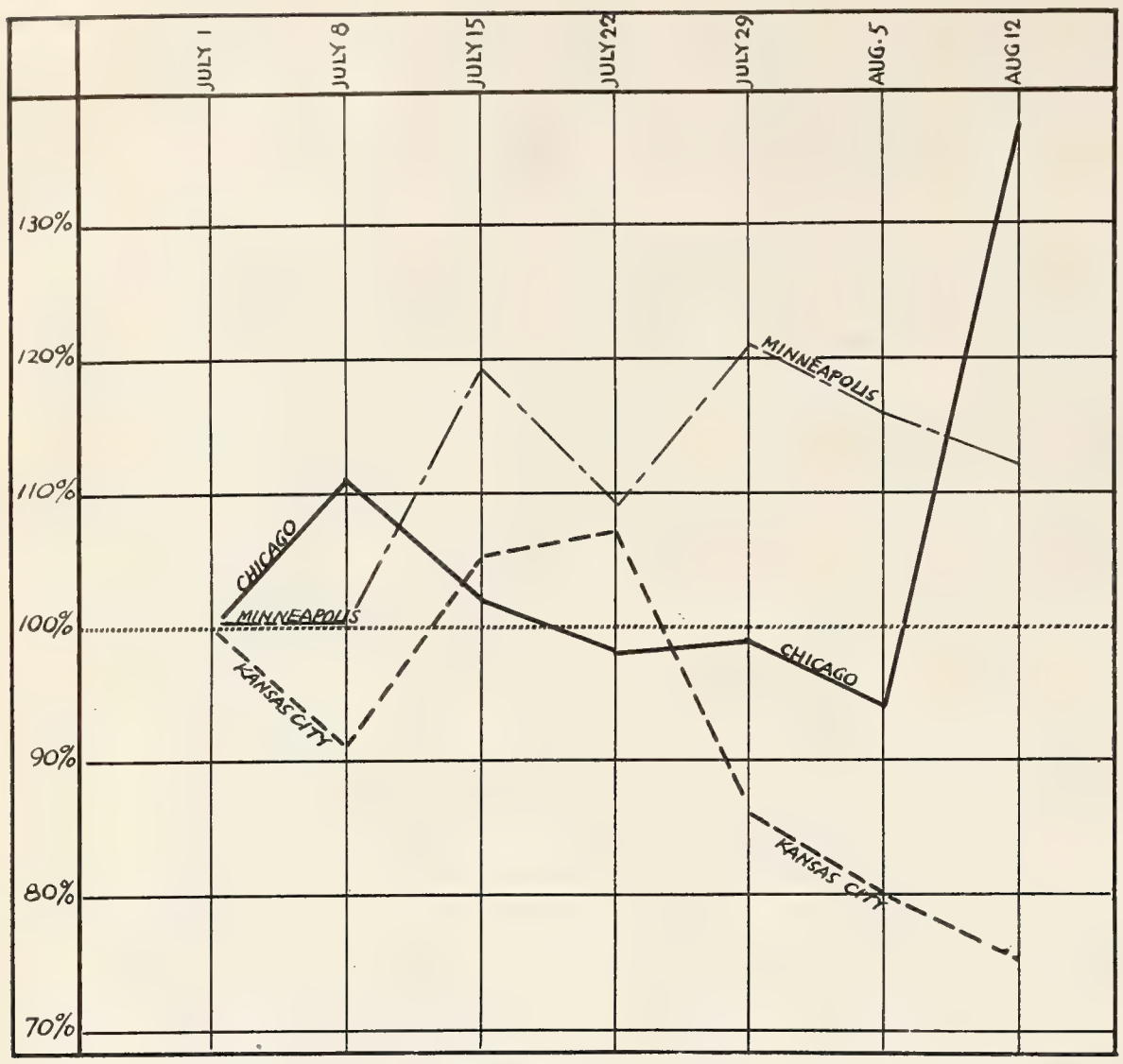
"Cavalcade" went into second West End pre-release, after 16 weeks at the Tivoli, a run which fulfilled predictions of W. H. Mooring, who went to Hollywood for Fox to feed England advance news on the picture, and far exceeding the Fox London office estimates—before they had seen the film! . . . "King Kong" is off after a similar period at the Coliseum. . . . "Merry Monarch" (Emil Jannings) was pulled out at Empire, MGM West End show house, after one night. . . . Paul Lukas signed for "Wings Over the Jungle," projected London Films production.

Gunning Returns to Active Production

Wid Gunning has announced his intention to return to active motion picture production in conjunction with Benjamin Christensen, the Danish producer, author, director and actor, who will be associated with him in the making of a series of special productions.

Seeks To Restrain Film

Mrs. Dorothy Russell Calvit, daughter of Lillian Russell, has obtained an order from Justice Alfred Frankenthaler in New York supreme court directing Educational Film Exchanges, Inc., against which she has a $100,000 libel action, to show cause why it should not be restrained from further exhibition of "The Daughters of Two Famous Women."



The above chart, based on Motion Picture Herald's weekly compilation of box office grosses during the period July 1 to August 12, indicates the changes in receipts in three Midwest cities, Minneapolis, Chicago and Kansas City. The 100 per cent line on the chart represents the business done in each of these three cities during the first week of this period, running from July 1 to July 8.

Lieber Has New Device for Deaf

Dr. Hugo Lieber, noted scientist and president of Sonotone Corp., at a private demonstration last week at New York's Manhattan Club, revealed the workings of another new device, which will be available after next week, for bringing the deafened back to the motion picture theatre, which they virtually abandoned at the beginning of talkers. Dr. Lieber's invention embodies the principle of bone conduction of sound, and will be marketed individually for private use, or en bloc, on trunk lines, for theatre or other public use.

"With the advent of talking pictures, few executives realize the tremendous loss of theatre patrons because of their inability to hear," said Dr. Lieber. "Authorities state that approximately 20,000,000 people in the United States are deafened."

Through the invention of Dr. Lieber, who has perfected a tiny oscillator, dating back in principle to the days of Beethoven (who held a stick between his teeth and rested the other end on the piano sounding board to convey sound through the bones of the head to his inner ear and thus was able to make his great compositions) it was stated that it is now possible for deafened patrons of the legitimate and talking picture audience to completely hear every word of a program.

"It will be possible for a prospective patron to request an individual installation at the box-office of the theatre, when he buys his ticket," Dr. Lieber said "This will not only make possible this additional revenue to the theatres by enabling the hard of hearing to enjoy the performance but will be a decided stimulant to the millions who had almost given up all hope of attending the theatre."

Special multiple installation equipment is available for the talking picture theatre as well as auditoriums and lecture halls. This operates from a central point and conveys the sound directly to the individual's ear through this tiny oscillator held in lorgnette style or clasped behind the ear for the duration of the performance.

Among the operating advantages cited by Dr. Lieber are: no special segregation is required in the theatre; patrons may sit in practically any spot; natural sound is conducted directly to the patron's inner ear without the distortion that necessarily would come from severe amplification, as in the case of air conduction. When there is a sudden change of tone volume on screen, it is not necessary to regulate the individual instrument.

Lew Brown Fox Producer

Lew Brown, formerly of De Sylva, Brown and Henderson, and noted as a producer of musical comedies, has been signed as an associate producer by Fox. His first production under this contract will be "Fox Movietone Follies."

Chesterfield Lists 18 with Invincible

George R. Batcheller, president of Chesterfield, and Maury Cohen, chief executive of Invincible, have announced at Hollywood a list of 18 features, including musicals. The total of productions will be equally divided between the two companies.

Pictures planned include: "No Experience Nevessary," "Matinee Women," "Slightly Used," "Master of Men," "Cross Streets," "The Defense Rests," "A Night with You," "Hotel Register," "Twisted Humanity," "Eye Witness," "Angel Face," "Unfaithful Woman" and "After Office Hours."

Four already completed are: "Notorious But Nice," "I Have Lived," "By Appointment Only" and "Dance Girl Dance." "A Man of Sentiment" is in work.

Three Rochester Theatre Men Die Within Two Days

Death came to three Rochester, N. Y., theatre men last week within two days. Harold W. Shannon, 61, formerly an executive of the Regorson Corporation, one-time operator of the Piccadilly theatre, died at a Rochester hotel after a long illness.

Burt E. Keller, 57, former executive and projectionist for the Temple theatre, Geneva, N. Y., died in the hospital after suffering fatal injuries in a fall from an automobile, and DeMerville S. Roberts, 33, chief operator at the Majestic theatre, Danville, died in that city after a long illness.

Indianapolis Theatre Setup Change Expected

The theatre setup in Indianapolis will be materially changed by the end of the month through new leases which have been signed there during the past few days. The first of these changes came about when Milton Feld and his Monarch Theatres, Inc., leased the Circle and Indiana theatres from the building owners.

The old Keith's theatre was leased by the Switow brothers of Louisville, and the Lyric by its original builder, Charles M. Olson.

Film, Theatre Leaders Aiding Relief Pageant

Major Edward J. Bowes, S. L. (Roxy) Rothafel, Harold B. Franklin, Harry Charnas and Daniel Frohman, theatrical producer, are members of a committee of sponsors of "The Romance of a People," Jewish pageant spectacle to be held at the Polo Grounds in New York September 14.

The proceeds will be used for the relief of German-Jewish refugees in Palestine. A cast of 6,000 is now rehearsing under Isaac Van Grove of the Chicago Civic Opera, Jacob Ben Ami and Louis Chalif.

Kuykendall Leaves Local Post

Ed S. Kuykendall has resigned as president of the MPTO of Mississippi, Arkansas, and Tennessee because of the press of duties connected with his work as president of the national MPTO organization. A successor to Mr. Kuykendall will be chosen at a meeting in September.

WARNER BROS.

POINT THE

SHORT ROAD

TO RECOVERY WITH

130 VITAPHONE SHORTS *for* 1933-'34

NRA
WE DO OUR PART

ANCHORS AWAY!

When your gross takes a dive, reach for Vitaphone's

LIFE-SAVERS

Maybe you did have to skimp and save and count the pennies last year . . . But now business is on the up and up! This year you can *afford* THE BEST SHORTS IN THE BUSINESS! Everything different! Everything new . . . new Ideas — new Stars — new Series . . . *Because Vitaphone has determined to top even last year's leadership!* . . . Here are the big points about the finest short product we have ever offered you—

VITAPHONE TO MAKE

3-REEL SPECIALS

Roadshow-size shorts will feature stars like Fannie Brice — Paul Whiteman

"GOLD DIGGERS" GIRLS AND DIRECTOR FOR

TECHNICOLOR MUSICALS

Famed beauty chorus and Busby Berkeley will put class of Warners' feature musicals into this sensational short series—*plus Color!*

OTHER "BROADWAY BREVITIES"

TO OFFER GREATEST NAMES IN MUSIC

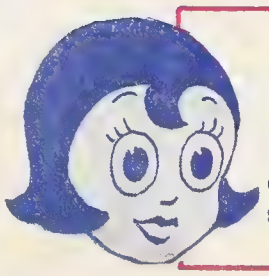
Plus gorgeous girls to beat the lure of flesh shows, at far lower cost

HOST OF STAGE STARS SIGNED FOR

"BIG V" COMEDIES

Including Jack Haley, Charles Judels, George Givot, Gus Shy, Fatty Arbuckle and a dozen others

The standard trade term for Vitaphone Shorts. Hundreds of exhibitors have written unsolicited comments like this from Joe Hewitt, Lincoln Theatre, Robinson, Ill. . . . "Many a time I have had shorts like this Warner Musical save the program when the feature was not so good"



AUGMENTED PRODUCTION STAFF FOR

VITAPHONE CARTOONS

Famous Looney Tunes and Merrie Melodies will feature new characters and biggest song hits of Warners' own music companies

MUSICAL WORLD JOURNEYS

LAUNCH NEW-STYLE TRAVEL SHORTS

An entirely novel production idea that will add new life and speed to this type of attraction

THIS IS NOT AN AD FOR "GOLD DIGGERS OF 1933." IT'S JUST A TYPICAL CROSS-SECTION OF COMPLETED VITAPHONE PRODUCT FOR THE NEW SEASON! WE'VE INCREASED OUR BUDGET BY

30%

SO WE CAN GIVE YOU LAVISH PRODUCTION VALUES LIKE THESE IN EVERY MUSICAL SHORT FOR 1933-'34.

MUSICAL STAGE HITS

WILL OFFER LURE OF FAMOUS TITLES

All the best of famous successes like "Sally", with stars like Dorothy Stone—Ethel Waters.

YOU'LL GET RADIO'S BIGGEST BANDS IN "MELODY MASTERS" SERIES

Think what names like Rubinoff, Vincent Lopez, Jack Denny, Abe Lyman will mean on your marquee!

CREAM OF VARIETY ACTS SIGNED FOR "PEPPER POT" NOVELTIES

Unusual specialties like the Notre Dame Glee Club, Easy Aces, Dr. Rockwell, give new meaning to the word "variety".

DEMAND GROWS FOR ALL-STAR SHOWS! HERE'S HOW TO BUILD BIG STAR BILLS EVERY WEEK!

PAUL WHITEMAN LITA GREY CHAPLIN FANNIE BRICE
PRIMO CARNERA ETHEL WATERS DR. ROCKWELL
EASY ACES RUBINOFF JACK DENNY DOROTHY STONE

You'll need a

RUBBER MARQUEE

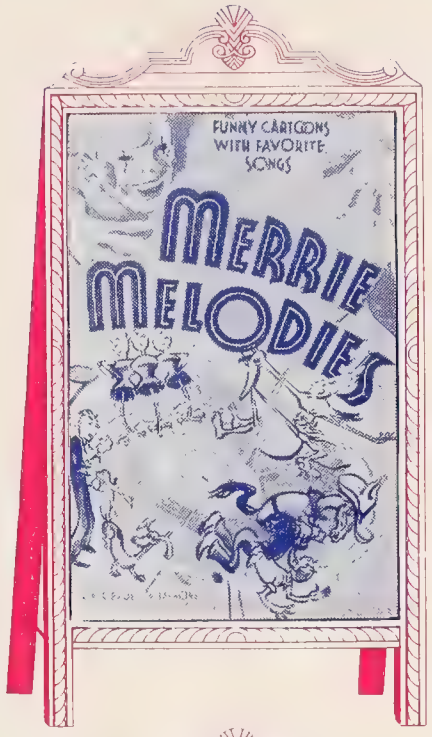
to hold all the Great New Names Vitaphone will give you in every program this season!

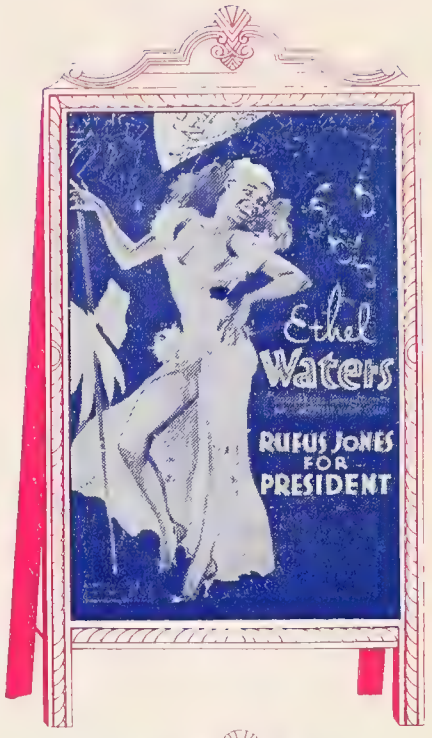
Here are just a few of the scores already signed! Note the sensational new personalities Vitaphone will bring to the screen for the first time!

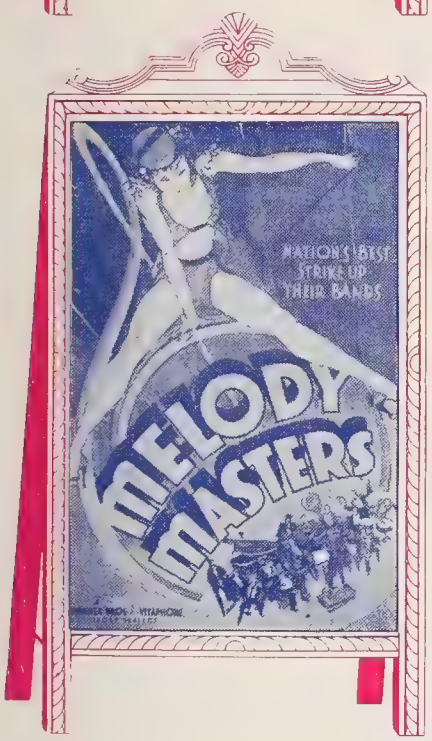
WE'VE GOT TALENT AT OUR FINGER-TIPS

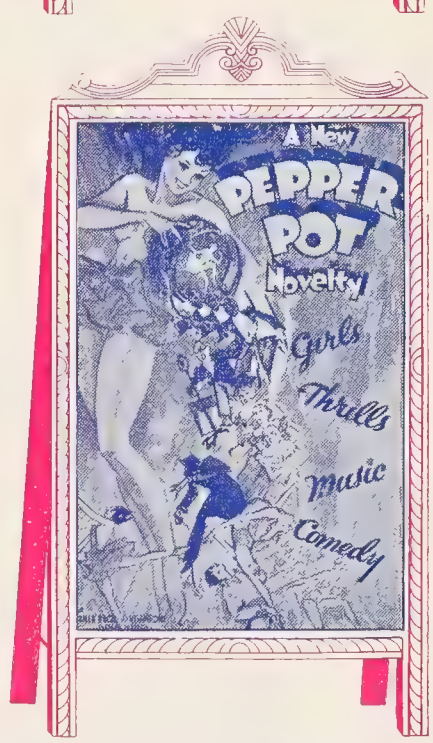
Vitaphone's Studio is only 45 minutes from Broadway! The whole world of stage and radio stars to draw on at a moment's notice! No wonder you get more of the best novelty acts and reigning air names first from Vitaphone!

WHAT THE WELL-DRESSED LOBBY WILL WEAR THIS SEASON









You'll want to blanket the town with the kind of one-sheets Vitaphone will supply you—one for each of the 52 two-and-three-reelers—standard sheets with snipe titles for the one-reel series. And that's just part of a

COMPLETE PROMOTION SERVICE

that will furnish you with a full line of ready-made ticket-selling aids including lobby enlargements, blue-printed publicity plans, cuts and mats.

VITAPHONE TRAILERS THRILL WHILE THEY SELL!

Entertainment is the best Advertisement. You can't beat actual action clips and dialogue highlights for ticket-selling power... And you give your public real Enjoyment while you're giving them an Argument! That's why our trailer sales are mounting weekly. Used by biggest circuits.

PACK YOUR BAG! You're going places Sept. 6th! For full directions see next page...

and here's the big surprise!

FOR THIS GREAT NEW PRODUCT VITAPHONE INITIATES A SENSATIONAL NEW SELLING POLICY!

YOU ARE INVITED TO THE FIRST NATIONAL PREVIEW OF NEW-SEASON SHORTS

Sept. 6th

AT ALL VITAPHONE EXCHANGES

Come one! Come all! Hundreds have already planned to see this remarkable demonstration of an amazing production coup! Next Wednesday we'll show you actual specimens of—

50 COMPLETED SUBJECTS FOR 1933-'34

Here's the chance of your lifetime to get a line on product before you sign! Buy from actual samples! Get the living proof that Vitaphone can deliver everything others promise — and plenty more! See for yourself the facts about—

VITAPHONE FOR 1933-'34

VITAGRAPH, INC., DISTRIBUTORS

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

PARAMOUNT'S six-foot star, Charles Bickford, is laboring on the lot at present with a body that is black and blue with bruises and a voice that is reduced to a whisper.

Mr. Bickford's brutal punishment came as a result of the role he played in Cecil De Mille's "This Day and Age," now showing. As a racketeer, he is kidnaped by hundreds of school boys, who bind and gag him with adhesive tape and lower him by a rope tied under his armpits into a deep hole full of rats until he confesses to a murder. (*Confesses through the tape?*)

Working under hot lights, the adhesive tape became securely fastened to his wrists and across his face. It was only with the loss of considerable skin that it could be removed.

Dangling in the pit with the rope around his chest, Bickford's lungs became constricted. Besides this, the chaffing of the rope and the manhandling by the mob has necessitated the nightly use of arnica, iodine, etc.

Use of an animal in such a part would have brought quick interference by the society which looks after such things. But then maybe producers DeMille and Schulberg used a double for Mr. Bickford and forgot to tell the publicity writer about it. (*May have been at least one other fellow.—Editor.*)

▽

One hundred girls, attired in heavy uniforms, were assembled by headman Merian Cooper at Radio Studio for prison riot scenes of "Ann Vickers."

"Now girls," said assistant director Dewey Starkey, "are you all dressed so you can have your outer clothing torn off?"

Then came a panic, according to word from the home office, "while girls and wardrobe workers scurried in a mad rush for panties and scanties." Mr. Cooper should not tolerate such unpreparedness.

▽

Standing in the center of the long conference table in the room where Cuba's new president, Carlos Manuel de Cespedes, discusses problems with his cabinet, is the statue of a rooster which looks very much like the famous twenty-year-old Pathe bird, long since buried by the RKO management.

▽

An exhibitor near Cincinnati, new to the business, visited a local exchange the other day to inquire how his business would be affected by the new legislation in Ohio regulating trailers. When the branch manager informed him that he knew of no such bill, the exhibitor, plenty bothered, insisted that he had heard fragmentary information that such legislation existed. Investigation developed that the bill does apply to trailers—for trucks.

▽

Billy Ferguson, Metro's ace exploiter, tells us there is a great difference in playing the ponies and the stock market. "In the races," said Billy, "one of the horses is sure to win."

▽

Canopy comics, seen on the marquee of the Orpheum, at Madison, Wisc.: "Gold Diggers of 1933—Cooled by Refrigeration."

▽

The management at Radio City's Music Hall voluntarily explains that the initials, "R. N." after the name of its beauteous nurse, Anne Beckerlee, means "registered nurse, and not royal navy." We wonder what brought that up.

▽

With each package of headache powder, the American Drug Store, at New Orleans, presented a ticket to the Orpheum theatre. The process might be reversed, at times.

▽

George Hager, commercial artist in Seattle and well known to picture people, has completed a musical composition, "Pagan Moments." Even a cartoonist has his "moments."

TIP to studio "prop" heads: In a warehouse at Shanghai there are stored some $20,000,000 worth of treasures and ancient relics from the former Imperial palaces in Peking. There are pearls as large as walnuts and brilliant stones which would light a darkened room. The treasures were conveyed secretly to Shanghai for fear they would be lost forever to China if Peking were to fall into the hands of the Japs.

In the collection there is an ancient Chinese encyclopaedia, consisting of some 100,000 volumes, compiled in the Ching dynasty. There were only four complete sets. Two were destroyed by fire, a third is stored in the museum at Mukden, Manchuria. Probably the only collection of its kind in the world, the encyclopaedia records all the ancient classics, and information touching upon every phase of human knowledge and activity.

Among the relics are bronze incense burners made in 2,000 BC for Imperial sacrifices to heaven, and more than 20,000 jade and gold seals used by the emperors, empresses and leading statesmen of China for the past 3,000 years. There are centuries-old costumes, weapons and armor; gems of all kinds and description; tapestries and vases, antique furniture and rare old carpets, on some of which are embroidered 10,000 dragons, each different in shape, size and color.

▽

A bit of modesty came to light in Hollywood the other morning when a famous writer, new to the film capital, did a job for a studio and didn't collect. Someone advised him to demand pay, via the Academy. So he filed a claim and was asked to set a figure on the service he had performed. With grand naivete and utter sincerity, he asked:

"Do you think 20 per cent of the picture cost would be too much to charge?"

Luckily for Howard Hughes the writer did not work on "Hell's Angels," the $4,000,000 *"epic."*

▽

An old negro performer was explaining to his audience the difference between faith and knowledge.

"Now, my bredren," he said, "hit's like dis: Dar's Brudder Johnsing a-sitting on de front seat wid Sister Johnsing, and de five little Johnsings. She *knows* dey's her chillen—dat's knowledge. He *believes* dey's their chillen—dat's faith."

▽

Maurice Chevalier has imbedded in his body, near the heart, a piece of shrapnel, the removal of which would mean his death—it is said.

▽

(Omigosh!) Headline in Dow, Jones' *Wall Street Journal*:

WESTERN UNION
MIGHT EARN $5

Some of the motion picture companies have hopes, too.

I hit on a thought that was flavored with wit
And I passed the thing on to a friend.
A movie man paged it, he staged it and raged it . . .
And a million was made in the end.

F. K. H., Portland.

OF interest to Charles Clyde Pettijohn and to other motion picture colonels of the Kentucky realm is the announcement from the capital of the bluegrass country that it costs the State an average of twenty and one-quarter cents to commission a colonel on the staff of colonel-conscious Governor Ruby Laffoon. This raises some interesting problems of original cost versus upkeep.

The commission itself would be only a beginning; the real expense would be in living up to it. And how film folk like to live right up to things. To dress in character would require a frock coat for winter and white linen suits for summer. None but a soft, wide-brimmed hat should be flourished gallantly with each sweeping bow. Picture Colonel Al Lichtman strutting down Broadway bowing profusely to some of those independent New York exhibitors, or to a couple of hard-boiled circuit buyers.

Also, the colonel's code demands not only white waistcoats, but heavy gold watch chains across them. He must likewise have a supply of dimes to toss to grinning negroes hailing him by title. Film executives could use passes instead.

Just before going to press on Wednesday, we learned that three more leading film executives in New York: Charles L. O'Reilly, Dave Palfreyman and Nathan Burkan—had succumbed to the temptation and accepted Kentucky colonelcies. General-in-Chief-of-all-Kentucky Colonels Pettijohn performed the honors, dubbing each with a tin sword, a formal commission and a credit order on Woolworth's for uniforms.

Dave Palfreyman, literally the heaviest man in the Hays organization, accepted his commission reluctantly. He told us that he had expected at least two commissions for his poundage—235 net.

Colonel O'Reilly will be the first to see action at the front when he leads the exhibitors' expeditionary forces on to Washington, September 12, in the battle of the code.

▽

"My lord, your car awaits without!" announced a Fifth Avenue cop to George Olsen as he stepped from Mr. Aylesworth's NBC studios.

"Without what?" inquired George facetiously.

"Without parking lights," snarled the cop, whereupon he bowed again in a grandiose manner, handing Mr. Olsen a summons.

▽

Add to the ho hum department this item sent out by Metro-Goldwyn-Mayer: "Maureen Sullivan wants everyone to enjoy themselves at her beach home, so she took a few minutes of leisure from the set of 'Stage Mother' at MGM to purchase several shovel and pail outfits for sand digging on the beach." We bet they had a jolly old time.

▽

Hot news from Paramount: "Carole Lombard's first role following her return from Reno will be in 'She Made Her Bed.'"

▽

Paramount publicity states that Adrienne Ames' deep tan does not stop at the edges of her bathing suit. That's research!

▽

Ted Cook quotes Samuel Goldwyn—adding an "Oh, Yeah!"—as saying that "The smart young matron, who once thought of children with fear, now welcomes the idea of her fourth child."

▽

One observes that RKO Radio Pictures is advertising Miss Hepburn as a girl with "electric personality." Wired for sound we presume.

Advisory Boards Named to Hear Code Differences

(Continued from page 15)

tor factions. Of these, double featuring, score charges, open buying, buying combines, poster exchanges, rejection privileges and designated playdates still remain the most important clauses on which there is a wide divergence of opinion.

The problems which remain to be solved, because of their revolutionary character, would change the entire aspect of many of the integral parts of the industry's machinery of selling motion pictures.

Of these, aside from double features, the disposition of which cannot and probably will not be dealt with by the NRA other than to relegate it to local option, the question of "the right to buy," or open buying, continues to be the most serious bone of contention between exhibitors and distributors. The chief dissension arises over the fact that, allowing the exhibitor his right to buy, the distributor should also be allowed the right to select his customers. The exhibitors object to this on the grounds that determination of a theatre's prestige and income may be influenced by the fact that a particular theatre is a member of a circuit and that the unaffiliated theatre in the same locality is thereby discriminated against, through the power of volume buying, even though the same unaffiliated theatre may be able to pay more than the circuit house in the same competitive situation.

Banning of score charges, as set forth in the separate exhibition code, is expected to be bitterly contested by distributor interests at the public hearing. The exhibitors were unanimous in declaring this an unfair practice.

It is generally considered a matter of strategy that the distributors left the question of rejection privileges out of their draft. They are said to have realized that under no circumstances would the committee be able to agree on it, and it was, therefore, left to Washington for disposition. Distributors and exhibitors are expected to battle over the subject at the hearing, the exhibitors demanding at least a 15 per cent rejection privilege, without payment.

As far as designated playdates are concerned, the exhibitors are insisting that distributors must not specify dates in their contracts. The distributors, on the other hand, insist upon so doing, but they make a counter proposal allowing for arbitration if the exhibitor can provide a good and proper reason for not playing a picture on a specified date. This is provided for in the distribution code.

Disagree on Buying Combines

Distributors maintain that exhibitors should not be allowed to utilize the services of poster exchanges, as being detrimental to the accessory business of the distributors. The exhibitors claim it is far less expensive to rent their accessories from these sources than to buy outright from distributors. An example of the exhibitors' claim is that it costs 15 cents to buy poster sheets from distributors, whereas it costs only 10 cents to rent the same sheets from the exchanges. On the other hand, the distributors point out that the exchange material is usually second hand, shoddy and mutilated.

Both committees were in flat disagreement on buying combines, both among themselves and with each other. Coordination of the proposals was not effected because distributors claimed that it is necessary to the well-being of both themselves and exhibitors to deal directly with individual theatres, while exhibitors maintained that the distributors should recognize any agent or agency appointed by them to buy film for a number of theatres, thereby lessening the average price per theatre of film.

Despite these subjects of controversy which remain definitely for discussion at the public hearing, there are many executives in New York who believe that the really important clauses of the codes have been agreed upon. These include acceptance of the standard form of exhibition contract, the setting up of local arbitration boards to settle trade disputes, and the creation of clearance and zoning boards in each film exchange center, which, it was said by a distributor spokesman, will virtually remove 95 per cent of general irritation and controversy within the industry.

A moral victory for the clause banning double features was won this week in Detroit when Allied exhibitors met and voted for their elimination. A new zoning plan for that territory also was adopted and $2,000 raised to carry on Allied's fight at the public hearing.

Meanwhile Eddie Golden, Monogram sales director, issued another statement in New York Tuesday in which he contended that the policy of double features is not for exhibitor associations to solve, but for each exhibitor.

Labor an Exhibition Code Problem

An important phase of NRA code hearing proceedings was being watched carefully by film executives this week. Great interest is being evidenced as to how the administration will dispose of a submitted clause in a code covering the motor industry which would give employers the right to hire or fire men irrespective of whether they are union or not.

Harry Brandt, president of the Independent Theatre Owners Association, on Wednesday charged producers were attempting to write into code all of the trade's malpractices. An exhibitor mass meeting has been called for September 5 in New York.

There has been, during the past few days, a considerable amount of speculation as to what disposition may be made of the labor provisions in the exhibition code at the public hearing. The provisions for labor in the production and distribution codes meet the requirements of the NRA, but those in the exhibition draft ask for a working week which is 12 hours longer than the maximum stipulated in the blanket code and a wage which is 15 cents per hour less than the minimum required by the agreement. If the exhibition labor proposals are approved, a 52-hour week will be permanent. On the other hand, if exhibitors are successful in their efforts to convince the administration that the 52-hour week is essential to theatre operation, minimum wages for this branch of the industry may be boosted to $18, instead of the $15 minimum stipulated. In its present form the exhibition code asks a minimum wage of 25 cents an hour, which, with a 52-hour week, would be a minimum of $13.

The Actor's Equity Association also has a grievance to set forth on September 12 in regard to the exhibition code, the provisions of which for artists employed in stage shows "are too general," according to Frank Gillmore, president.

Late last week, 400 members of the Academy of Motion Picture Arts and Sciences met in Hollywood to hear and discuss the code. All attending were reported in accord with the proposed code, with the exception of the producers' agreement and agents' clause, which is reported as going beyond the Academy code of fair practice for artist-agent-producer negotiations in regulation of the Academy function. The clause denies the employee the right of representation in matters of salary and employment. The meeting also recommended that the clause pertaining to the banning of star raiding be made to apply only to employees under contract for one year or more at a salary of $1,000 or more per week and to employees under contract for three or more pictures at $15,000 or more per picture, and that the clause should apply only on expiration of contracts which employers do not have the right to extend by exercising options.

Extras in Hollywood have appealed to Mary Pickford, in New York to represent them at the code hearing.

Screen and Stage Fields Cooperate, Pledge NRA Aid

The combined forces of screen, radio, and stage met on the air on Sunday night to bring to the people of the nation, via the networks of NBC and Columbia Broadcasting, assurances from the amusement industry of whole-hearted cooperation and support to the National Recovery Administration. The program, which originated in four cities—New York, Washington, Los Angeles and Toledo—brought to the nation's radio audience many well-known performers, singers, comedians, speakers and orchestras.

General Hugh S. Johnson, recovery administrator, headed the speakers who were heard at intervals during the entertainment program. Others included Louis J. Alber, chief of the NRA speakers' bureau; Frank Wilson, chief of organization and NRA publicity; Kate Smith, of the NRA national committee of radio, screen and stage, and Graham McNamee and Ted Husing, alternating as masters of ceremonies. Mme. Ernestine Schumann-Heink spoke briefly from the NBC studios in New York. Will Rogers made a plea to the workers and employers of the nation to support the President's program.

From Los Angeles entertainment was supplied by Eddie Cantor, Will Rogers, Jack Pearl, Ruth Etting and Bing Crosby. In New York, Al Jolson, Jessica Dragonette, Kate Smith and John Charles Thomas were heard. Burns and Allen broadcast from Toledo.

John D. Rockefeller, Jr., pleaded on Saturday night for nationwide cooperation to assure the success of the "great adventure in reconstruction, the National Recovery Act," and declared that "to turn back is unthinkable."

Educational Near Ready to Resume

Educational's production units are about to launch a period of the most intensive activity in more than six months. With difficulties due to the studio strike pretty well ironed out, extra forces are going to work on both East and West coasts to keep up with Fox's release program of Educational short subjects.

The first comedy will be the first of Tom Howard's new series of two-reelers. Preparation is nearing completion and camera work is expected to start within a few days at the Paramount Long Island Studios in Astoria, under supervision of Al Christie.

The next two-reel subjects will be an Andy Clyde and a "Frolics of Youth" comedy, which are to be made at Educational's studios in Los Angeles. A Moran and Mack comedy will follow. The Frolics of Youth introduce a new series.

E. W. Hammons, president of Educational, will go to Los Angeles in about a week, where he will put the finishing touches on plans for production activities to last through the fall months.

93 U. S. FILMS RELEASED IN FRANCE IN HALF YEAR; 23 OF THEM DUBBED

Total of 206 Pictures Distributed, 57 of Them French; American Films Far in Lead of Money-Makers for Period

by PIERRE AUTRE
Paris Correspondent

The first six months of 1933 saw a total of 93 American pictures released on the French market. Of this number, 65 were original English-speaking versions, 23 were dubbed, four played first as original and later dubbed, and one in Yiddish dialogue made in the United States.

Following official announcement of the French quota for the new season, reported in the HERALD'S August 12 issue, the following important data concerning the status of the French market, insofar as foreign importations are concerned, should prove of interest to both producer and distributor of American films abroad.

Altogether 206 feature pictures were released in France during the first six months of the current year; 93 American, and 57 French.

Pictures made for French consumption in the French language included: 57 pictures made in French studios, and 16 in foreign studios, as follows: German, 8; Austrian, 5; Italian, 2; Czechoslovakian, 1.

There were 48 foreign-made films dubbed in French, as follows: American, 27; German, 14; British, 4; Polish 2; Czechoslovakian, 1.

Of the pictures in foreign languages shown during the six months period (which, under the new quota may now be shown only in 5 Paris and suburban houses and 5 in the provinces) there were 69 American-made. Classifications follow: American, 69 (also 1 in Yiddish); German, 13; British, 6; Italian, 1; Polish, 1; Czechoslovakian, 1 (also 1 in German).

Among these foreign language pictures, some were first released in their original language versions and afterwards in the dubbed version.

American companies releasing this total are as follows:

	Dubbed	Dubbed & Original	Original	Total
Fox	3		17	20
Paramount	7	1	11	19
Warner-F.N.			14	14
M-G-M	5		6	11
RKO-Radio	4	1	5	10
Universal	2		4	6
Universal (Hakim)			1	1
Columbia (Hakim)		1	1	2
(Osso)	1			1
(P.A.D.)			1	1
United Artists			3	3
Others	1	1	2	4
	23	4	65	92
Universal made one in Yiddish in the United States				1
				93

The best money-makers of the first six months of the year in France showed a great predominance of American films. The champion was "The Sign of the Cross," which broke all records at the Paramount theatre in Paris. Other American pictures which grossed well at the same theatre, one of the largest in Paris, were "Bring 'Em Back Alive"; "Grand Hotel"; "Blonde Venus"; "Movie Crazy," and "The World and the Flesh."

All the foregoing figures concern only pictures longer than five reels. There is not, in France, an organized production of short subjects. A few pictures (about 20) of three and four reels were made in 1932-33 by independent producers, but they will not carry on this kind of production which is called too expensive for so small a market. The only short subjects regularly made here are the news pictures (Fox Movietone, Paramount French News, Pathe Natan, Eclair Journal, France-Gaumont News), and some one or two reel topicals.

Dubbed Foreign Pictures

Improvement in the methods of dubbing and reduced costs resulted in an increase of the number of foreign pictures dubbed in French. While in 1932 only 60 foreign pictures, among them 36 American, had been dubbed, this year 48 dubbings already have been released, 43 others are now ready and 38 new dubbings will be produced. Thus a total of 129 dubbings for 1933 is estimated, among them 81 for the new season, 56 of them to be American pictures. The cost of dubbing of the better class picture in Paris ranges between $10,000 and $15,000.

Foreign Talkers

A total of 223 foreign talkers were released in France last year. From January 1 to June 30 of this year, 93 foreign talkers, among them 70 American were released. These pictures, which for the most part are classified as very successful productions, can be shown only in 10 French Cinemas, 5 in Paris and suburbs, and 5 in the country.

Cost of French Pictures

The average cost of a French production is 1,000,000 to 1,500,000 francs ($50,000 to $75,000). This amount must not be exceeded if the producer wants to be sure of redeeming his picture.

Sales totals for an ordinary French picture for the market of the French language —France, Belgium, North Africa, Switzerland, Egypt, Canada, Palestine, Syria, Turkey—cannot exceed $75,000 to $80,000.

130 Pictures This Season

The first six months of this year in France were marked by a slackening in production, not in the total number of pictures made, but in the smaller number made by the older companies. Concerns which in previous years had made 10 to 20 pictures annually, now had nearly stopped production such as Jacques Haik, Osso, Braunberger, Richebé. Other important companies, such as Paramount, Pathé Natan and Gaumont, are making only five or six pictures. The new program of Pathé-Natan includes only seven productions ready thus far and nothing else is in sight before October. Gaumont has only six pictures of its own production ready currently.

Notwithstanding, the French market, which produced 125 pictures in the French studios during 1932, will have this year a minimum of 110 pictures made in France and about 20 French talkers made in foreign countries, principally in Germany, Austria, Czechoslovakia and Hungary. Some will be made in the United States, as in the case of the French version of the new Chevalier film, "The Way To Love."

Improved Methods Increase Dubbings; Average Cost of French Production $50,000 to $75,000; Theatres Earn Less

On the 110 French pictures made in France, 53 are ready for release, 20 are shooting, and 37 are in preparation. These 110 pictures are being made by 50 companies, which gives an average of two or three pictures a company. This increase in the number of producing companies is an outstanding development of this year. Many small companies are born and produce one, two or three pictures which are released by important concerns such as Gaumont, Pathé, Universal, Fox and United Artists.

For the moment, Pathé Studios in Paris and suburb are booked to independent producers for whom Pathé perhaps will distribute.

The Paramount studios have been closed for five months. Dubbings only were made there. An agreement was signed recently between J. C. Bavetta, head of the French branch of Fox Film and Mr. Bacos, chief of the Paramount studios, for the making of a few productions which will be released here by Fox. On the other hand, Fox will start in October its own French production under the direction of Eric Pommer, with André Daven, formerly at the Paramount studios and at UFA.

Theatre Receipts Decline

During the first six months of this year, receipts of Paris and country cinemas dropped sharply in comparison with receipts of the same months of 1932.

The five most important Parisian cinemas are, in order of receipts:

1. Rex (3,200 seats) (Haik).
2. Paramount, (1,900 seats). (Paramount).
3. Gaumont Palace, (4,800 seats). (Gaumont).
4. Olympia, (1,850 seats). (Haik).
5. Madeleine, (815 seats). (MGM).

The publicity departments give for the first six months of 1933 the following results:

WEEKLY AVERAGE RECEIPT (from January 1 to June 30)

Theatres	1931	1932	1933
REX	(not open)	(not open)	32,000
PARAMOUNT	31,600	28,300	24,300
GAUMONT	(not open)	20,300	17,100
OLYMPIA	21,400	17,900	12,500
MADELEINE	9,500	6,900	6,200

PERCENTAGE OF DECLINE IN RECEIPTS SINCE 1931

Theatres	1931-32	1932-33	1931-33
1. OLYMPIA	12%	30%	41%
2. MADELEINE	23%	10%	31%
3. GAUMONT	....	16%	....
4. PARAMOUNT	11%	14%	23%

WEEKLY RECEIPT PER SEAT (from January 1 to June 30)

Theatres	1931	1932	1933
1. PARAMOUNT 1900 s.	17 15		13
2. REX 3200 s.	(not open)		10
3. MADELEINE 815 s.	12	9	7¾
4. OLYMPIA 1850 s.	12	9½	6½
5. GAUMONT 4800 s.	(not open)	4¼	3½

All these figures in dollars; with 1 dollar equal to 20 francs.

AGAIN AGAIN FOX

JANET
GAYNOR
WARNER
BAXTER

"Daddy Long Legs" stars *in*

PADDY

the Next Best Thing

with Walter Connolly, Harvey Stephens, Margaret Lindsay, Mary McCormic. Screen play by Edwin Burke. Directed by Harry Lachman. From Gertrude Page's novel.

Look what they're doing:

The POWER and the GLORY

Four-star, $2 hit at the Gaiety, New York. Now in its *third* tremendous week.

PADDY—The Next Best Thing

S. R. O. from the opening show at the mammoth Radio City Music Hall. Hitting a terrific record-breaking pace.

WATCH for these:

WILL ROGERS in DOCTOR BULL. His best by a mile.

LILIAN HARVEY & LEW AYRES in MY WEAKNESS. The money musical of 1933.

LESLIE HOWARD & HEATHER ANGEL in BERKELEY SQUARE. Best woman's picture in years.

NRA MEMBER U.S. WE DO OUR PART

delivers *new* season hits!

● *First* "Pilgrimage"... four- star *$2 and* popular - price smash. *Then* "The Power and the Glory"... Jesse L. Lasky's great money hit. *Now* "Paddy the Next Best Thing" with the unforgettable star team of "Daddy Long Legs." Only FOX manpower... inspired with showmanship...can point to such a record. And *plenty more* Fox hits are on the way.

THE
POWER AND THE GLORY

SPENCER TRACY COLLEEN MOORE

Ralph Morgan Helen Vinson

From Preston Sturges' original screen play
Directed by William K. Howard

Jesse L. Lasky
narratage
Production

JOIN THE UPSWING WITH **FOX**

Mr. Mills Replies To Mr. Myers On The Music Tax

(*Continued from page* 16)

am happy to see Mr. Myers agreeing with us in the conclusion recently arrived at and announced that the '4,000-seat de luxe house' should pay a proportionately greater fee than the small motion picture theatre.

"In the eighth paragraph of his letter, Mr. Myers states 'The picture business has now reached bed-rock and no longer has great reserves of money to be tapped at will by supply industries'. Undoubtedly this is true, and we have every human and decent consideration for the fact—but also our industry has reached a sub-strata far beneath the so-called 'bed-rock'.

"This might be of small concern to exhibitors were it not for the fact that vital to the success of motion picture productions and the exhibition of pictures to the public is the supply of a constant and unending stream of music of all kinds. To starve those who are capable of creating that supply is to deprive the picture theatre of use of the material without which it could not do business.

"In the final paragraph of his letter, Mr. Myers refers to 'this proposed gouge'. We regret that he should so look upon an endeavor to constructively solve a very difficult situation.

"On the one hand, if composers and authors, whose product is vital to the continued success of motion pictures, are to be encouraged to continue to exercise their genius they must be paid more money. On the other hand is the motion picture theatre which at this time cannot afford to pay more money, as a general proposition.

"But, the way to meet this situation in fairness to all seems to us to be to substantially increase the rate for 'de luxe' theatres while retaining the rate for the average theatre at the present scale. Exhibitors are informed through the HERALD that there is no intention at this time of increasing the rate for the average theatre. The proposal to increase rates is in reference to the so-called 'de luxe' houses in the metropoli.

"Instead of our own authority in support of our statements as to the necessity for music of all kinds and types, we can do no better than quote a recent report issued by Fox Films, in which James O'Keefe, manager of the music department of Fox Movietone City, amongst other things says:

> "'The use of the thirty-two bars of "Kiss In the Dark" may cost the producer $250 while he can get 250 bars of Mozart for $75. But the "Kiss" music may fit whereas the Mozart music would be just a waste of sound film. So the popular song wins over the classic.'

"The Society is not the enemy of exhibitors—it is their friend. It has gone along from 1914 to the present date without raising its scale for theatres. Through all the heyday of the tremendous prosperity which the theatres enjoyed from 1922 to 1929, the Society did not raise its rate; but now, in dire extremity, the organization must perform as trustee in behalf of its members an unpleasant duty. And it is endeavoring to place the burden of increased rates, as far as motion picture theatres are concerned, where it should be—upon shoulders best fitted to bear it.

"We have been accustomed for years to the so-called 'music fee' being made into a rallying-cry for exhibitors. From time to time their organizations have induced them to pay hundreds of thousands of dollars in dues and assessments and all that sort of thing—and to attend conventions—with the forlorn hope that Congress might be persuaded to confiscate the properties of composers and authors for the benefit of exhibitors. But that this will never be done is a safe assumption, because through fourteen years of effort on the part of organized exhibitors to thus persuade Congress it has steadfastly refused to victimize the composer and author for the benefit of the exhibitor.

"These are times for constructive solutions of vexing problems—not for bombast and backbiting—or for 'propaganda'.

"We will be delighted to confer at any time with individual or group representatives of the so-called 'de luxe' theatres, as they are the ones concerned in the proposal of the Society, and to undertake to show them the injustice and the fairness of what we plan to do.

"Very truly yours,

"Signed) E. C. MILLS."

BONFIRE CHAIN TO MARK WARNER RELEASE

A chain of bonfires, lighted on hills and mountains, and extending across the country from Mount Warner, near Los Angeles, to the Palisades, on the Hudson shore of New Jersey, will herald the national release of Warner's latest musical, "Footlight Parade." Lookout and bonfire locations, now being selected, will be prepared, and as soon as the flame of the first fire, on the Coast, is visible to the next to the east, that will be ignited, and so on to the Atlantic coast.

NRA Stimulates Photophone Sales

Photophone theatre sound equipment sales for the first half of August were 50 per cent higher than the corresponding period last year, with a steadily increasing volume of orders indicating that the figures for the whole month will exceed last year's total by 100 per cent, according to the RCA Victor Company. Photophone business for July also showed an increase of 33 1-3 per cent over the year before, the parent company reported.

The unusual activity in equipment sales during the hottest season of the year when theatre grosses are generally lowest, is attributed to three important factors—better business generally, fear of further price rises, and reopenings.

Coast Strikers Continue Protest

Striking Hollywod technicians are continuing in their protests to Washington on what they term a lockout of their workers by producers on the Coast.

Producers are promising re-employment as jobs become available at the studios. However, less than 325 of the striking men have returned to their posts. Producers are demanding that men seeking re-employment have cards from the International Brotherhood of Electrical Workers. A number of jobs have been promised during the course of the current week.

MPTO Says 'Gold Diggers' Problem Is Not Yet Settled

Warners' statement of last week indicating a court victory over a Philadelphia exhibitor in a test case to establish whether "Gold Diggers" should be a 1932-33, or a 1933-34 release, was challenged over the weekend by the MPTO of Eastern Pennsylvania, which has been fighting the issue. A decision by Judge Fineletter, of common pleas court, Philadelphia, denied a temporary injunction to restrain Warners from pre-release showing "Gold Diggers" in the Sherwood, owned by Joe and Earl Forte.

The MPTO directorate notified members that the plea for a preliminary injunction had been denied only until after it has been decided by a full equity hearing whether "Gold Diggers" is within the contract of 1932-33. "The whole question is still pending in the court," said George P. Aarons, MPTO secretary.

At the same time, the Philadelphia exhibitor organization issued another statement, covering a special meeting—at which the Brothers Forte were expelled for their activities in connection with the "Gold Diggers" showing. Said this statement:

"At a meeting of the board of managers of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., the recommendation of a committee of censors of the organization that Joe and Earl Forte, members of the organization be expelled was unanimously adopted and names of these two exhibitors stricken from the membership rolls of the organization. . . .

"It was developed at the hearing before the committee of censors, that Joe Forte, a member of the board of managers of the organization, acting for himself and Earl Forte, had at a meeting of the board four weeks ago, voted in favor of an action in equity against Warner Brothers to compel Warner Brothers to deliver 'Gold Diggers of 1933' as a 1932-33 production.

"It was further developed that Joe Forte was vehement in his criticism of Warner Brothers at this meeting, charging them with unfair treatment towards the exhibitors and taking the position that immediate suit should be instituted without delay and that there should be no attempts to compromise the matter.

"Influenced by Forte's stand, the organization instituted suit which is now pending in the courts at present.

"Subsequently Forte made a complete about-face, bought the picture for 50 per cent for the Sherwood theatre, and completely repudiated his previous stand in the matter which he had taken at both a meeting of the board of managers and a regular meeting of the organization.

"This is the first instance in a number of years that a member of the M. P. T. O. has been expelled from the membership ranks.

"According to Secretary George P. Aarons, it is the purpose of this organization to expel from membership any exhibitor who violates any of the principles for which the organization stands."

RKO Goes to Sing Sing

RKO's annual boat ride up the Hudson to Sing Sing prison took place last Saturday, the home office witnessing a military drill by the Sing Sing "cadets," which was followed by a ball game between RKO and the prison team. There was dancing, card playing, beer titling and other amusements.

GERMANY LIMITS FILM PROGRAMS TO TWO HOURS AND SEVEN MINUTES

Government Also Warns Against Making of Production Announcements That Are Not Certain to Be Fulfilled

(*Washington Bureau of the* HERALD)

The latest steps taken by the government in Germany to bring back the motion picture industry to normalcy include a ban on film performances of more than two hours and seven minutes; the outlawing of production announcements which are not carried out, and revisions in the ruling which prohibits foreigners from appearing in German films.

German government aid is expected to bring the industry in that country out of chaos, according to Trade Commissioner George R. Canty, Berlin, who reported last week to the U. S. Department of Commerce at Washington that July had brought about a strong improvement within the German film business. In June Adolf Hitler, by decree, placed the business under absolute control of government agencies. In July the first step toward complete reorganization was announced by Propaganda Minister Dr. Goebbels. This was outlined in detail in MOTION PICTURE HERALD on June 10 and July 8. Subsequently, the film credit bank was founded under joint participation of the ministry for propaganda, the ministry of national economy, private banks, and the Spitzenorganization; and the fusion of the whole industry in the individual associations attached to the Spitzenorganization took place. The socalled Spio Commission appointed by the industry was said to have made important decisions for general improvement of the market. These steps apparently have quickened rehabilitation, according to Mr. Canty's report, which said producers have started to realize their film plans, in the hope that a sufficient number of quality films will be available for fall release.

Situation Still Unfavorable

The German cinema situation must, however, still be considered very unfavorable even beyond the seasonal influences of the summer months, and exhibitors are forced by lack of current production to depend on films that originated prior to the national revolution, it was said.

Doubtless much time will be necessary to stimulate the trade. The German authorities so far have not come to desired decisions regarding sufficient tax relief. All authorities, especially of the municipalities, are being asked by the trade to help shorten the time of transition, otherwise required adjustments will take many months.

Distribution in Germany was not up to expectations in June; as compared with former years, turnover was considerably smaller than a careful estimate foresaw. A slight improvement over the previous months, however, has been noticed since June, due particularly to advance rentals on current production and to receipts for films already released.

The Spio resolution of June 22, regarding the two-feature-film system, will be effected irrevocably on Sept. 15, as follows:

As a general rule, programs shall not be longer than 10,800 feet, excluding newsreel.

The time limit for performances will be restricted to two hours and seven minutes without intermission. Production and distribution circles were warned that they must consider this necessity by producing feature films under 6,750 feet in length and shorts of not more than 2,025 feet.

Since, for the present, the required product is not available, the lengths mentioned may be exceeded. However, when two feature films are used neither must be longer than 5,400 feet.

In all these cases where cinemas have closed contracts for too many films, on the plan to double bill in a single performance, an agreement must be arrived at between distributors and exhibitors to reduce the number of films under contract. If no agreement can be arranged, the Spio Commission will decide.

The Spio said that announcements of films which do not materialize, or announcements of production plans which are not carried out, are apt to dislocate and damage considerably the plans of producers, distributors and exhibitors, ideally as well as materially, and warnings were issued against making such announcements. The exhibitor, especially, must always be able to get a clear view of market conditions and his own requirements in an interest to keep the German film industry on a sound basis, said Mr. Canty's report, which added: "Considering the paramount importance of this question, the Spio Commission, according to a decision made in its meeting, warns emphatically against publishing films or production plans which at the time of the publication are not absolutely certain."

"The Spio Commission intends to supervise constantly all announcements of films and production plans," the report said. "Such firms or persons disregarding the aforesaid warning run the risk of being banished from the film industry."

Ten-Year Residence Factor

As previously mentioned (see HERALD, July 8, page 11), the employment of non-Aryan people, as well as of foreigners, in film work, is subject to the approval of the ministry for propaganda, in order that all films may be approved as being "German," as specified in the film reorganization program. A new turn to this racial regulation permits foreigners of German race to be placed on an equality with Germans, if through a ten years' residence in Germany they have proved their close affiliation to the motherland.

In connection with the importation of foreign pictures, the report states that the Act of July, 1930, under which the government was entitled to set forth regulations for the exhibition of foreign films in order to secure the cultural interest of the German cinema industry, has been extended until June 30, 1936.

Nine Companies Sue to Restrain Film Valuations

Suit to restrain County Assessor Melvin S. Wooster of King County, Wash., from entering on his rolls film valuations fixed by the assessor for personal property tax was begun last week in superior court by nine companies in a combined action. The plaintiffs are Fox, Columbia, Metro-Goldwyn-Mayer, Universal, United Artists, Vitagraph Inc., Paramount and Educational Film Exchange.

The companies value at $46,445 about 16,000,000 feet of film on which they declared the assessor has fixed valuations of $126,210 for 1933. Many of the prints taxed have no value whatever, they declared. Presiding Judge Jas. B. Kinne restrained the assessor from entries pending a hearing on August 21.

Warner-Loew Booking Deal Set

An innovation in neighborhood theatre booking arrangements is being introduced by the Loew's Theatres of Greater New York with the start of the new season. Launching the circuit's 1933-34 program will be the Warner musical, "Gold Diggers of 1933." The film is being played by Loew's under an unusual exclusive contract from Warner Bros., under which only Loew theatres will play the film during the next several months. The method of releasing the film by borough divisions will be ignored and "Gold Diggers" will open in all boroughs of New York and in Westchester simultaneously.

Another unusual angle to the "Gold Diggers" bookings is that some 30 Loew houses, which never play a picture a full week, will do so with this film. Starting Friday, September 1, the picture will play at seven metropolitan houses; the following week at 22 in Greater New York and Westchester, and on October 6 it will open for week-end showings at 31 additional theatres. There will then be a lapse of three weeks before the film reaches any other New York house.

Jules Levy, general sales manager of RKO Radio, announced this week the closing of contracts for 100 per cent showing of Radio product in Warner theatres during the 1933-34 season. Cresson E. Smith and E. L. McEvoy negotiated the deal on the RKO end and Clayton Bond and Joseph Bernhard for Warners.

Famous Players-Canadian, leading Dominion circuit of 110 theatres, has signed for the entire 1933-34 Warner output. N. L. Nathanson, managing director, acted for the circuit, with A. W. Smith, sales executive, representing Warner.

306 Admits Permit Men Following NRA Appeal

Harry Sherman, president of Local 306, New York projectionists' union, has offered full membership in the local to 600 permit men upon payment of the $500 initiation fee. The permit men have accepted and the proposition was approved by the full membership. The action was taken after an appeal by Edward F. McGrady, NRA deputy administrator. The union also admitted 300 members of the Empire State Union, rival organizations.

The local has obtained injunctions against Rudholm Amusement Corporation and Leo Brecher Enterprises, both operating New York houses, to prevent them from hiring non-union operators in violation of union contracts.

New Orleans Exchange Moves

F. F. Goodrow Attractions, independent New Orleans exchange representing Mayfair and other companies, has removed to larger quarters at 218 South Liberty street,

THE LINE THAT STARTED AT RADIO NOW SWEEPS ACROSS THE NATION!

Unending box-office lines in Washington, Los Angeles, Boston, Miami, Brooklyn, Albany, Lowell, Providence, Rochester, Troy, Cleveland, Detroit and other cities attest the Magic of Hepburn...returns parallelling the amazing Music Hall record of 149,854 people, $101,149 in seven days!

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, Jr.
in

"MORNING GLORY"

***with* ADOLPHE MENJOU**

MARY DUNCAN • C. AUBREY SMITH

Directed by Lowell Sherman from the play by Zoe Akins

A Pandro S. Berman Production

RKO-RADIO PICTURE · MERIAN C. COOPER, Executive Producer

★

PRODUCTIONS..*NOT*

CITY

■ ■ ■

***PREDICTIONS*..RKO-RADIO'S PLEDGE FOR 33-34!**

RUSSIAN SUPER-MONOPOLY PLACES FILMS UNDER A SPECIAL BUREAU

Commissars' Council Will Supervise All Production, Financing of Theatres, and Film Selling; Sound Installations Grow

[*Washington Bureau of the* HERALD]

A super-monopoly is Russia's newest move in its iron hold upon the motion picture industry. Following in the foot-steps of Germany's recent action, the Soviet administration issued a decree further reorganizing and solidifying its control of the business of the screen.

The Russian decree, based on the idea that the film is a continually growing factor in the cultural progress of a nation, regulates the film business on the following lines:

1. The Sojuskine is to be transformed into an official organization directly dependent on the Commissars' Council.
2. The new bureau, or office, will control the monopolies dealing with production of unexposed film and chemical products, cinema apparatus, spare parts, theatrical, cultural, technical, educational, military films and news reels;
3. Will organize an independent section to deal with exporting and importing films and in general to treat with the industry outside Russia.
4. The new administration will give instructions to all cinema schools. Exception will be made for organizations already existing.
5. The Council will exercise supreme control over all production and will approve the program of work.
6. Individual national monopolies now existing in the various Republics do not form part of the administrative system of the Sojuskine in the question of production and renting, but will remain under the control of the Soviet Republics. The control and financing of the monopolies will be exercised by the new administrative bureau.
7. All the national producing monopolies will be entitled to rent their films in the territory of the Union of Soviets.
8. The financing of a cinema will be effected through the monopolies of the various national Republics.
9. A council presided over by the Commissar for Culture is to be constituted for every national monopoly and will take up questions of art with the Sojuskine.
10. A monopoly for renting (Roskine) and a monopoly for the production of films suitable for the national minorities of the various regions (Wostokine) will be organized in the Commissar's Council of the People of Northern and Central Russia.

The number of halls in Moscow wired for sound is being increased by 123, bringing the total to 222 for the new season.

The number of wired halls in the country outside Moscow will be increased from six in 1932, to 125. It is calculated that the total number of cinemas, including also the traveling cinemas, will reach 14,679 by the end of this year, as compared with 13,767 in 1932. For the first time, 35 traveling cinemas will make tours. The whole cinema service of the Soviets ought, theoretically, to serve potentially 530,000,000 persons, of whom 322,000,000 live in the cities. The review, *Kino of Charkov,* observes that the purely propaganda films, the so-called *agit-profilm,* ought to be supplanted by "documentary" films produced with greater artistic sense.

Reorganization Compares With Germany's

In the June 10 issue of MOTION PICTURE HERALD the taking over of the German film industry by Adolph Hitler was described at length.

Russia and Germany are not alone, however, in their control of motion pictures. Italy subsidizes its companies and, while the propaganda phase is not so concentrated as that of Germany and Russia, the Italian government has as workable a tool as the others.

Censorship Revenues in China

(U. S. Commercial Attache at Shanghai)

According to the Nanking *Press,* all revenues collected by the Film Censorship Board, which is under the joint jurisdiction of the Ministries of Education and Interior, should be used for the production of educational pictures, a result of a resolution reached at the 65th meeting of the standing committee of the Chinese Educational Council.

Non-Theatrical Use of Reproducers

(U. S. Vice Conul, Guayaquil, Ecuador)

A leading distributor in Ecuador announced that his company intended to establish a film library so that owners of amateur projectors might be able to rent both talking and silent films.

Neither the Ecuadorian government nor any educational institution has prompted the use of sound pictures in schools, principally, it is said, because of the lack of funds. The ministry of education is said to be very much in favor of obtaining motion picture equipment and films.

Films in French Schools

(U. S. Trade Commissioner, Berlin)

It was reported in the French press that M. de Monzie, minister of public education, planned to institute a commission to study the problem of sound film equipment for schools. The trade press pointed out the advisability of insuring availability of replacements parts.

British Production High

(U. S. Trade Commissioner at London)

There are more British films in production in British studios than ever before. In the week ended June 10, twelve studios were working full time on 24 new subjects, representing an outlay of £350,000.

A growing demand for comedy above all other types of drama was reported.

Imports of unexposed film during April amounted to 2,474,196 linear feet, valued at £13,393, which compares with 3,784,268 linear feet valued at £11,003 imported during the previous month, and 2,465,122 linear feet valued at £10,467 imported during April a year ago.

Unexposed film exports during April, which amounted to 733,460 linear feet, increased 20.7 per cent over the previous month, 58.1 per cent over a year ago.

Unexposed film re-exported in April amounted to 318,663 linear feet, valued at £2,626, a decrease of 38.18 per cent from March.

On the four months' showing the amount of imports for the period January to April, which is 16,404,454 linear feet, is a considerable increase over the same period for the two previous years.

818 Czechoslovakia Houses Wired

(U. S. Commercial Attache, Prague)

Subsidy Plan Also in Operation in Germany and Italy; British Production Highest Ever; Chinese Use Few U.S. Pictures

At the end of 1932 there were 818 wired theatres in Czechoslovakia with 350,000 seats and more than 1,200 silents seating 260,000. As the silent theatres much charge much lower admissions than those equipped for sound, it is feared the quality of silent films shown will decline.

Decrease of U. S. Films in China

(U. S. Trade Commissioner at Hong Kong)

The past year has shown a heavy decrease in the percentage of American films in the British colony of Hong Kong. In 1930 an estimate placed 75 per cent of all films shown in the colony as American, and 20 per cent Chinese. In 1932 American films had dropped off to 60 per cent, Chinese films had increased to 25 per cent and British films accounted for another 10 per cent. Russian films have been stopped as propaganda.

There has been a marked decrease in theatre attendance the past year in Hong Kong.

Portable Cinematograph

(U. S. Trade Commissioner, Buenos Aires)

A portable cinematograph, sponsored by the Buenos Aires municipality, is circulatiing throughout the city giving shows at 6 p. m.

Basic Patents Granted Westinghouse's New Tube

By granting two basic patents on alternating current tubes last week, the United States Patent office gave its official recognition to the fact that engineers of the Westinghouse Electric and Manufacturing Company were responsible for one of the most significant developments in radio receiving, and one which now dominates a $50,000,000 a year tube manufacturing industry.

These patents are No. 1,909,051 to Messrs. Freeman and Wade, relating to the indirectly-heated cathode A.C. tube, and No. 1,911,024 to Messrs. Kimmel and Sutherlin, relating to the directly-heated cathode A.C. tube. The Radio Corporation of America is now manufacturing these tubes under a license from Westinghouse.

It was the development of these two types of alternating current tubes by the Westinghouse research laboratories which made possible the change from battery-operated to alternating current receivers in 1927.

Announces Arbitration Total

The Academy of Motion Picture Arts and Sciences, on the Coast, announced last week that $75,000 had been paid by producers to actors in disputes on contracts submitted to arbitration over a period of three years.

Gersdorf Leaves Rogers

Phil Gersdorg, in charge of publicity for Charles R. Rogers Productions on the Coast, has resigned and will be replaced by William Danziger of the Paramount home office publicity staff. Mr. Gersdorg will handle his own clients.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Bureau of Missing Persons

(Warner Bros.)

Comedy

Although the title might indicate otherwise, this is a novel and colorful comedy. That element predominates, though there are many other audience interesting factors that should be well received. There are really two ideas. The first phase, which serves as a continuous background for the second, is an interesting exposition in missing person bureau work. The second phase combines a humorous character study with an intriguing romantic twist, supported by clever treatment, good acting and thoughtful direction. The subject suggests its own showmanship.

The picture moves fast. The dialogue is peppy and there is plenty of exciting action that leads to surprising climaxes. One or two of the sequences are a trifle intimate but they serve principally to accentuate the comedy and drama of police work as well as the love interest.

The treatment is semi-episodic, particularly in the bureau sequences. To illustrate the work of that department a run away boy musician is restored to his parents; a philandering banker is shown the error of his ways; a man who ran away from his wife, because after 10 years of married life she still thought they were honeymooning, is reunited with his family. All the asides are given a definite comedy twist. Even when trips are made into the morgue, humorous action eradicates any gruesome atmosphere.

The real theme concerns but five persons: Webb, the kindly captain; Butch, strongarm squad transferee, Norma Roberts and Belle, about whom revolve all the other characters. Norma is brought into the picture looking for her husband. Butch, the detective, alimony-hounded by his ex-wife, falls in love with her. It develops that Norma is wanted for murder and when Butch goes out to bring her in she gives him the run around. Reporting Norma missing, he stages a fake funeral to see if a woman's natural curiosity to see how she looks as a corpse will attract her. Suspense with a comedy twist intervening, it does. Also it brings in Roberts, the man who was supposed to have been murdered; but it's one of those twin brother gags and Norma is only a victim of circumstantial evidence. Another ruse forces Roberts to confess to Webb and as Butch in the meantime has discovered Homer, Belle's second husband, the show has a slapstick finish to make the way clear for the Norma-Butch romance.

The rather irrelevant, unpleasant sounding title necessitates that more than usual attention be given to getting over the real idea of the show, not discounting the value of that title in exciting patron curiosity. Naturally it will be a source of interest to many, particularly the men. But considerable stress should be placed upon the comedy and romantic angles to attract the women. Tricky showmanship, that may be a little mystifying, is in line. The principal leads are all wellknown names, suitable for advertising purposes in any way. These, combined with catchlines emphasizing the colorful comedy, romance action and excitement, should prove effective in creating the proper understanding. Don't let patrons get the idea that the show is a mystery. Drive home the impression that it is different, interesting modern entertainment that will educate and amuse. Go after tieups with police departments in the larger cities to create an outside interest.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Robert Presnell. Supervised by Henry Blanke. Based on the novel, "Missing Men," by John H. Ayres and Carol Bird. Directed by Roy Del Ruth. Photography by Barney McGill. Art director, Robert Haas. Edited by James Gibbons. Release date, Sept. 16, 1933. Running time, 78 minutes.

CAST

Norma Roberts	Bette Davis
Captain Webb	Lewis S. Stone
Butch Sanders	Pat O'Brien
Belle	Glenda Farrell
Joe Musik	Allen Jenkins
Pete	Ruth Donnelly
Slade	Hugh Herbert
Therme Roberts	Alan Dinehart
Mrs. Paul	Marjorie Gateson
Caesar Paul	Tad Alexander
Alice	Noel Francis
Mr. Paul	Wallis Clark
Irish Conlin	Adrian Morris
Kingman	Clay Clement
Arno	Henry Kolker
The Man	Harry Berresford
Homer	George Chandler

Paddy, The Next Best Thing

(Fox)

Romantic Comedy

Return of Janet Gaynor to the sparklingly vivacious roles that made her the universally loved screen player that she is, offers the showman the opportunity to go the limit, and that should be precisely the avenue of approach in every form of billing, that after making every possible use of the names of Miss Gaynor and Warner Baxter.

Entertainment value brims over in practically every sequence, and Harry Lachman in direction played the simple, homely emotional theme for its full worth, coming close to oldstyle hokum at times but never crossing the border, as attested by the many applications of audience handkerchiefs in the few scenes thus intended. And the long waiting lines for the second showing at the Music Hall in New York's Radio City confirmed the drawing power magic in that combination of names, Gaynor-Baxter, and also turned the industry pointer toward the general buoying of box office, realized or expected.

Miss Gaynor is Paddy, the younger sister, bubbling over with the joy of living, who makes action synonymous with impulse. In Gertrude Page's novel, as in the screen play, Major Adair, played by Walter Connolly, explained the name: she's the next best thing to the boy he had hoped for.

Paddy knows that Margaret Lindsay, her older sister, is in love with Harvey Stephens and so can't figure out why she's agreeing to become the bride of Baxter. Finally she finds the answer in the emptiness of her lovable but irresponsible father's purse, and straightway sets about trying to undo it all. One course she takes is to make love to Baxter herself for the sake of her sister. Her device is to bet him that he cannot place his lips close to hers without kissing her, and she wins the bet, unequivocably. She does succeed in breaking up the match. And the Major loses his life saving a groom from a rampant horse. The house and its furnishings go on the auction block.

And now Baxter knows that Paddy is the one he loves. But she has run away to Dublin to work in a Dr. Davy's apothecary's shop, and when he finds her there she decides to flee from him. He arranges with the doctor, played sympathetically by Fisk O'Hara, so that she loses her purse, has no breakfast, and is in the same compartment with him on the train, also that Miss Lindsay and Stephens are brought together.

And what a surprise when she gets back to the village. The home and all its furnishings have been restored, just as they were. Miss Lindsay and Stephens, married, greet her. But when all the friends, there for the surprise, show themselves, she sees Baxter among them and starts to run. He catches her and she finally agrees that her hating him has been because she has loved him.

Readymade tieups rest in the Irish settings, adeptly used and not forcibly. It's a picture for every member of the family.—Rovelstad, New York.

Produced and distributed by Fox. Directed by Harry Lachman. From the play by W. Gayer McGay and Robert Ord, based on Gertrude Page's novel. Screen play by Edwin Burke. Photographed by John Seitz. Art director, Gordon Wiles. Sound engineer, Joseph Aiken. Film editor, Margaret Clancy. Release date, August 18, 1933. Running time, 76 minutes.

CAST

Paddy	Janet Gaynor
Lawrence Blake	Warner Baxter
Major Adair	Walter Connolly
Jack Breen	Harvey Stephens
Eileen	Margaret Lindsay
Mary McCormic	Mary McCormic
Collins	Joseph M. Kerrigan
Dr. Davy	Fiske O'Hara
Miss Breen	Claire McDowell
Maid	Merle Tottenham
Micky	Roger Imhof
Sellaby	Trevor Bland

Moonlight and Pretzels

(Universal)

Musical

This musical, Universal's contribution to the host of such films which are dotting the release schedules of all companies for the 1933-34 season, was produced in the East for Universal by William Rowland and Monte Brice, with Bobby Connolly staging the dance numbers. The cast brings Leo Carrillo, Italian-accented player who is always amusing and entertaining, Mary Brian in the leading feminine role and Roger Pryor in the juvenile, hero position. Lillian Miles has an important part, and Jack Denny and his orchestra supply the often tuneful music.

For the information of the exhibitor it must be noted that the story woven through the musical show is much along the lines of previous musical films which have come to the screen within the past few months. The backstage atmosphere, the young producer trying to put on his first big musical show, and in

need of money, his fight to make it go, and his romance with a show girl are all integral parts of the story.

However, the film as it stands, is lively in a measure, melodious to an extent and attractively done, if lacking something of an unusual spectacle nature. It should be reasonably well received, and the title, hitting a national mood of the moment, is definitely an appealing line with which to entice patronage.

Pryor, ambitious song writer, meets Miss Brian, owner of a music store in a small town. Working for her, he writes music, and when he sells one to a New York producing firm, off he goes to sell himself. He succeeds and in a short time is the hit of New York. Miss Miles is his star singer. When he breaks relations with the producers, and attempts to put on his own show, he is pressed for money and Miss Miles vamps Carrillo, Italian gambler. He is broke at the moment, but falling hard for Miss Miles, goes back to the game, and winning from the big-time gambler, Herbert Rawlinson, saves the show in the nick of time. Rawlinson becomes the menace, falling for Miss Brian, who had meanwhile come to New York and been given a part by Pryor, who finds a growing interest in her.

Rawlinson gambles Carrillo for his interest in the show, and proceeds to give orders, trying to make Miss Brian the star, instead of Miss Miles. The show faces ruin since Miss Brian cannot make the grade. At the last moment, Miss Brian gambles with Rawlinson for the controlling interest, wins through Rawlinson's good nature, and after another complication of uncertainty, all's well that ends well, and the show is a hit.

Utilizing the music the show offers, with stills of the attractive dance numbers, of which there are several, and playing upon the current appetite of the motion picture public for the musical show on the screen, appear to be the selling expedients.—AARONSON, New York.

A William Rowland-Monte Brice Production. Distributed by Universal. Directed by Karl Freund. Supervised by Stanley Bergerman. Story by Monte Brice, Sig Herzig and Arthur Jarrett. Continuity by Sig Herzig. Photographed by William Miller. Dialogue director, Monte Brice. Dances staged by Bobby Connolly. Songs and lyrics by E. Y. Harburg, Jay Gorney, Herman Hupfeld, Al Siegel and Sammy Fain. Release date, August 3, 1933. Running time, 84 minutes.

CAST

Nick	Leo Carrillo
Sally	Mary Brian
George Dwight	Roger Pryor
Powell	Herbert Rawlinson
Elsie	Lillian Miles
Bertie	Bobby Watson
Mack	William Frawley

Jack Denny and his orchestra, Alexander Gray, Bernice Claire, Mary Lange, Max Stamm, James Carson, John Hundley, Richard Keene, Doris Carson, Frank and Milt Britton Band, The Four Eton Boys, Geraldine Dvorak.

Flying Devils

(RKO Radio)

Drama

There is thrill, action and drama in this yarn of the barnstorming, devil-may-care flyers of the fair grounds, who risk their lives every minute in the air, shoot across country to another spot, and do the same thing all over again. Not extraordinary in the matter of story, not unorthodox in treatment. "Flying Devils" packs a wallop for the showman and a thrill for his patronage, particularly in the smaller towns. He very definitely has something to sell to the adults, plus enough punch to bring the youngsters to the edges of their seats.

The title is an ace for the marquee and for heralds and stunts. If there has been a flying circus about town recently, or if one is due shortly, the picture should cash in on that without doubt. The cast names, not brilliant, are good, and the players do their work as though they meant it.

Arline Judge is in the lead, with Eric Linden, Bruce Cabot, Ralph Bellamy and Cliff Edwards for capable, dependable selling support. Not necessarily a smashing motion picture, it is the kind of stuff the showman can do things with, and make the box office show results. Its romance, of which there is enough without having so much as to break the action continuity, is appealing and well handled by Miss Judge and Linden.

Bellamy is leader of a barnstorming troop of daring stunt flyers, composed of himself, Cabot, Edwards and Miss Judge, Bellamy's wife, who does daring parachute jumps. Linden, Cabot's younger brother, appears and is hired to do a double parachute jump with Miss Judge. Linden falls in love with Miss Judge, and she with him, a dangerous situation, since Bellamy is a tough and undemonstrative, but nonetheless jealous husband.

While Edwards, perpetually drunk, supplies incidental and amusing comedy, the fire of Bellamy's anger smoulders. It breaks into flame when Linden and Miss Judge, going for a night spin, crash and are lost, being forced to sleep in a deserted cabin for the night. Bellamy and Cabot find them. Linden tells him the truth and Bellamy is surprisingly acquiescent. He asks Linden to try a new stunt, two planes meeting in a head-on air collision, the pilots bailing out before the crash. The intoxicated Edwards sees Bellamy cut Linden's parachute. Cabot goes up, warns Linden in time to prevent his jump and the crash. Then follows a thrilling air chase, as Bellamy chases Linden through the air, refusing to let him land. Cabot deliberately crashes headlong into Bellamy, both planes falling in flames, both men killed. Linden and Miss Judge are married, Linden joining the transport service.

The picture is active, lively, and full of the sort of punch that brings a thrill of suspense. It is salable material, above the average run, and good for adults and youngsters, should be a real draw toward the weekend.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Russell Birdwell. Original story by Louis Stevens. Screen play by Byron Morgan and Louis Stevens. Photographer, Nick Musuraca. Sound recorder, D. A. Cutler. Film editor, Arthur Roberts. Release date, July 14, 1933. Running time, 62 minutes.

CAST

Ann Hardy	Arline Judge
Ace Murray	Bruce Cabot
Bud Murray	Eric Linden
Speed Hardy	Ralph Bellamy
Screwy Edwards	Cliff Edwards
Kearns	Frank LaRue

Shanghai Madness

(Fox)

Drama

A colorful, excitement-stimulating adventure yarn, this carries a nicely paced dramatic, romantic, comedy atmosphere that generates and maintains interest. Not a big picture by any means, the film is rather one of those good programmers that ignores sophistication and uses action with traces of hokum to provide its punch. It concentrates interest on the hero with a sort of "Rover Boy" twist that first puts him in the light of getting a tough break from the U. S. Navy and then carries him through a lot of adventures that culminate in his honored rehabilitation. It is the kind of show that starts the kids cheering and gives the adults plenty of elemental 10-20-30 entertainment that pleased them so much when they and films were younger.

The locale is China; the time is the communistic revolution period. For firing on the stars and stripes, Lieutenant Pat Jackson violates neutrality instructions and wipes out the Red fort. Courtmartialed and despite his star-spangled banner plea, Pat is fired out of the Navy. No one will give him a job as he pauses to save Wildeth from a frenzied mob to have him become a phlegmatic party of the second part to a romance for which Wildeth is very keen. Eventually for being with Lo Ping's son when he dies, the Mandarin gives him a job on Lobo's gun-running river boat. Although Mr. Christie harshly thumbs down the ex-officer, Wildeth sees a heart of gold within him and smuggles herself aboard the boat. Hero and heroine stuff follows with Lobo and Larsen contributing the comedy before the girl is landed at a mission in Mrs. Glissen's care. Communists attack the mission. Excitement, thrill and suspense are keen and there is much noisy shooting as the gun-runner comes back to see Old Glory flying upside down. Then the rescue and Pat turns his field piece loose and routs the attacking horde. Finale is the quarter deck rehabilitation with Pat restored to rank, Mr. Christie admitting he always knew the boy had the stuff and a marriage in the offing.

"Shanghai Madness" is good entertainment for the kids, and exhibitors who have many of them in the house for every performance may find their enthusiasm transferring itself to the grownups. There is fun in the show as well as thrill and excitement. Although the start is a little slow, developing action remedies that as it concentrates sympathy on the hero and then inspires patriotism. Also there is a good deal of character in the film. An advance campaign that boldly gives the low-down on the color and tone of the theme, in which cast names have a prominent part and a little flag-waving is done, should stimulate plenty of interest.—MCCARTHY, Hollywood.

Produced and distributed by Fox. Directed by John Blystone. Story by Frederick Hazlitt Brennan. Screen play by Austin Parker. Photographed by Lee Garmes. Release date, August 4, 1933. Running time, 68 minutes.

CAST

Pat Jackson	Spencer Tracy
Wildeth Christie	Fay Wray
Li Po Chang	Ralph Morgan
Lobo Lonergan	Eugene Pallette
First Officer Larsen	Herbert Mundin
William Christie	Reginald Mason
Van Emery	Arthur Hoyt
Rigaud	Albert Conti
Mrs. Glissen	Maude Eburne
Von Uhlenberg	William von Brincken

Turn Back the Clock

(MGM)

Comedy-Drama

Comedy-drama of a most unusual sort, this latest Lee Tracy starring vehicle should offer the showman a world of opportunity for exploitation of the sort to bring the crowd to the box office full of curiosity and set to enjoy itself. In addition to the undoubted draw which the lively and appealing Tracy has become, there is the origin of the story, an original for the screen by Ben Hecht and Edgar Selwyn. Where the Hecht name may mean anything, it is worth noting in the selling.

The rest of the cast is good but hardly unusual for the marquee. Mae Clarke plays opposite Tracy, Peggy Shannon and C. Henry Gordon are dependable names. Otto Kruger, long one of the Broadway stage's most capable and intelligent performers, here is in his first screen role. He is undoubtedly unknown, but is worth attention by the exhibitor for future appearances.

Tracy, small cigar-store owner in the big city, meets Kruger, from his own small town, who has made a fortune through his marriage to Miss Shannon, while Tracy married the poor girl, Miss Clarke. Kruger wants to invest the money they have saved, but Miss Clarke objects and they have a battle royal in their own apartment. Tracy staggers out into the night, half intoxicated. Knocked down by an automobile, he is operated on. As the ether is applied Tracy is wafted into a dream world, and what he pictures in his anaesthetized condition forms the body of the picture. Incidentally, the photographic impressionism by which is indicated the manner in which the ether is affecting Tracy forms a sequence of brilliant photographic technique.

Tracy is transported back to the small town and the age of 20, 20 years before. Based on the ancient saw, "If I had my life to live over again," etc., the picture offers a grand showman field day from that angle alone. Tracy, doing it all over again, knowing everything that is about to happen up to March 3, 1933, carries on from the point 20 years before, trying not to make the mistakes he had made the first time. He marries Miss Shannon instead of Miss Clarke, virtually reversing his and Kruger's situations for 20 years. He startles the early part of the century with his songs and dances of today and from that point, knowing what is to happen, makes his fortune. He

reaches a point of authority, is authorized by President Wilson to head the War Industries Board during the War, but finally, after the crash of 1929, which he foresaw, but in which he loses his money through the recklessness and infidelity of his wife, he becomes president of a bank. About to be put on the spot by the other officers of the institution, he is pursued by a host of police, then wakes in his hospital bed, a sadder but wiser man, and certain that if he had it to do all over again, he would do it exactly as he had done it the first time.

The scenes of 20 years ago offer opportunities unbounded for the lively exhibitor who can decorate his lobby, use street and parade ballyhoo in the fashions of twenty years ago. The title is good, and the theme, "If I could do it all over again, knowing what I know now," is priceless in a selling campaign.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edgar Selwyn. Original story for the screen by Edgar Selwyn and Ben Hecht. Photographed by Harold Rosson. Art director, Stanwood Rogers. Film editor, Frank Sullivan. Release date, August 25, 1933. Running time, 80 minutes.

CAST

Joe ..... Lee Tracy
Mary ..... Mae Clarke
Ted ..... Otto Kruger
Evans ..... George Barbier
Elvina ..... Peggy Shannon
Mr. Holmes ..... C. Henry Gordon
Joe's mother ..... Clara Blandick

Torch Singer

(Paramount)

Drama

Here is a different character study in which emotion stirring human interest predominates. Basically it is a tear-jerker, the kind of entertainment that gets under peoples' skin, women particularly, and gives them an opportunity to enjoy a little crying. But the drama of "Torch Singer" is not without romance, comedy, excitement and a unique story twist that endows the entire production with a pleasing novelty. The musical background and specialty numbers are charming and with Claudette Colbert proving herself a much better than ordinary vocalist, they constitute a very definite selling quality.

There is much in the show that will please all kinds of patrons. Early in the picture a splendid tribute is paid to a nun-managed Catholic hospital that should be useful in selling the picture to Catholic patrons. The radio atmosphere immediately suggests strong contacts with broadcasting stations as a means of stirring up added curiosity; the night club-torch singer color should prove attractive to the moderns and the unusual and dramatic climactic sequences will sink deep into the more mature adults as well as the children. In these scenes Miss Colbert's character forces her to assume the role of a drunkard, a fact that some may think ill-advised, but which fits well into the temper of the story.

Sally Trent, deserted by her lover, seeks the charity of a Catholic hospital while her baby is born. In build-up and confinement scenes, there is a bit of agony. Later, while living with Dora, mother love predominates and comedy is injected by the antics of Baby Leroy. Compelled to surrender her baby to the hospital, Sally hits the pavements. Changing her name to Mimi, she starts in a speakeasy dive, rising to become the toast of a class night club, with plenty of money, a swell apartment and lots of clothes, apparently forgetting her child. Meeting Tony, head of a chain broadcasting system, she is in the studio when Miss Spaulding, the Judson children's food hour entertainer, cracks in her "mike" debut. Stepping to the "mike," Mimi improvises her own program and is a nationwide hit. Mimi in the night club, Aunt Sally on the air, she gets a letter from a little girl named Sally, whom, when the name awakens memories, she visits, only to find a little colored child.

The mother again, she asks every little Sally to write to her, hoping to find her own child. Tense drama ensues as Michael, the father, returns to find Mimi, only to be spurned. Unable to find her child, Sally takes to liquor and disappears; found drunk in a dive by Tony and Judson, she puts on her program, gets a letter from another Sally. Going to the address, she finds little Sally has been adopted by her own father Michael, to have the story wind up with a charming romantic finale.

Get behind this story. You have just about everything with which you need to work. It has the elements that will interest adults as well as children. Cast names are good. No one can afford to overlook the natural radio contact possibilities, either as a means of straight exploitation or tieups with stations and sponsors. The doll gag is one that can be adapted to stimulate juvenile attendance, by having a prize doll as a door check prize. Even though Baby Leroy is only in the film for a short time, capitalize on the popularity his "Bed Time Story" appearance created. Get the full color of this show over to your patrons.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Alexander Hall and George Somnes. Albert Lewis, producer. Based on the Liberty Magazine story "Mike" by Grace Perkins. Screen play by Leonore Coffee and Lynn Starling. Lyrics by Leo Robin. Music by Ralph Rainger. Photographed by Karl Struss. Release date, September 5, 1933. Running time, 72 minutes.

CAST

Sally Trent and Mimi Benton.....Claudette Colbert
Tony Cummings .....Ricardo Cortez
Michael Gardiner ..... David Manners
Dora ..... Lyda Roberti
Dora's baby .....Baby LeRoy
Mother Angelica ..... Florence Roberts
Baby Sally .....Shirley Ann Christensen
Little Sally ..... Cora Sue Collins
Martha Alden ..... Ethel Griffies
Miss Spaulding .....Helen Jerome Eddy
Carry ..... Mildred Washington
Judson ..... Charley Grapewin
Mrs. Judson ..... Virginia Hammond
Carlotti ..... Albert Conti
Sobbing girl ..... Kathleen Burke
Detective ..... Davison Clark
Jarrett ..... William B. Davidson
The blonde ..... Bobby Arnst
The doctor ..... Ed. J. LeSaint

Dance Hall Hostess

(Mayfair)

Comedy-Drama

Catchlines of the pattern of "Should a Girl Marry Only for a Home" might present the most practicable plan for selling this production, though the showman at the same time must guard against the implication that only heavy tragedy stalks through the picture. However, with the story itself presenting no new turn, effort should be made to emphasize the emotional highlights.

Name values can best be determined by frequency of appearance of the principals in productions shown previously in the given community. Helen Chandler, Jason Robards and Edward Nugent in the leads, the men sharing their prominence, may merit play in the billing.

The story, starting from a lovers' quarrel, is built around the life of a girl taxi-dancer. Helen Chandler's steady, Robards, has a good start on paying for his own taxi when things begin to happen. Nugent, cynical of his family's wealth, and bored, drops into the dance hall, his feet steered by his alcoholic cargo, and is attracted to Miss Chandler. When in a moment of confidences she tells of her dreams of wealth, with a pair of stockings for every day in the year, she gives him a clue, and the 365 pairs appear the next day. And when he comes later and asks to see her to her home, it's Robards' cab that he hails, and a bouncing ride they all have. On Nugent's ride home, Robards drives him into a tree and the cab is wrecked. And next he has a windup quarrel with his girl.

Robards goes to a beer-runner for a job. Caught by a prohibition squad, he gets a real sentence in jail, but his girl knows only that he has dropped out of her sight. While Nugent and Miss Chandler agree that they only like each other, she accepts his offer of marriage. Nugent's sister, a year later, is pestering Nugent's bride, but the sister also casts meaningful eyes upon the new chauffeur. Miss Chandler sees him; he's Robards. She meets him in the garden at night; and that same night Nugent is found dead in the garage. Robards had told Miss Chandler it would be best for him to leave; he's arrested by the sheriff's agent. The familiar interrogating is done by the sheriff rather than in a courtroom scene, the sister playing the villainess. Finally, the family doctor clears it up, showing that Nugent, who had been told that his heavy drinking had left him but a short time to live, had turned fatalist and had killed himself. And then Robards and his former sweetheart start over again.

The picture may be seen by the youngsters, though it probably has no particular significance for them. However, there is a likable tot for them in Helen Chandler's boy.—ROVELSTAD, New York.

A Goldwyn Arrow production. Distributed by Mayfair. Directed by "Breezy" Eason. Story by Tom Gibson. Continuity and adaptation by Betty Burbridge. Photographed by Jules Cronjager. Supervised by Lester F. Scott, Jr. Edited by Byron Robinson. Recording engineer, Homer Ackerman. Release date, July 1, 1933. Running time, 73 minutes.

CAST

Nora ....Helen Chandler
Jerry .....Jason Robards
Pat .....Eddie Nugent
Clare ....Natalie Moorhead
Myra .....Alberta Vaughn
Mrs. Gibbs .....Jane Keckley
Donnie .....Ronnie Cosbey
The Sheriff.....Clarence Geldert

Mickey's Touchdown

Columbia-Darmour

Lively Comedy

The characters created in the Fontaine Fox cartoons, Mickey McGuire and Stinky Davis, organize two football teams. Mickey's gang are all the poor kids from the other side of the tracks, members of the Little Scorpions Club. Stinky's are scions of the elite. Plenty of comedy goes with the practice sessions, which take on added color as Howard Jones, coach of the University of Southern California, gives the youngsters a practical lesson in how to play football. The eve of the big game, Stinky after stealing Mickey's clothes gets into some mischief, for which Mickey is held in the police station. The game, with Mickey listening in via radio, is a comedy replica of a big-time classic, with fights and so on, that inject Tomboy Taylor into the fracas, coming to a gag finish as Coach Jones shows up on the grounds, convinces the Judge that Mickey is innocent, which enables the kid to be rushed to the field with a police escort in time to score the winning touchdown. Plenty of fun for the grownups as well as youngsters; the action precipitating much laughter. Running time, 18 minutes.—MCCARTHY, Hollywood.

Rufus Jones for President

(Vitaphone)

Snappy Musical

With Ethel Waters, famed negro blues singer, prominently cast, Vitaphone offers a musical comedy burlesque number with an all-negro cast, as one of the Broadway Brevities numbers, which is peppy, amusing and vastly entertaining. Miss Waters is seen first as a colored mammy as talented little Sammy Davis on her knee, promising he may be president some day. They sleep and dream he is, in song and dance. The Senate sings and talks in rhyme, while Sammy dances for them and Miss Waters sings. Several popular and melodious song numbers, as well as dances, are included in a short subject, which, striking the popular fancy of the moment, should be worth special billing.—Running time, 20 minutes.

Pinfeathers

(Universal)

Fair

There is fair liveliness of the animated variety, and reasonable amusement in this number of the Pooch the Pup series, in which Pooch, wandering through the woods, discovers a young bird in difficulty learning to fly and to sing. He helps him out and leads the raid of rescue by the birds when a big cat grabs the birdie. Amusing, especially for the youngsters.—Running time, 9 minutes.

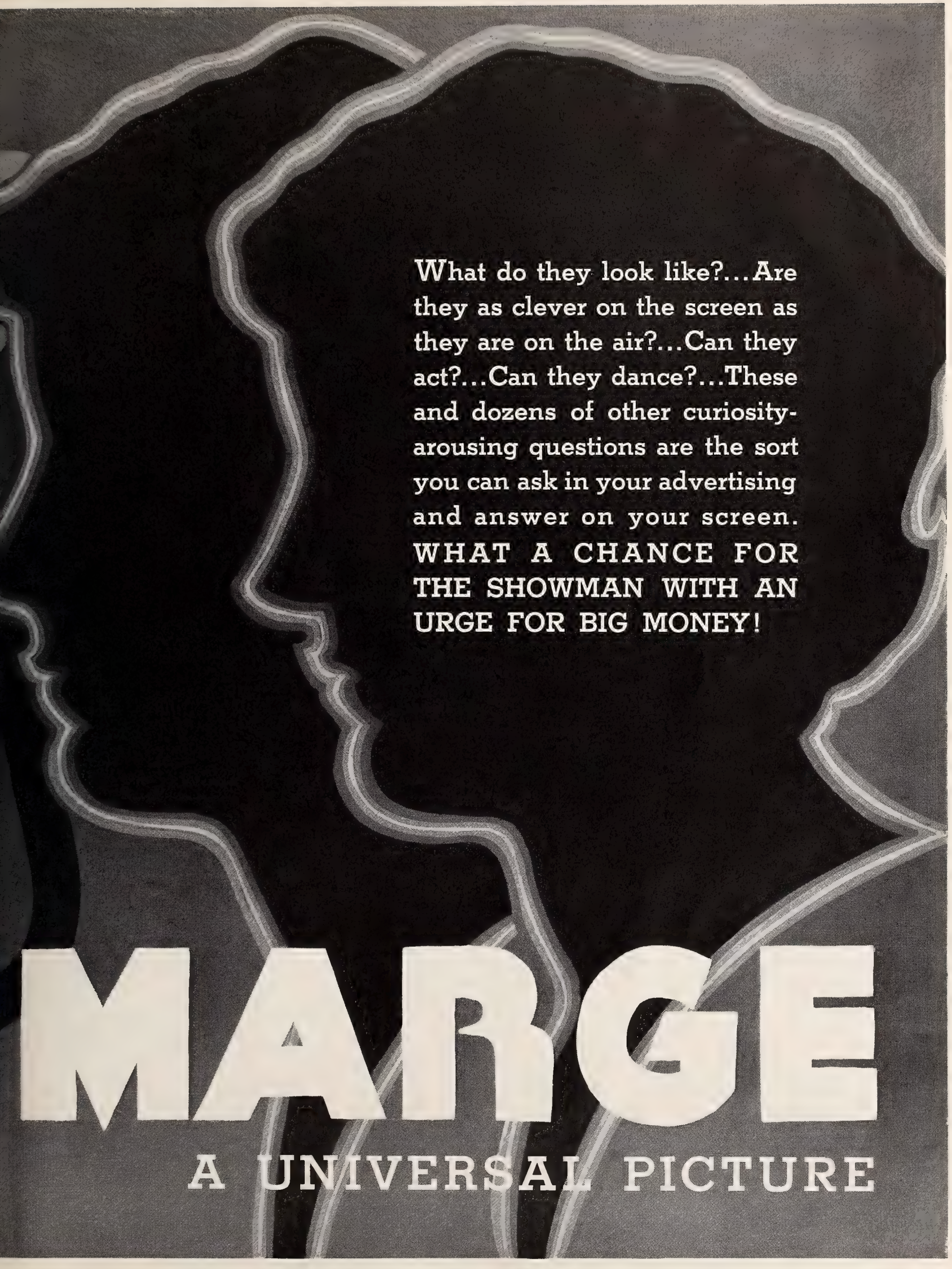
Radio's Riotous Funsters—

in a frantically funny feature comedy with drama, romance, gags, songs, sizzling dance numbers and everything else that makes for ENTERTAINMENT!

•

With Ted Healy, Eddie Foy, Jr., Thomas Jackson, J. Farrell MacDonald, Ray Hedge, Grace Hayes, Trixie Friganza. Directed by Al Boasberg. Produced by Foy Productions, Ltd. Presented by Carl Laemmle.

MYRT and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WHAT A CHANCE FOR THE SHOWMAN WITH AN URGE FOR BIG MONEY!
MARGE
A UNIVERSAL PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 26, 1933, from 104 theatres in 19 major cities of the country, reached $1,121,812, which, compared with the total for the previous week, ended August 19, of $1,126,533, from 106 theatres in 19 cities, indicated a decrease of only $4,721.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Fenway	1,800	30c-50c	"Captured" (W. B.) and "Her Resale Value" (Mayfair)	8,000	"The Narrow Corner" (W. B.) and "A Study in Scarlet" (World Wide)	7,500	.....	
Keith's	3,500	30c-50c	"Secret of the Blue Room" (U.)	19,500	"No Marriage Ties" (Radio)	18,500	High 12-5 "Frankenstein"	27,000
Loew's State	3,700	35c-50c	"The Masquerader" (U. A.)	19,000	"Tugboat Annie" (MGM) (2nd week)	18,500	Low 3-9-33 "When Strangers Marry"	12,000
							High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
Metropolitan	4,350	30c-65c	"Devil's In Love" (Fox)	32,500	"Voltaire" (W. B.)	32,000	Low 3-9-33 "Men Must Fight"	11,000
							High 1-31 "No Limit"	44,500
Paramount	1,800	30c-50c	"Captured" (W. B.) and "Her Resale Value" (Mayfair)	9,000	"The Narrow Corner" (W. B.) and "A Study in Scarlet" (World Wide)	8,500	Low 3-9-33 "King of the Jungle"	26,500
							.....	
Buffalo								
Buffalo	3,500	30c-55c	"Double Harness" (Radio)	13,300	"Midnight Club" (Para.)	15,000	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Zoo in Budapest" (Fox) and "The Mind Reader" (F. N.)	5,200	"A Shriek in the Night" (Allied) and "Whoopee" (U. A.)	6,000	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Lilly Turner" (F. N.)	15,000	.....		High 8-8 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Moonlight and Pretzels" (U.)	5,100	"The Stranger's Return" (MGM)	7,300	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (14th week)	500	"Be Mine Tonight" (U.) (13th week)	600	.....	
Lafayette	3,300	25c	"I Have Lived" (Chesterfield) and "Behind Jury Doors" (Mayfair)	5,300	"Laughing at Life" (Mascot) and "Gigolettes of Paris" (Equitable)	7,100	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Three Cornered Moon" (Para.)	73,000	"Midnight Club" (Para.)	50,000	High 8-26-33 "Three Cornered Moon"	73,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"She Had to Say Yes" (F. N.)	14,000	"Another Language" (MGM)	10,000	High 2-7 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Song of Songs" (Para.) (3rd week)	17,500	"Song of Songs" (Para.) (2nd week)	21,000	High 3-7 "My Past"	46,750
					"Secret of the Blue Room" (U.)	26,200	Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Moonlight and Pretzels" (U.)	34,000			High 8-26-33 "Moonlight and Pretzels"	34,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Gold Diggers of 1933" (W. B.) (3rd week)	15,000	"Gold Diggers of 1933" (W. B.) (2nd week)	9,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"The Masquerader" (U. A.)	25,000	"The Man Who Dared" (Fox)	7,500	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	15c-35c	"Diplomaniacs" (RKO)	4,500	"The Devil's in Love" (Fox)	3,000	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"The Big Brain" (RKO)	12,000	"Sunny Side Up" (Fox)	9,000	.....	
RKO Palace	3,100	25c-40c	"Secret of the Blue Room" (U.)	4,650	"No Marriage Ties" (Radio)	4,200	High 5-2 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	25c-40c	"Song of Songs" (Para.)	6,800	"Tugboat Annie" (MGM)	26,000	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	15c-35c	"Tugboat Annie" (MGM)	8,900	"The Man Who Dared" (Fox) and "The Mysterious Rider" (Para.)	4,100	.....	
Warner's Lake	800	25c-40c	"Voltaire" (W. B.) (2nd week)	7,000	"Voltaire" (W. B.) (1st week)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Moonlight and Pretzels" (U.)	5,500	"Voltaire" (W. B.) (2nd week)	3,500	.....	
Denham	1,500	15c-25c	"Black Beauty" (Monogram) and "Lucky Devils" (Radio)	2,400	"Cocktail Hour" (Col.)	2,700	.....	
Denver	2,500	25c-50c	"Mama Loves Papa" (Para.)	5,500	"Another Language" (MGM)	9,000	High 8-8 "Politics"	25,000
							Low 7-13-33 "Hold Your Man"	5,000
Orpheum	2,600	25c-40c	"No Marriage Ties" (Radio)	5,000	"Her First Mate" (U.)	4,500	.....	
Paramount	2,000	25c-40c	"She Had to Say Yes" (F. N.) (4 days)	1,600	"Tugboat Annie" (MGM)	6,500	High 1-10 "Hell's Angels"	22,000
			"Her Bodyguard" (Para.) (3 days)	1,400			Low 7-6-33 "The Barbarian"	2,000
Tabor	2,000	20c-25c	"Secret of the Blue Room" (U.)	3,500	"Sailor, Be Good" (Radio)	5,500	.....	
Detroit								
Downtown	2,750	25c-40c	"Double Harness" (RKO)	5,400	"Moonlight and Pretzels" (U.)	9,700	.....	
Fisher	2,700	15c-40c	"Songs of Songs" (Para.)	6,200	"She Had to Say Yes" (F. N.)	6,100	.....	
Fox	5,100	15c-40c	"Devil's In Love" (Fox) (25c-40c)	14,500	"The Man Who Dared" (Fox)	17,200	.....	
Michigan	4,000	25c-50c	"Three Cornered Moon" (Para.)	19,200	"Song of Songs" (Para.)	19,400	.....	
State	3,000	25c-50c	"Tugboat Annie" (MGM) (3rd week)	11,600	"Tugboat Annie" (MGM) (2nd week)	12,600	.....	
United Artists	2,000	25c-50c	"The Masquerader" (U. A.)	11,300	"What Price Innocence?" (Col.)	7,300	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-40c	"The Narrow Corner" (W. B.)....	14,500	"She Had to Say Yes" (W. B.)..	12,000	High 2-7 "Little Caesar" ..... 30,000 Low 1-17 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Her First Mate" (U.).....	2,500	"No Marriage Ties" (Radio).....	2,000	High 6-13 "Daddy Long Legs"..... 10,000 Low 8-19-33 "No Marriage Ties"..... 2,000
Circle	2,800	25c-40c	"Gold Diggers of 1933" (W.B.)..	5,000	"She Had to Say Yes" (F. N.)..	12,000	High 2-14 "Cimarron" ..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Lyric	2,000	25c-40c	"Disgraced" (Para.)	3,500	"Mama Loves Papa" (Para.).....	4,000	.....
Palace	3,000	25c-40c	"Midnight Mary" (MGM).....	4,000	"Tugboat Annie" (MGM) ..... (2nd week)	5,000	High 5-2 "Trader Horn"..... 22,000 Low 7-22-33 "Storm at Daybreak"..... 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Moonlight and Pretzels" (Univ.) (7 days and Sat. midnite show)	8,000	"Double Harness" (Radio)..... (7 days and Sat. midnite show)	7,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"Tugboat Annie" (MGM)..... (7 days and Sat. midnite show) (2nd week)	10,000	"Tugboat Annie" (MGM)..... (7 days and Sat. midnite show) (1st week)	24,300	High 1-5-33 "Strange Interlude" ..... 30,000 Low 12-8-32 "Man Against Woman".... 6,000
Newman	2,000	25c-40c	"The Song of Songs" (Para.)..... (8 days and Sat. midnite show)	11,000	"Three Cornered Moon" (Para.).. (7 days and Sat. midnite show)	9,400	High 2-27-32 "Shanghai Express" ..... 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"The Man Who Dared" (Fox)....	2,750	"Life in the Raw" (Fox).....	1,750	High 1-10 "Girl of the Golden West".. 8,000 Low 8-20-33 "Life in the Raw"..... 1,750
Los Angeles							
Criterion	1,610	25c-40c	"Don't Bet on Love" (U.).....	3,750	"Storm at Daybreak" (MGM)....	3,800	.....
Filmarte	850	40c-50c	"Mussolini Speaks" (Col.)..... (2nd week)	1,950	"Mussolini Speaks" (Col.)..... (1st week)	2,100	.....
Loew's State	2,416	25c-50c	"Tugboat Annie" (MGM)..... (2nd week) (25c-40c)	18,325	"Tugboat Annie" (MGM)..... (1st week)	28,300	High 10-25 "Susan Lenox" ..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Los Angeles	3,000	15c-25c	"Sing, Sinner, Sing" (Majestic)..	3,000	.....		.....
Paramount	3,596	25c-40c	"This Day and Age" (Para.).....	22,000	"Three Cornered Moon" (Para.)..	16,785	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"No Marriage Ties" (Radio).....	3,800	"Her First Mate" (U.).....	4,200	.....
W. B. Downtown	3,400	25c-40c	"The Narrow Corner" (W. B.) ..	12,200	"She Had to Say Yes" (W. B.)..	9,000	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Midnight Club" (Para.).....	3,500	"Mary Stevens, M.D." (W. B.).. (35c-40c)	4,000	.....
Lyric	1,238	25c-35c	"Devil's In Love" (Fox).....	1,500	"The Man Who Dared" (Fox)....	1,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"No Marriage Ties" (RKO)..... (25c-40c)	5,600	"Don't Bet on Love" (U.).....	6,000	.....
State	2,300	25c-40c	"Baby Face" (W. B.).....	5,500	"Hold Your Man" (MGM).....	6,200	High 1-2-32 "Sooky" ..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (19th week)	1,000	"Be Mine Tonight" (U.)..... (18th week)	1,000	.....
Montreal							
Capitol	2,547	25c-60c	"Stranger's Return" (MGM) and "Gambling Ship" (Para.)	8,500	"Midnight Club" (Para.) and.... "Her Bodyguard" (Para.)	9,000	High 1-10 "Just Imagine" ..... 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" } 7,500
Imperial	1,914	25c-60c	"Criez-Le Sur Les Toits" (French)	2,000	"Voux Serez Ma Femme" (French)	2,200	High 1-17 "Office Wife" ..... 10,000 Low 7-7-33 "Les Bleus de l'Amour".... 1,500
Loew's	3,115	25c-65c	"It's Great to Be Alive" (Fox) and "Bondage" (Fox)	8,500	"Arizona to Broadway" (Fox) and "Trick for Trick" (Fox)	10,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 8-26-33 "It's Great to Be Alive" and "Bondage" } 8,500
Palace	2,600	25c-75c	"Another Language" (MGM)	10,000	"Double Harness" (Radio).....	11,000	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Midshipman" (British) and..... "Love on the Spot" (British)	6,000	"Private Jones" (U.) and..... "A Study in Scarlet" (World Wide)	6,000	High 4-1 "City Lights" ..... 22,500 Low 8-11-33 "Whoopee" and "Virtue" } 5,000
New York							
Cameo	549	25c-40c	"Savage Gold" (Auten).....	1,820	"This Is America" (Beekman)....	1,331	.....
Capitol	4,700	35c-$1.65	"Tugboat Annie" (MGM) ..... (2nd week)	48,711	"Tugboat Annie" (MGM)..... (1st week)	62,865	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Criterion	850	55c-$1.65	"Song of Songs" (Para.)..... (5th week)	5,900	"Song of Songs" (Para.)..... (4th week)	7,100	High 1-3 "Reaching for the Moon".... 22,675 Low 5-24-30 "Silent Enemy" 10,800
Hollywood	1,543	25c-$1.10	"Gold Diggers of 1933" (W.B.).... (9th week—3 days) "Voltaire" (W.B.) (3 days)	11,349	"Gold Diggers of 1933" (W. B.).. (8th week)	6,950	.....
Palace	2,500	25c-75c	"Heroes for Sale" (F. N.).....	10,461	"Midnight Club" (Para.).....	14,236	.....
Paramount	3,700	35c-99c	"Three Cornered Moon" (Para.).. (2nd week)	32,800	"Three Cornered Moon" (Para.).. (1st week)	32,740	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Moonlight and Pretzels" (U.)..	22,000	"Sing, Sinner, Sing" (Majestic).. (11 days)	17,000	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" } 4,500
RKO Music Hall.	5,945	35c-$1.65	"Morning Glory" (Radio).....	101,249	"Pilgrimage" (Fox)	78,660	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
RKO Roxy	3,700	25c-55c	"Midnight Club" (Para.) (4 days) "Professional Sweetheart" (Radio) (3 days)	11,343	"Mama Loves Papa" (Para.) (4 days) "The Devil's in Love" (Fox) (3 days)	9,850	
Roxy	6,200	25c-55c	"Blarney Kiss" (British Dominion)	20,800	"Tarzan the Fearless" (Principal)	29,000	High 1-1-32 "Delicious" 135,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Captured" (W. B.)	26,754	"Mary Stevens, M.D." (W. B.)	15,872	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Oklahoma City							
Capitol	1,200	10c-41c	"Mama Loves Papa" (Para.)	2,700	"Peg O' My Heart" (MGM)	3,200	High 2-7 "Illicit" 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-56c	"Stranger's Return" (MGM)	5,000	"Tugboat Annie" (MGM)	9,100	High 2-21 "Cimarron" 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-36c	"Devil's In Love" (Fox) (3 days) "Secret of the Blue Room" (U.) (4 days)	1,100 1,400	"Her First Mate" (U.)	3,000	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Victoria	800	10c-26c	"Storm at Daybreak" (MGM) (4 days)	600	"Made on Broadway" (MGM) (3 days)	500	
Omaha							
Orpheum	3,000	25c-40c	"Midnight Club" (Para.) and "Devil's In Love" (Fox)	8,000	"Moonlight and Pretzels" (U.) and "The Narrow Corner" (W.B.)	7,250	High 2-14 "Cimarron" 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"The Song of Songs" (Para.)	7,750	"Tugboat Annie" (MGM)	13,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-50c	"Tugboat Annie" (MGM)	5,850	"The Mayor of Hell" (W. B.) and "Storm at Daybreak" (MGM)	5,850	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Gambling Ship" (Para.) (6 days)	1,800	"International House" (Para.) (6 days)	2,500	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-65c	"Captured" (W. B.) (6 days)	8,500	"Bed of Roses" (Radio) (6 days)	9,500	
Earle	2,000	40c-65c	"Storm at Daybreak" (MGM) (6 days)	16,500	"Mama Loves Papa" (Para.) (6 days)	16,500	High 1-5-33 "Breach of Promise" 29,000 Low 8-3-33 "She Had to Say Yes" 10,000
Fox	3,000	35c-75c	"Up the River" (Fox) (6 days)	17,000	"Pilgrimage" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back" 40,000 Low 8-3-33 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"Stranger's Return" (MGM) (6 days)	4,000	"She Done Him Wrong" (Para.) (6 days)	3,800	High 5 2 "City Lights" 8,000 Low 8-10-33 "Ann Carver's Profession" 2,500
Stanton	1,700	30c-55c	"Her Bodyguard" (Para.) (6 days)	6,000	"The Stranger's Return" (MGM) (6 days)	9,000	High 3-21 "Last Parade" 16,500 Low 7-13-33 "I Love That Man" 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Gold Diggers of 1933" (W.B.) (3rd week)	1,800	"Gold Diggers of 1933" (W. B.) (2nd week)	1,800	
Broadway	1,912	25c-40c	"Midnight Club" (Para.)	5,700	"Her First Mate" (U.)	6,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	25c-35c	"I Love That Man" (Para.)	2,400	"Best of Enemies" (Fox)	1,800	
Music Box	3,000	25c-35c	"Bed of Roses" (RKO)	3,500	"Private Detective 62" (W. B.)	2,800	
Oriental	2,040	25c-35c	"Professional Sweetheart" (RKO)	2,000	"Melody Cruise" (Radio)	2,100	
United Artists	945	25c-40c	"Tugboat Annie" (MGM) (2nd week)	7,700	"Tugboat Annie" (MGM) (6 days-1st week)	8,500	High 1-10 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Filmarte	1,400	35c-50c	"With Williamson Beneath the Sea" (Principal) (2nd week)	3,000	"With Williamson Beneath the Sea" (Principal) (1st week)	2,500	
Fox	4,600	10c-35c	"Sing, Sinner Sing" (Majestic) and "Return of Casey Jones" (Monogram)	8,000	"The Avenger" (Monogram) and "Reform Girl" (Tower)	10,500	High 1-3 "Lightning" 70,000 Low 7-28-33 "I Have Lived" and "Yes, Mr. Brown" 7,500
Golden Gate	2,800	25c-65c	"No Marriage Ties" (RKO)	12,700	"Secret of the Blue Room" (U.)	13,200	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Song of Songs" (Para.)	16,000	"Another Language" (MGM)	10,000	High 1-9-32 "The Champ" 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"Devil's In Love" (Fox) and "The Narrow Corner" (W. B.)	5,500	"Best of Enemies" (Fox) and "Disgraced" (Para.)	5,000	
United Artists	1,200	25c-50c	"The Wrecker" (Col.)	4,000	"The Rebel" (U.)	4,000	
Warfield	2,700	25c-90c	"Pilgrimage" (Fox)	17,500	"Midnight Mary" (MGM)	13,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"No Marriage Ties" (Radio)	3,500	"The Rebel" (U.) (5 days)	2,500	
Fifth Avenue	2,750	35c-75c	"Hold Your Man" (MGM)	7,500	"Her Bodyguard" (Para.)	17,500	High 8-5-33 "Tugboat Annie" 19,250 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"The Phantom Broadcast" (Monogram)	3,500	"The Death Kiss" (World Wide) and "Easy Millions" (Freuler)	3,375	High 1-10 "The Lash" 11,500 Low 6-24-33 "Uptown New York" 3,000
Music Box	950	25c-50c	"Baby Face" (W. B.)	4,000	"Double Harness" (Radio) (2nd week)	3,500	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"She Had to Say Yes" (F. N.) and "Midnight Club" (Para.)	4,500	"Tugboat Annie" (MGM) (35c-75c)	5,000	High 1-10 "Paid" 18,000 Low 8-26-33 "She Had to Say Yes" and "Midnight Club" 4,500
Roxy	2,275	25c-50c	"Devil's In Love" (Fox)	4,000	"Her First Mate" (U.)	7,000	

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

THE LATE CHRISTOPHER BEAN

MGM

With Marie Dressler in the lead, there is much reminiscent of the "Emma" atmosphere in this adaptation of a French stage play by Sidney Howard, which is being directed by Sam Wood.

In the story, Miss Dressler is the faithful drudge in the Lionel Barrymore household. Confidant, advisor, sort of mother-confessor to all, she exercises a benign effect on the squabbling family. Straightening out the husband-wife spats, keeping the daughter's romantic dreams on an even keel, she's more of a boss than servant.

Barrymore's prize possession is a number of valuable paintings by the late Christopher Bean. When times get tough they stand as a bulwark between him and poverty. Eventually it develops that Marie is the widow of Christopher and intriguing comedy enters as Marie comes into the fortune that the works of art represent and makes sure that Barrymore's family will never lose her as a friend.

The part is ideal for the Marie Dressler character and with a cast that features Lionel Barrymore, Jean Hersholt, George Coulouris, Beulah Bondi and Helen Mack in the principal roles there doesn't seem any doubt but that it will be on par with her best pictures.

SATURDAY'S MILLIONS

Universal

A seasonal football picture based on the *Saturday Evening Post* story of the same title by Lucien Gary. The screen play is by Dale Van Every. Direction is by Edward Sedgwick, who handled "What, No Beer," "The Passionate Plumber" (Keaton), "Parlor, Bedroom And Bath" and "Spite Marriage." The locale is a midwest university and the story runs the gamut of topical entertainment elements, with interest equally divided between romantic drama, in which the hero goes the way of all swellheads and becomes a heel, and topical comedy. The climax is a spectacular football game in which the hero plays with a broken hand. The game is lost in the final minute, but the lead puts up such a game exhibition that he redeems himself with all his friends as well as the old grads.

Leads are taken by Robert Young, recently seen in "Hell Below" and "Tug Boat Annie," and Leila Hyams, Johnny Mack Brown, a former All-American whose last football picture was "70,000 Witnesses," is captain of the University team. Husky-voiced Andy Devine of "Spirit of Notre Dame" and "The All-American" fame, is the principal comedy relief, and Lucille Lund, winner of the Universal-College Humor talent contest, former Northwestern University coed, is one of the highly publicized newcomers. Others in the cast include Grant Mitchell, Richard Tucker, and Paul Porcasi.

ONLY YESTERDAY

Universal

The cast numbering fifty-four credited players, "Only Yesterday" is an emotional and episodic drama covering the 1917-1929 period. Based on the same titled novel by Frederick L. Allen, the screen play is by Arthur Richman and George O'Neil, with added dialogue by William Hurlbut. John Stahl, who made "Seed" and "Back Street," is directing.

Treated in the familiar Stahl vein and somewhat similar to the "The Power and The Glory," (Lasky-Fox) idea, the picture tells its story by means of complete flashbacks. Detailing Mary's undying love and Emerson's forgotten romance, the yarn opens on the day the stock market collapsed. Mary, dying, leaves a letter for Emerson. Then, amid scenes of turmoil, the picture goes back to 1917 and relates the original clandestine romance. War atmosphere is absent but there is Armistice Day. Mary sees her returning hero, but he has forgotten her. There follow years with their encompassing historic events, to bring the unrealizing Emerson together with Mary again for another flirtatious night, and on down to October, 1929, when the financially ruined Emerson, contemplating suicide, receives Mary's letter. Too late to do anything for Mary, he leaves his double-crossig wife, and goes to his boy (by Mary), planning great happiness for both.

Margaret Sullavan, noted stage actress, makes her picture debut as Mary. John Boles, who worked with Stahl in "Seed" and "Back Street," is Emerson. Principal supports are Billie Burke, Reginald Denny, Edna May Oliver and Benita Hume. Other wellknown names include June Clyde, Marie Prevost, Tommy Conlon, Berton Churchill, Franklyn Pangborn, Natalie Moorhead, Betty Blythe, Dorothy Grainger, Dorothy Christy, Robert McWade, Ferdinand Munier and Louise Beavers.

The picture is being lavishly produced. Settings are extremely modernistic. Touching on many timely events and introducing numbers of noted personages, there is much topical color. Despite the extensive cast, action is confined to comparatively few players, making for easy understanding.

BEAUTY FOR SALE

MGM

Based on a story by Faith Baldwin, whose novels as well as short stories in *Cosmopolitan* and other periodicals have raised her to peerage among current popular authors and whose "Skyscraper Souls" is known to screen fans, this picture has the initial appearance of being a glamorous dramatic portrayal of modern romance. The screen play is by the wellknown Zelda Sears and Eve Green and the picture is being directed by Richard Boleslavsky, maker of "Rasputin and the Empress" and "Storm at Daybreak."

The cast, besides presenting the noted stage actor, Otto Kruger, features a host of well-known picture personalities including Madge Evans, May Robson, Alice Brady, Una Merkel, Henry Travers, Eddie Nugent, Florine McKinney, Phillips Holmes, Gilbert Roland and Hedda Hopper.

Class and glamor predominating, most of the story centers about a famous New York beauty parlor, which has a sort of Ziegfeld-Earl Carroll atmosphere where the girls are almost encouraged to be nice to the customers as long as it brings business. Into the setup comes a young Southern gal to be loved by the mechanic brother of her chum, but who falls in love with one of the patrons. The man, really in love, is married, a situation which Letty discovers; she revolts at the idea of going back to the hard-boiled mechanic only to have her happy romance saved by Sherwood's wife falling in love with another and hopping to Paris for a divorce.

The dialogue is crisp, action is colorful and fast and with production majoring in ultra modernistic settings as well as featuring scores of beautiful girls in the beauty parlor sequences, the picture should be unusually good looking.

DESIGN FOR LIVING

Paramount

As a stage play, "Design for Living" experienced one of the most phenomenal runs of modern times. This value, enhanced by the accruing publicity, is made more impressive by the big name atmosphere that surrounds the screen production.

The story is by the noted British author and actor, Noel Coward. The screen play has been prepared by Ben Hecht, who has a long list of screen accomplishments to his credit as well as being the writer of scores of popular short stories and novels. The picture is being directed by Ernst Lubitsch. The cast comprises but five persons. Frederic Marsh, Miriam Hopkins and Gary Cooper occupy the leading roles. In supporting parts are Edward Everett Horton and Franklin Panghorn, whose popularity as a comedian has taken a noticeable leap upward since "International House" in the supporting parts.

Identified as a light dramatic romance, with Lubitsch devoting his talents to the elimination of a too-stagy atmosphere by using action and illusion to eliminate lengthy dialogue, the show tells the story of two pals, March and Cooper, very much in love with Miriam Hopkins. Unable to favor one without hurting the other, she complicates the situation for all by marrying Horton for a while. But with her heart still for March and Cooper, she tosses her spouse overboard to return to her erstwhile lovers, leaving the audience to imagine which she eventually will choose.

Three locales featuring, London, Paris and New York, the story is ultra-modern and is being given the benefit of lavish production values.

LITTLE WOMEN

Radio

A picturization of Louisa M. Alcott's famous idyllic classic. The book, whose sales have run into the millions since its publication generations ago, and which even now is a big Christmas seller, has created a universal familiarity with the story. The screen play and adaptation are the work of Sarah Y. Mason and Victor Heerman. Direction is by George Cukor.

The cast includes Katharine Hepburn, Joan Bennett, Paul Lukas, Edna May Oliver; Jean Parker, currently in Columbia's "Lady For A Day;" Frances Dee. Douglass Montgomery, once known to picture fans as Kent Douglas, Henry Stephenson, Samuel Hinds; two new screen personalities, Spring Byington and Mabel Colcord, formerly of the stage, and John Davis Lodge, scion of the noted Massachusetts family.

Nearly a year having been devoted to preparation, Radio has given special attention to authenticity in reproducing the atmospheric background, the Alcott home in Concord, Mass.

Musical scoring is on par with the charm of the story.

OPENS SEPT 7th

RADIO CITY MUSIC HALL

A NEW PICTURE
TAKES ITS PLACE
AMONG THE GREATEST

FIRST of the INDUSTRY'S GREAT PICT

4 STARS

★ ★ ★ ★

from Liberty Magazine

"LADY FOR A DAY"

A FRANK CAPRA PRODUCTION

WARREN WILLIAM

MAY ROBSON GUY KIBBEE

Glenda Farrell Ned Sparks Jean Parker

Walter Connolly Barry Norton

Screen play by **ROBERT RISKIN**

Story by **DAMON RUNYON**

COLUMB
PICTUR

URES from the NEW leader-COLUMBI

JENKINS' COLYUM

North Platte, Neb.

Dear Herald:

We told you last week that our Neligh American Legion junior baseball team would play for the championship of Wyoming, Colorado and New Mexico here Saturday and Sunday and that we were going over there to see a sick grandma. We found grandma very much improved, so much so, in fact, that she said to me: "Well, Sonny Boy, I'm going to get up and go to the game with you." Grandma was always just like that. We also told you that if our team lost we'd be broke and have to panhandle something to eat. Say, brother, could you spare a dime?

The Fox company has two very fine theatres here. The Paramount, the finest one of the two, has been closed for some time, but is to be reopened very soon should business warrant, and it seems that it ought to in a town of 15,000 people located in an irrigated district. Dave Davis is the manager, and Vern Austin the assistant manager of the Fox. Both very capable men and both doing all they can to make Fox carry the load of both houses. They have a very capable assistant in Bobby Snyder, the cashier, who is the sunshine of the town on dark days and the life of the party on moonlight nights.

Bobby spotted us before we crossed the street to the theatre. She remembered us from two years ago. It's a wonderful memory Bobby has, but then who could ever forget our mug? Bobby agreed to come out to the ball park and help us root for our home team, but she didn't do it and that's why we are in need of a dime. Mr. Davis invited us to bring our ball team to the show as guests of the house, which we did, and we again extend our thanks to him for the courtesy. It was mighty nice of him.

▽

E. C. Dettman of the Imperial theatre at Imperial shoots a 33 on a 36 par course, and that puts him up in our class. He shoots 100 per cent at the Imperial theatre when there is anything to shoot at. He shot us a check for the HERALD and that proves that he's a good shooter.

J. K. Powell operates the Oliver at Palisade, Neb., and a theatre at Wray, Colo. He reads the HERALD when going back and forth between the two, which makes J. K. a pretty busy man. He's a HERALD fan and that's how it comes that he has two theatres. He knows the game.

At Franklin we found one for Ripley's "Believe It Or Not." George E. Hall, who operates the Rose Bowl theatre, has a projectionist who is both deaf and dumb. He is said to be one of the best operators in the country. He determines the volume of sound by the sense of touch by placing his fingers on the horn in the booth and Mr. Hall says he can regulate the sound as well as those who can hear. We have seen some dumb operators, but they could hear, which doesn't seem to help some of them much.

We found Ralph Blank managing the World theatre at Kearney for the Blank Enterprises. The last time we met Mr. Blank he was managing a house in Grand Island. Carl Rose, who was assisting Mr. Blank, is soon to take charge of a new house in Hasting, which will be ready to open in a few weeks. This house also belongs to the Blank circuit.

Mr. Yachke is remodeling a house at Orleans and expects to have it ready to open soon. Orleans has been without a theatre for some time and Mr. Yachke will undoubtedly get the support of the community, as the people have been going to other towns for their entertainment.

R. E. Falkinburg of the Majestic theatre at Lexington is certainly sitting in a good spot. Lexington is a town of about 3,000 and is located in the heart of the sugar beet and alfalfa country and the valley is under a high state of cultivation and all of it under the ditch. The country is dotted with nice farm homes and everything in and around Lexington looks prosperous. It's one of the best looking spots we know of in the state. Ralph has the only theatre at Lexington, which is plenty good enough for any town.

H. J. Hagadone has the Rialto theatre at Cozad. Cozad is another town which is located in the Platte valley and in the heart of the sugar beet and alfalfa country, the most of which is under irrigation. Here, like most other irrigated sections, dry weather doesn't seem to affect the crops, for when they need water they open the ditch and let 'er run and that's all there is to it.

This entire Platte valley from Kearney west as far as Big Springs, a distance of something like 150 miles, is under some system of irrigation. The water is taken out of the Platte river and the only worry the farmers have is whether there will be sufficient snow on the east slope of the Rockies, where this river has its rise, to supply the river with sufficient water for the entire season, and if you don't think it takes water to irrigate this country you should see the size of these irrigating ditches; they are rivers of themselves, and one wonders how they could possible use all the water they carry, but they do, and the bed of the Platte in and around Grand Island is often dry for months during the irrigating season, as irrigation takes all the water.

▽

Julesburg, Colo.

We always stop here to visit Mrs. Zorn, who operates the Hippodrome theatre, because we always receive a most cordial welcome.

Julesburg is where the Burlington railroad splits off the main line and runs to Denver. At one time Julesburg had visions of being quite a city, but she has gotten over that notion now, for now she is just like any other town of like proportions, just trying to keep the doors open and look pleasant. Mrs. Zorn provides the entertainment for the whole town, but there seems to be too many in the town who don't want to be entertained, which we find to be the case in many another community.

We called just at the noon hour and found Mr. and Mrs. Duer with their feet under Mrs. Zorn's dinner table and that boy Duer was stowing away fried chicken and mashed potatoes like a harvest hand. If we had Duer's appetite we'd live on railroad spikes and crowbars. He must have two tapeworms, both of them full grown.

Mr. Duer is film salesman for Paramount out of Denver. He has filled that capacity for 10 years without a layoff, which proves one of two things: either he is a good salesman or Paramount has good service. We surmise that it's a little of both, probably a great deal of both. Duer says he is strong for the HERALD. He thinks it is the best journal in the field, but says he can't understand why they publish our column. We told him we had met some people who couldn't nderstand why the earth is round, that what he ought to do would be to get some one to interpret our column for him who could read something besides the pictures in the magazine. Then the fight started, and now the landlord will have to help both of us to bed.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Bert Kelly with Universal

Bert Kelly, formerly of KBS Productions, has become a producer for Universal. The company now has five producers.

TRAVELERS . . .

SOL LESSER, independent producer, arrived in New York from Hollywood.

Arriving in New York from Hollywood for Paramount theatre appearances were ERICH VON STROHEIM, JR., ELSIE FERGUSON, JR., BRYANT WASHBURN, JR.

IDA LUPINO, young British stage player, was en route to Hollywood from London.

DOROTHY SHORT, new MGM player, left New York for Culver City.

PATRICIA BOWMAN, prima ballerina of Music Hall, returned to New York from Southampton vacation.

ONA MUNSON left New York for Boston stage appearance.

JOHN J. WILDBERG, theatrical attorney, left New York for Hollywood.

KATHARINE HEPBURN, Radio star, arrived in New York from coast.

PAUL LUKAS left Hollywood for Chicago, New York and Budapest.

LEW BROWN, associate producer for Fox, arrived on coast from New York.

ALFRED MANNON left New York for Hollywood.

M. C. LEVEE, producer, arrived in New York from coast.

MERVYN LE ROY, Warner director, arrived in New York from Hollywood.

BARBARA STANWYCK arrived in New York from coast.

PAUL DEMPSEY, RKO vaudeville agent, left New York for Hollywood studio.

JACOB WILK, Warner story editor, returned from Europe.

ALEXANDER MCKAIG, Broadway producer, was due back in New York from Radio's Hollywood studio.

RUBY KEELER flew from New York to Warner studio on coast.

SAM FOX, of Fox Movietone Music Corp., left New York for coast.

GEORGE PALMER PUTNAM, of Paramount's editorial board, sailed for Europe.

MARK LARKIN arrived in New York from coast to handle Mary Pickford's business.

HERMAN WEBER arrived in New York from Hollywood to open branch office for his booking agency.

WALLACE BEERY sailed for Europe.

YASHA BUNCHUK, conductor of New York Capitol orchestra, will return from vacation Sunday.

NORMAN MORAY, Vitaphone sales manager, was due back in New York from Detroit, on Friday.

HARRY ROSENQUIST, Vitaphone sales executive, left New York for midwest tour.

RAY SMITH and HARRY SEED, Warner exchange managers at Albany and Buffalo, respectively, were in New York for conferences with Andy Smith.

MARGUERITE CHURCHILL, stage player, returned to Hollywood to join Paramount.

HARRY COHN, president, and NAT SPINGOLD, executive of Columbia, returned to New York from Europe, en route to Hollywood.

HAROLD B. FRANKLIN, RKO, was in Chicago, from New York.

ELMER RICE, who has been working at Universal City, returned to New York.

JOSEPH BUXTON, head of Regal circuit in United Kingdom, returned to London.

HOWARD S. CULLMAN, receiver for New York's old Roxy, was in Washington.

MONROE GREENTHAL, United Artists' exploiteer, was in Philadelphia, from New York.

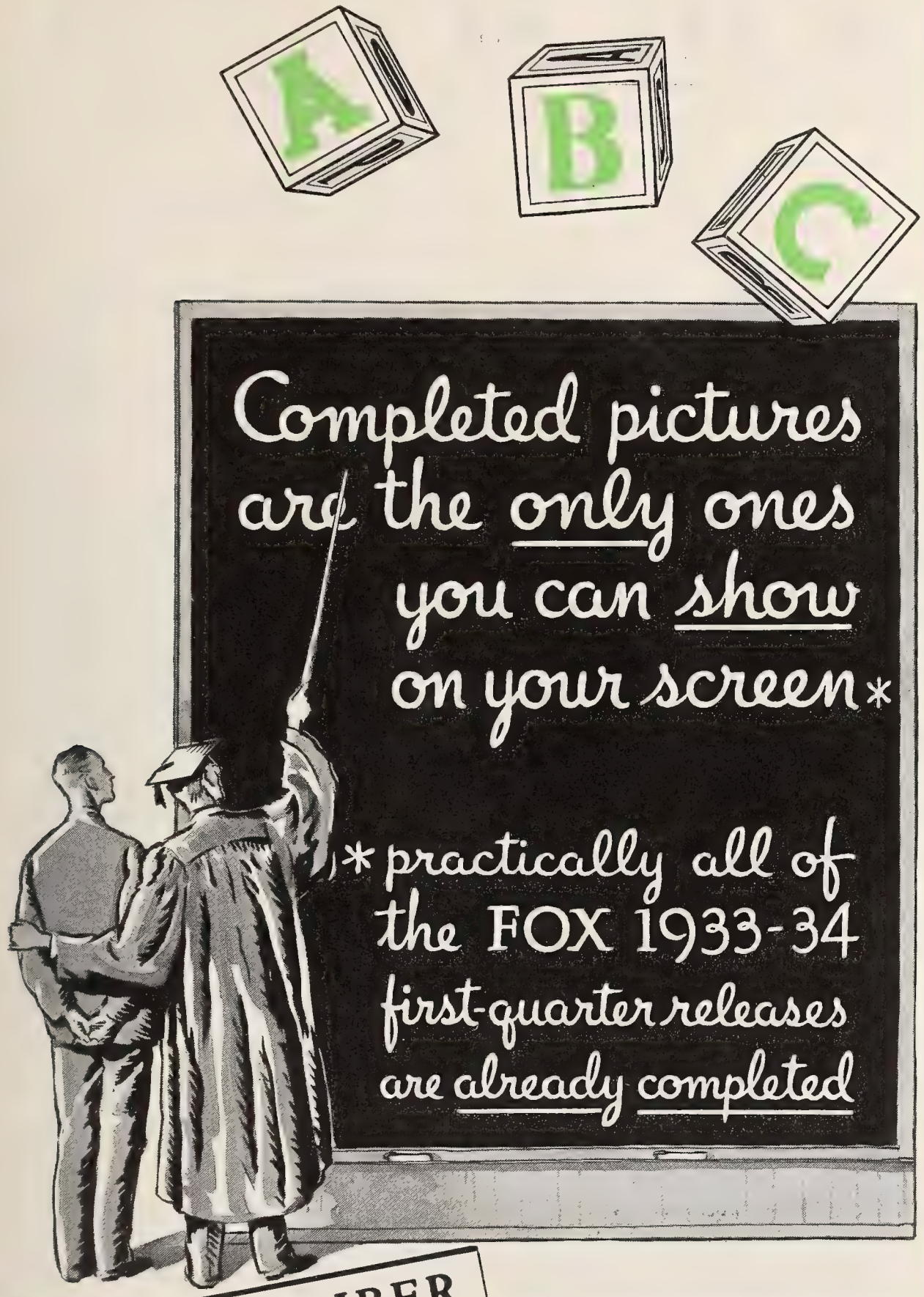
BUSTER KEATON left New York Friday for Baltimore to make personal appearances.

ROBERT M. SAVINI flew from New York to Los Angeles to visit Pacific Coast exchanges regarding new Amity Pictures franchises.

ALINE MACMAHON was due in New York from Hollywood.

HAL ROACH, MGM short reel producer, arrived in New York, by plane, from coast.

As Simple As


A
B
C
Completed pictures are the only ones you can show on your screen*
*practically all of the FOX 1933-34 first-quarter releases are already completed

REMEMBER

It's pleasant to think back on the profits you made a year ago... or 5 years ago. BUT *this year's* profits must come from this year's pictures. *That's* where FOX shines.

NRA — WE DO OUR PART

JOIN THE UPSWING WITH **FOX**

You'll be SEEING these SOON at your FOX Exchange:

PILGRIMAGE — Four-star, four-week hit at $2 Gaiety. Biggest week in weeks at pop. price Radio City Music Hall. Nationwide smash.

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JANET GAYNOR & WARNER BAXTER, "Daddy Long Legs" team in **PADDY the Next Best Thing.** Sensational smash at Radio City Music Hall.

•

Charlie Chan's Greatest Case. With **Warner Oland** and **Heather Angel.** Earl Derr Biggers' Charlie Chan adventure.

•

WILL ROGERS in **DR. BULL** with Louise Dresser, Vera Allen. From "The Last Adam" James Gould Cozzens' sensational-selling novel.

•

LILIAN HARVEY and **LEW AYRES** in **MY WEAKNESS.** B. G. De Sylva musical hit production. With Charles Butterworth, Harry Langdon, Sid Silvers.

•

THE POWER AND THE GLORY with **Spencer Tracy, Colleen Moore.** Four-star $2 smash at the Gaiety. Jesse L. Lasky production.

•

Walls of Gold. Kathleen Norris' best-seller and American Magazine serial. With **Sally Eilers, Norman Foster.**

•

The Worst Woman in Paris? Jesse L. Lasky production with **Benita Hume, Adolphe Menjou, Harvey Stephens.**

•

LESLIE HOWARD and **HEATHER ANGEL** in **BERKELEY SQUARE.** Jesse L. Lasky production. From John L. Balderston's long-run Broadway stage smash.

•

Lilian Harvey in **My Lips Betray** with John Boles, El Brendel. From the stage hit by Attila Orbok

•

James Dunn and **Sally Eilers** in **Jimmy and Sally.** From the story by Mauri Grashin and James Seymour.

•

CLARA BOW in **HOOP-LA.** Colorful, exciting carnival background.

WHAT THE PICTURE DID FOR ME

British and Dominions

FLAG LIEUTENANT, THE: Henry Edwards, Anna Neagle—An English production but a splendid story in spite of that. The sets are very confined, but being English they would be very conservative about that. Has a lot of exciting moments and a very refreshing hero in the Flag Lieutenant. Well liked here. Played August 16-17.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Columbia

SPEED DEMON: William Collier, Jr., Joan Marsh—If your patrons want action all the way, then be sure and play this one. An all around good program. —Amuzu Theatre, Inc., Inman, S. C. General patronage.

TREASON: Buck Jones—Very good western. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WHITE EAGLE: Buck Jones—One of the best of the Jones and drew swell business. Best Wednesday in nearly two years.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

First National

ELMER THE GREAT: Joe E. Brown—A typical Joe E. Brown that just don't go by. It might be just the thing in other localities but not here. Played August 24-25.—Walter M. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—This one pleased some, others thought it far overdrawn. It drew average business and to most of the people who saw it was just another picture Running time, 75 minutes. Played August 16-17.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez —Never saw so many dainty underthings in my life. Not much to this one and am glad that it was our owl show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez —A good program picture and pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGEROUSLY YOURS: Warner Baxter—Good show; kinda dirty but not too much. Plenty of wisecracks and it did business enough to pay out and leave enough for a slice of watermelon after the show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—The first Dunn-Eilers comedy I've played and it did a satisfactory business. Much better second day. Bum print. Running time, 70 minutes. Played August 4-5.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—They liked this one fine, and if Fox had not killed this team with so many poor pictures before this one we could have done some business, but it drew less than the average even though it was a mighty fine picture that drew a good second night's business. Running time, 74 minutes. Played August 9-10.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi, Victor Jory—Just fair. Baxter as usual gives a top notch performance, but Landi overacted in the love scenes. Also she photographed bad. She looked gaunt under the lights. I don't get it, this flair for dieting until they look emaciated. The last picture that Hepburn was in she had the same appearance and the effect is far from good. On the screen when the voluptuous Mae West can knock them cold it looks to the writer that they would take a tumble to how these actresses look before the lights.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Very satisfactory. Rather light business. Played August 2-3.—C. W. Mills, Arcade Theatre, Sodus N. Y. Family patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Poorest show I have had from Fox this year. No favorable comments. Kids knocked it plenty. Certainly not the show for the average small town house. Would not have used it gratis if I had seen it first. Recording also very spotty. Parts of it could not be understood at all.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SMOKE LIGHTNING: George O'Brien—Terrible print with holes punched in sound track, although the kids seemed to like it. Running time, 54 minutes. Played August 5.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

SMOKE LIGHTNING: George O'Brien—This boy makes them move along and when he socks them, they stay socked. Plenty of action; he can ride, and they find a different spot in the hills to film them. Book it and play it because it is one of the better westerns.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Can add nothing to the praise already given this fine show. Went over the split figure, which is something these days. Why can't we get more stories like this? L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—Pleased about 90 per cent to less than usual Saturday night business. Played August 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, David Manners—It's different from anything made within the last three years and plenty of money was spent in production. Had a number of pleasing comments and they laughed all through the picture so it must have been most enjoyable entertainment. Don't know how it would have drawn by itself because we ran it as an owl show. Played August 18-19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Invincible

FACE ON THE BARROOM FLOOR, THE: Walter Miller—Road show picture. Handled throughout this state by Adams Bros., a fine bunch of men. The picture pleased. The lobby display and ballyhoo got them in. We made some money. You can do the same if you will play the picture. I never pass up a roadshow man if he has anything good.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—Down to earth entertainment. All in cast excellent in their parts. Clean and wholesome. You fellows that want all objectionable words or implications removed, here it is. Seemed to please our patrons. Played August 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BARBARIAN, THE: Ramon Novarro—The surprise of the year. Decent business. Don't know why, but who cares, they came.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

BARBARIAN, THE: Ramon Novarro—A good picture that drew fairly well but dragged along in spots. Great cast, including Louise Closser Hale and what a pity that she had to go. She could liven up the worst of them and make you think that you'd just seen a real show.—Mayme P. Musselman, Princess Theatre, Lincoln Kansas. Small town patronage.

DEVIL'S BROTHER, THE: Dennis King, Laurel and Hardy—A complete surprise. We advertised Dennis King and we did a fair business. Show itself isn't bad; it gets by. Running time, 87 minutes. Played August 2-3.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—An exceptionally good picture which did not make film rental and express. Every member of this cast is good and it is a picture every American ought to see, but just try to get them to come to this kind of show. Every one who remained during the entire show liked it, but they would walk out on George Washington in person if he made a speech. This production is just too good for the small town. Running time, 87 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—Not sophisticated type as one might think from title. Gable is a crook. Jean Harlow delivers her part. Wisecracks pretty strong, but seemed to get over okay. Patrons said nothing on leaving, neither for nor against, so think they liked it. Played August 13-14.—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Here's one picture that will get you some business and you don't have to spend all the profits getting them in. We put it on the calendar, hung up a banner, put out some cheap heralds and boy, how they flocked into see this picture. Done with plenty of wisecracks, and just naughty enough but nice to make them like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LOOKING FORWARD: Lewis Stone, Benita Hume, Lionel Barrymore—The first lemon of the season from good ole Leo. Extremely bad casting, and Clarence Brown must have been punch-drunk when he directed this. Lewis Stone carries the show by himself. Barrymore is fine in what he does, but he doesn't do enough to rate him as the star. The rest of the cast are English and they could have stayed in good old England. Played August 28-29.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Lionel Barrymore to star in this, but Lewis Stone predominates. Barrymore excellent in his characterization but another picture with an English story and all based upon accent and dialogue. Phillips Holmes a minor in this one. Story based upon depression's effect upon an old established business. The spot for it??? Played August 15-16-17.—E. A. Reynolds, Strand Theatre Princeton, Minn. Small town and country patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—The usual nite drama. The girl gets off to a bad start. Tries to reform. Does and slips. Reforms again and slips to save the man she loves. Cortez excellent as the heavy. Ordinary crook drama. Running time, 75 minutes. Played August 8-9-10.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez, Franchot Tone—A very good picture, presenting the story from a little different angle. Franchot Tone is one boy that I can enjoy and I'd sure like to hang his autograph in my lobby because he can act, plenty. Drew good for a program picture and pleased the majority, which is something now.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

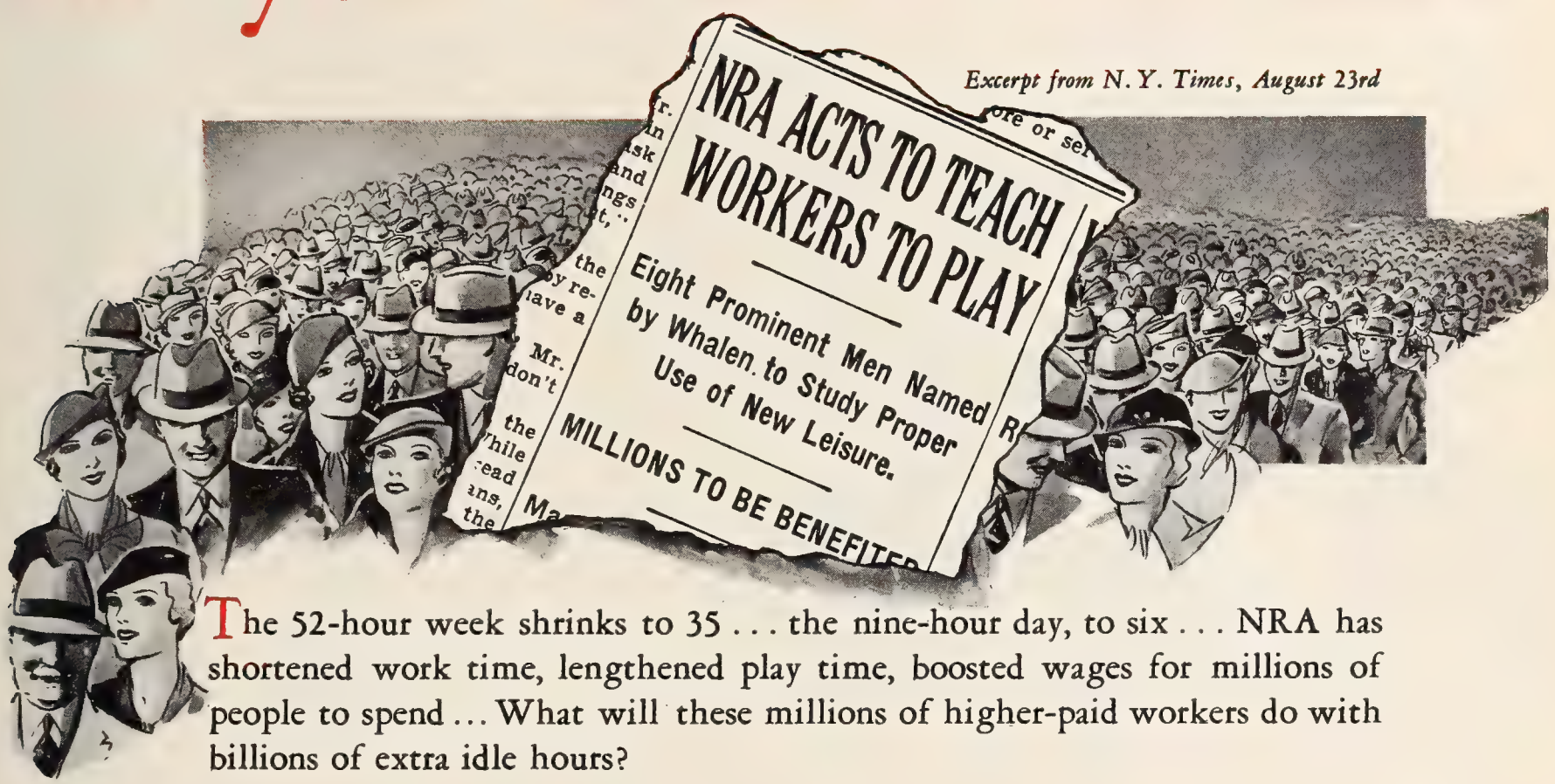
REUNION IN VIENNA: John Barrymore, Diana Wynyard—The perfect show (for us). It did just what we expected, and if any of my opposition is reading this they know, we had 'em.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

REUNION IN VIENNA: John Barrymore—A very good show that looks better to you every time you see it but it isn't a small town picture. Drew fair business and the better class who could appreciate it, enjoyed it. Played August 16-17.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin—Here's a small town natural. All characters excellent and plenty of compliments from patrons. Step on this and cash in. Picture will stand up. Played August 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper

• Ten Billion More hours of *Leisure* for you to coin into cash!


Excerpt from N. Y. Times, August 23rd
NRA ACTS TO TEACH WORKERS TO PLAY
Eight Prominent Men Named by Whalen to Study Proper Use of New Leisure.
MILLIONS TO BE BENEFITED

The 52-hour week shrinks to 35 . . . the nine-hour day, to six . . . NRA has shortened work time, lengthened play time, boosted wages for millions of people to spend . . . What will these millions of higher-paid workers do with billions of extra idle hours?

Opportunity shouts to you — ***"Pull 'em into the movies!"*** . . . They have the time and money . . . You have the seats . . . Your industry, more than any other, stands to win the richest fruits of the New Deal . . . Begin ***Now*** to gather this golden windfall into your theatre . . . Make your public movie-minded . . .

Do it with these Paramount Pictures!

Cecil B. DeMille's "THIS DAY AND AGE" with an all-youth cast

"TOO MUCH HARMONY" with BING CROSBY Directed by **Edward Sutherland**

MAE WEST in **"I'm No Angel"** Directed by **Wesley Ruggles**

MARX BROS. in **"Duck Soup"** Directed by **Leo McCarey**

and these other attractions released in the next two months: Gary Cooper in "ONE SUNDAY AFTERNOON"—Claudette Colbert in "TORCH SINGER"—Laurence Schwab's "TAKE A CHANCE"—Skipworth & Fields in "TILLIE & GUS"

. . . If it's a Paramount Picture, it's the best show in town

—An excellent production. I consider this Joan Crawford's best picture, while Gary Cooper gives his usual fine performance, and Robert Young and Franchot Tone and Louise Closser Hale are fine. This picture has about everything to appeal to the small town patronage. Ran this Saturday, Sunday, with a street carnival as opposition on Saturday, so did not do so very well financially but it was no fault of the picture.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—This has possibilities if your patrons like society drama. Sell this picture properly and it means extra business. Harding and Montgomery excellent and entire cast rate better than average. Screen it first and then you will know how to sell it. Paper from exchange doesn't fit this type of picture. Running time 85 minutes. Played August 6-7.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A great picture in which Helen Hayes gives a wonderful performance. Clark Gable is good, while Louise Closser Hale is fine. The screen has certainly lost one of its best stars in the death of Mrs. Hale. Running time, 101 minutes. Played August 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHITE SISTER, THE: Helen Hayes Clark Gable—A very good picturg that did a fair business with some extra advertising. Tied up with the Catholic Church and that helped get some of the stay-at-homes. This picture will please the ladies and you won't have to hide when they come out.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A beautiful story, being just sad enough to have the ladies eat it up, but just a bit too religious for many. Helen Hayes steals the limelight all through, of course. Gable is in it but, being the story of a Nun Helen has the stage. Did good on this in spite of hot weather. Played August 11-12.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Monogram

BLACK BEAUTY: Alexander Kirkland, Esther Ralston—Nice clean story. Well done and pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PHANTOM BROADCAST: Ralph Forbes, Vivienne Osborne—As a whole this is an interesting picture, but it would have been a much more pleasing picture if they had not given this a tragic ending. When will producers learn that folks come to the theatre to get away from their own troubles? There are times when a tragic ending is unavoidable, but in this picture this is not the case. Ralph Forbes has the audience's sympathy from the start and there was no need to have him killed in the end. I could suggest far better ending and I am not a trained scenario writer. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—This is a big letdown from "Love Me Tonight" for Chevalier. The baby saved the picture, but when this actor appears they expect more romance and more singing. There is one good number in it but that is all. The picture did not seem to register very strongly with the audience. Helen Twelvetrees had a washed out appearance on the screen for some reason. They will have to come a lot better than this one if Chevalier keeps his popularity. There is one thing about it: it is clean, but the picture dragged in story. Seemed to be reaching for laughs that did not come.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BEDTIME STORY A: Maurice Chevalier, Helen Twelvetrees, Baby LeRoy—Gave best satisfaction of any feature we have presented this year with Baby LeRoy stealing the picture. Increased business. Played August 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BEDTIME STORY, A: Maurice Chevalier, Helen Twelvetrees, Baby LeRoy—A good picture that drew extra business and had a lot of laughs mixed in with the entertainment. Baby LeRoy just about loses Maurice and you nearly forget that he is in the picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

COLLEGE HUMOR: Bing Crosby—Plenty of entertainment in this one. Just what the Sunday audience wants. Songs and girls, and Bing Crosby is as well liked by the men as the ladies, and that is something for a crooner. Step on this one hard, you can't go wrong. Especially good for Sunday opening.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—Jimmie Dunn as a famous surgeon in a city hospital isn't convincing. The gangster angle somewhat confusing. Direction at fault in my opinion. Warner Baxter would have been great in Dunn's role. Vince Barnett as the dumb interne gets all the laughs. The sneezing episode brought roars of laughter. Running time, 75 minutes. Played July 25-27.—E. A. Reynolds, Strand Theatre Princeton, Minn. Small town and country patronage.

YES, YES, MR. HYDE!

We have the honor to acknowledge herewith a letter, also herewith, from a valued exhibitor friend and follower of "What the Picture Did for Me." It will be obvious that the merry Mr. Hyde is not deceiving us, about anything:

To MOTION PICTURE HERALD:

Inclosed find a puncture-proof check for five dollars for which I wish you to place me on your "Roll of Honor" for another two years.

Now that I have renewed my subscription and am an owner in your publication, I'll start running it and want to dictate some policy for your "outside" man and his puddle jumper. Tell J. C. that his new boss wants to be placed on his calling list when he hits South Dakota and this stuff of repeating on Hot Springs just "cause the attractive wife of the careless manager cooks hashed brown taters" just like the Nebraska sodbusters like 'em, and cutting out the ninety and nine other careful exhibitors of the State and not calling on them, is out of the picture entirely. I got a wife what looks and cooks and a flock of kids that will give J. C. enuf competition around the festive board that he can eat just ordinary taters and like them. Haven't seen any one connected with the motion picture business for years who wasn't trying to get me to pay for his visit and donate towards his boss's salary so sure would like to chin with J. C. and cuss and discuss the rest of the industry.

Talking about industry, I'll shoot you a flock of reports with this letter. They won't be worth a darn to any one as I'm a failure—had to dig up four hundred bucks to keep my theatre going this summer—so my opinion must be wrong; nevertheless, I know you must have something to put into your weekly grunt, so guess my good deed for today will be inclosed and welcomed.

CHAS. LEE HYDE,
Pierre, S. D.

I LOVE THAT MAN: Edmund Lowe, Nancy Carroll—Only an average program picture that failed to get any business. A morbid ending which left a bad taste in the mouths of the audience. We can get along without pictures of this type.—Warren L. Weber, Ellinwood Thetre, Ellinwood, Kansas. General patronage.

INTERNATIONAL HOUSE: W. C. Fields, Peggy Hopkins Joyce—Joyce supposed to star but Fields the whole picture. One small dance number of the cellophane girls. Just a nutty pix without rhyme or reason and yet they liked it. The different radio stars appreciated. They will never get enuf of Cab Calloway in a picture to suit me. Rates your best nites. Bill heavy. Running time, 68 minutes. Played July 23-24.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

INTERNATIONAL HOUSE: W. C. Fields, Peggy Hopkins Joyce—Not up to expectations as a picture or as to business. Plenty of stars but not enough musical numbers. Those that it had failed to click as expected. Only average business on Sunday-Monday playdate. Played August 6-7.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—About the best, if indeed, it is not the best production of this kind we have ever shown. Buster Crabbe was a knockout; people were thrilled and thoroughly pleased. We find a remarkable Zasu Pitts type of girl in this that was a scream. Watch her, she's a comer.—Ned Pedigo, DeLuxe Theatre, Garber Okla. General patronage.

MAN OF THE FOREST: Randolph Scott—An excellent western. Taken amid beautiful mountain scenery and pine valleys, this western is outstanding. It has a good story, a capable cast and much comedy. Direction doesn't miss and picture hasn't a dull moment. The type western that pleases all. Running time, 60 minutes. Played August 4-5.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—The usual satisfactory Zane Grey that drew better than most westerns.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

NIGHT AFTER NIGHT: George Raft, Mae West—Dandy program picture that drew lots of nice comments, but not quite as much business as we expected.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SONG OF THE EAGLE: Richard Arlen, Charles Bickford, Mary Brian—The picture pleased. An action story wrapped around the brewery business before and after the war and up to the present time. Running time, 70 minutes. Played August 1-2-3.—E. A. Reynolds, Strand Theatre, Princeton Minn. Small town and country patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Another Zane Grey with the story changed so you would not recognize it. Excellently done, great scenery and photography. Why do they murder these stories?—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—Just fair, to fair business. Played August 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RKO

DIPLOMANIACS: Wheeler-Woolsey—Wheeler and Woolsey are not the draws that they once were, and this is not their first, second or third best picture. They manage to get a few laughs in it, but the songs are punk and it failed to get over as an average Wheeler and Woolsey comedy. Running time, 63 minutes. Played August 13-14.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

GREAT JASPER, THE: Richard Dix—Another crow from RKO. Richard Dix as a great lover is a joke. What he needs is more action and less talk. This one will not please over twenty-five percent; might get by on 10c nights, if you have to run it.—Warren L. Weber Ellinwood Theatre, Ellinwood, Kansas. General patronage.

HALF-NAKED TRUTH, THE: Lee Tracy, Lupe Velez—Ballyhooed publicity will win. That's the theme of this, and Tracy and Velez have made a clever comedy drama. Nothing more naked than usual, where stage scenes are shown. Lupe's dance a shade warm. Played August 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LUCKY DEVILS: Bill Boyd—A few aerial stunts and a lot of talk about their wives going to have babies, and they called it "Lucky Devils."—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MELODY CRUISE: Helen Mack, Greta Nissen, Charles Ruggles, Phil Harris—RKO has made a good picture at last. "Melody Cruise" has only one drawback and that is Phil Harris. He may be a hot number leading a band, but that is where he should stay. They did not like him and said so. He has a Cheshire cat grin that is not so good and he did not register. A wet smack to be headlined. There is a splendid brand of comedy, and the ice ballet is spectacular, perhaps the most beautiful that has been brought to screen. Rhythm and swing, it was the high spot of the show. Why they dragged Harris into the cast except for his band name; he is not known in the mid-west or the east.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MELODY CRUISE: Charles Ruggles, Phil Harris—Regardless of adverse reviews, this is a very good picture, with plenty of comedy, but not as much music as patrons expected. Better than average business on Sunday. Ruggles, as usual, steals the show. Give this picture your best playing time.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

MEN OF AMERICA: Bill Boyd, Dorothy Wilson, Charles "Chic" Sale—You can't go wrong on booking this on Saturday or family night. Made for the small town. Clean, lots of action, and will be liked by all ages. Played August 12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—A better than average picture for RKO. Not big and not a special, but will please those who are not hard to please. Drew better than average business for us as it has star value in the cast, but they did not have much to make a picture out of. Running time, 73 minutes. Played August 8.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SCARLET RIVER: Tom Keene, Dorothy Wilson—A western that shows a picture troupe shooting a picture and encountering difficulties with local badman and Keene as the star of picture company doing the heroics. Roscoe Ates gets some good laughs. Exceptional appeal to the kids. Rate it as an aver-

MIKE . . *"Begorra, an' it's joost a coople o' short soobjicts ye be".*

SCOTTY.. *"Shairt we micht be, Mike. But, Mon, ye kinna deny we be the life o' the party".*

They'll all be talking about Bruce's dogs soon. Here's a classy new series of one-reel entertainment from *Educational* that will be the life of the show. It's new in idea; new in treatment; new in sure-fire appeal.

ROBERT C. BRUCE'S

"AS A DOG THINKS"

Real dogs. Real situations. And the things they probably think and say to one another as they play.

TWO Now Ready

"YOU AND I AND THE GATEPOST" *and* **"WALKING THE DOG"**

NEW COMEDIES THAT ARE PUTTING *Educational* STILL FARTHER IN FRONT

Andy Clyde Comedies

"THE BIG SQUEAL"

"A wow. Fast pace from start to finish. The finish is a howl" . . . . Film Daily

"DORA'S DUNKING DOUGHNUTS"

Both hits at the Radio City Music Hall

Moran and Mack Comedies

"BLUE BLACKBIRDS"

Played Radio City Music Hall

"THE FARMERS' FATAL FOLLY"

The Two Black Crows try going back to the land.

Mermaid Comedies

"HOOKS AND JABS"

with **HARRY LANGDON**
and VERNON DENT

Timid Harry lands in a fighters' hangout and cleans up.

"THE STAGE HAND"

with **HARRY LANGDON**

An amateur show, with an amateur stage hand, means a riot . . . of fun.

NRA MEMBER U.S. WE DO OUR PART

Distributed in U. S. A. by

FOX FILM CORPORATION

Educational Pictures — THE SPICE OF THE PROGRAM

age western. Running time, 60 minutes. Played August 11-12.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—Run this on a night when you can put over a real high class picture, for they do not make them any higher class than this one or any better, but some of your patrons will not like it and some may walk out before it's over, but nevertheless you should play it and advertise it big. Running time, 75 minutes. Played August 15.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—Another flop from RKO. It seems to me that they should learn some of these days to make pictures for the small town. Ran it on cheap admission nights and had plenty of squawks. No entertainment, nothing but the ravings of Laura Hope Crews as the mother. Lay off this one.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

SPORT PARADE, THE: Joel McCrea, Marian Marsh—A good clean family program. Running time, 65 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SWEEPINGS: Lionel Barrymore—Lowest week-end business this summer. Nearly 35% below average. Undoubtedly a good picture but too heavy and drags badly in spots. Not enough comedy relief. Had some good comments on it, however, from the more serious minded. Can't seem to get them in with my RKO's—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TOMORROW AT SEVEN: Vivienne Osborne, Chester Morris—Good mystery comedy drama. Pleased week-end patrons. Drew well, due in some part to the fact that a lady of this town is first cousin to Miss Osborne. Played August 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Universal

BIG CAGE, THE: Clyde Beatty, Anita Page—We heard one small boy remark on his way out, "That was a real show." We most heartily agree with him. Lots of comedy relief in this and no suggestive scenes. Many fine comments from both kids and adults. Certainly a show that every boy and girl will understand and enjoy to the utmost.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COHENS AND KELLYS IN TROUBLE: George Sidney, Charlie Murray—A dandy comedy for any town. Drew above average in spite of extreme heat. House was in a roar throughout and many good comments. Small towns, don't pass this up!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—A fine program picture that will please and draw if you advertise it a little extra. Plenty of comedy. Good for any night. Running time, 62 minutes. Played August 18.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

KISS BEFORE THE MIRROR, THE: Nancy Carroll, Paul Lukas—Rather heavy drama. Where they like court room argument it will go over. Nothing for the younger set to rave over. Running time, 68 minutes. Played August 9-10.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

KISS BEFORE THE MIRROR, THE: Frank Morgan, Nancy Carroll—Drama of the more serious type. Pleased Sunday crowd. Played August 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING OF JAZZ: Paul Whiteman—A most amazing photoplay, color is so wonderful that it could hardly be described, the bringing out of this picture again after four or five years certainly shows up the wide range recording and all this hooey about new style sound, listen to this and weep. This picture has the best recorded musical sound that I have ever presented in this theatre, you will find "King of Jazz" satisfactory in every way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MY PAL, THE KING: Tom Mix—A good western. Mix on a tour with a circus becomes involved with a gang attempting to do away with the boy king. Mix befriends him and scatters the hoodlums with the aid of his circus cowboys. Some rodeo shots in the film. Your youngsters will eat it up. Running time, 61 minutes. Played July 28-29.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—An attempt by the producers to rush this team too fast. Some good comedy interwoven with some weaker moments. One brassy blat about white slavery which I eliminated and was not necessary at all in the picture. Picture seemed to please but this pair rates better story material and direction than this. Extra business. Running time, 67 minutes. Played August 13-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—While it did not draw as well as their first picture, it was pretty good comedy drama and seemed to please a majority. Played August 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PRIVATE JONES: Lee Tracy—Lee Tracy again wisecracking his way through a picture. Picture better than average. However, for me his staccato talk

CONTRIBUTORS TAKE ROUND TABLE AWARDS

To two able contributors to the "What the Picture Did for Me" department we herewith extend felicitations, calling the attention of the rest of our "membership" to these two exhibitors, both of whom came through in winning style in the recently concluded July exploitation contest conducted by the Round Table Club of Motion Picture Herald. The two are Roy W. Adams, of the Mason theatre, Mason, Mich., and Edith Fordyce, of the Princess theatre, at Selma, La. To Mr. Mason went one of the seven major prizes, for his campaign on Fox's "State Fair," while to Exhibitor Fordyce has gone an honorable mention award. The picture, we gather, did something for them.

all the way through a picture leaves me kinda dizzy. I'll bet he keeps a director on the jump. This story winds its way through the World War and has a few pointers for anyone. Running time, 85 minutes. Played July 30-31.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RUSTLERS' ROUNDUP: Tom Mix—A good western. A good story and real rodeo action. Print and photography excellent. If your patrons appreciate good westerns filled with action and shot in the open and not an alley, this will please them. Running time, 57 minutes. Played August 18-19.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RUSTLERS' ROUNDUP: Tom Mix—A lot of riding and boy, how he can fight. They can't even knock his hat off. Must use molasses on his hair. Can't give this one much but the chewers and spitters laugh at it and like it, so give 'em what they like, if they'll buy tickets. Had better than ordinary business. Played August 18-19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Warner

42ND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—Played this rather late in the season, but the weather, though hot, did not affect us very much, doing rather good business. A type of picture you can go all out to build up and sell. It has what it takes to make a picture and is a life-saver in these warm vacation days. Played August 14-15.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr., Loretta Young—A very nice little program picture that drew average business and pleases the men and boys, but is not so hot with the women. Running time, 75 minutes. Played August 6-7.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MAYOR OF HELL, THE: James Cagney—Boys, don't miss this one. If "I'm A Fugitive" did business this one should do twice as much as it is twice as good a picture for a small town. I think it the best Cagney ever made and there are plenty here who agree with me on that. Book it for your best days and your longest run, and get behind it with all the advertising you can get, for you have a show when you play this one. Running time, 80 minutes. Played August 20-21.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr., Bette Davis—Not my idea of a very good picture but it went over, especially with the young folks. Plenty of action.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICTURE SNATCHER: James Cagney — Fast, breezy, action and dialogue. Cagney is his usual self; as usual carrying the whole show on his shoulders. It didn't mean much. Played July 30-31.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

PICTURE SNATCHER: James Cagney — Patrons said this was the best Cagney picture made. At any rate, it is a swell picture and should please everyone. Excellent attraction for Friday and Saturday booking. Plenty of action and comedy. Better than average business.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

WORKING MAN, THE: Hats off to Mr. George Arliss, the most distinguished actor of all times. This without a doubt rates among his finest. They're all fine, these Arliss shows; it's a pleasure to exhibit them to a crowd. They came from all over to see him. More like it. Played August 26-27.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

WORKING MAN, THE: George Arliss—The first Arliss ever shown in my theatre that did average business. A very good picture that will please old and young. Arliss might be a box office bet if kept in pictures like this.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

World Wide

DRUM TAPS: Ken Maynard—Good western with a troop of Boy Scouts taking part in the picture. Good for a tieup with them, but mine had all gone to a summer camp. Had the same old chase, past the same old hill and the horse stepped in the same old gopher hole.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DYNAMITE RANCH: Ken Maynard—The last Ken Maynard we're going to run. Even the kids laughed at this. Take two aspirins after looking at it, if you have to. Running time, 60 minutes. Played August 29.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

Short Features

Columbia

CAT'S NIGHTMARE: Silly Symphony—What happens to cat that catches birds is very amusingly depicted in this unusually clever cartoon. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

SKIPPING ABOUT THE UNIVERSE: Hodge-Podge—Excellent travelogue.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Fox

HAVANA HO!: Magic Carpet Series—Got this when the papers were full of Havana news. Had a few who came out to see what the country looked like and stayed to see the feature or maybe the stayed to see this.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RICKSHA RHYTHM: Magic Carpet Series—Punk. Nothing but music score and it was raspy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TAKING THE CURE: Magic Carpet Series—Wonderful music, etc., make these Magic Carpets a welcome addition to any bill. Running time, 8 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

VENETIAN HOLIDAY: Magic Carpet Series—Some good shots of Venice and the boats. Good filler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MGM

ALLEZ OOP: Sport Champion—One of the best acrobatic tumbling and balancing acts that you will ever get to run. These boys are good and if no one comes to see it, I still say you'll get your money's worth.—Mayme P. Musselman, Princess Theatre, Lincoln. Kansas. Small town patronage.

BIG DITCH OF PANAMA, THE: FitzPatrick Traveltalks—Some of the canal and might interest some.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BONE CRUSHERS: Sport Champion—Good if your patrons like modern wrestling.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BONE CRUSHERS: Sport Champion—Shows all the grunt and groan boys doing their stuff. Some real shots of wrestlers in action and a good line of chatter by Pete Smith.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DAUGHTERS OF THE SEA: FitzPatrick Traveltalks—All about Sweden, Denmark and Norway. All right for a traveltalk but I've taken my audience so many places recently that they want to stay home and look at some cartoons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FORGOTTEN BABIES: Our Gang—Best recorded Gang comedy that we have had. We could actually hear them talk and there were a number of laughable incidents.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HIS SILENT RACKET: Charlie Chase—Good comedy for any day you use two-reel comedies.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOT SPOT: Taxi Boys—My idea of a very poor short but my patrons seemed to enjoy it so I will have to report it O.K. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

INFLATION: Just another reel of film. You don't know any more about this after you have seen it than you did before. Most of these special reels make

"come up an' see me some time"

...come and see us produce a talking trailer from start to finish...

...follow us thru the plant from the time the material is gathered in the production department until the time it hits post-office or express office bound for your screen...

★ **watch the editors combine highlights from scenes from the picture, stills, story script and catch lines into come hither sales talk that makes them fall into line and do their selling duty...**

...watch the artists make air-brush and stencil stand up and beg ... watch the hard-working camera boys do their tricks ...

... then come into the projection-room and see yourself sold in spite of yourself.

★ **and ask us to let you see the service department in action ... watch the cutters ... watch the bookers ... watch the billers ... checkers ... inspectors ... shippers ...**

... you'll see that we've got the reputation because we've got the personnel, we've got the organization, we've got the experience that makes them all say...

★ **National Scene Trailers are worth more because they sell more.**

NRA MEMBER U.S.
WE DO OUR PART

NATIONAL SCREEN SERVICE

plenty of money for the producer.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MOTORCYCLE MANIA: Sport Champion—Clever and entertaining. It shows the motorcycle riders trying to do some climbing, a stunt rider demonstrates his ability and some trick photography calls forth some laughs. — Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NATURE IN THE WRONG: Charlie Chase—He thought that he was Tarzan. His antics made a few of the humorously inclined giggle a few times.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SOILERS, THE: Zasu Pitts, Thelma Todd—Zasu Pitts and Thelma Todd give their usual very satisfactory performance. Zasu always goes over big here. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TAXI BARONS: Taxi Boys—The only thing missing in these are the titles that tell you when to laugh. So bad that they're not making any more of them. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

ALOHA OE: Royal Samoans—Phoey. That Hawaiian orchestra is punk. The cartoon work isn't much better. Running time, 7 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

BOILESK: Watson Sisters. Not as good as some screen songs. Will get by.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD ON PARADE: No. 11—This is a very fine reel and should be played on your best night. —Charles Niles, Niles Theatre, Amamosa, Iowa. General patronage.

HOLLYWOOD ON PARADE: The whole series is punk.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

JAZZ A LA CUBA: Don Aspiazu—An excellent band act. About six minutes but they liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOONLIGHT FANTASY: Vincent Lopex—Believe it or not, this actually ran five whole minutes. What nerve to release it. Running time, 5 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

PHARMACIST, THE: W. C. Fields—I personally consider this fair entertainment. However, where W. C. Fields is liked it is sure to go over well. Only a few of my patrons like him; they thought it very good. A few laughs and the usual wisecracks that make Fields famous. Running time, 19 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Pathe

PATHE NEWS: If there is any better news than this on the market we have not seen it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

CENTURY OF PROGRESS: A remarkable scenic of the World's Fair. Good recording and photography. People came in droves to see it. Almost as good as a trip to the Fair. You can feature it big. It costs you little. Give it a showing. It's OK.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

United Artists

FLOWERS AND TREES: Silly Symphony—Very clever, these colored Silly Symphonies, and how they eat them up. Have helped bring back some of the kids on Monday and Tuesday.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JUST DOGS: Silly Symphony—Didn't think that this was any too good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHOOPEE PARTY, THE: Mickey Mouse—Most of these Mickey Mouse cartoons are good and draw some extra business, kids mostly.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Universal

DOWN MEMORY LANE: Radio Star Series with Texas Guinan—Good one-reel filler. One good song, balance showing silent pictures of Texas on the range as a cowgirl.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KID GLOVE KISSES: Slim Summerville—Got a lot of laughs. The prize fight is a wow. Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TERRIBLE TROUBADOR, THE: Pooch Cartoon —The best Pooch Cartoon we have had; however, have not run many of them.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

BOSKO IN DUTCH: Looney Tune—Just as good as any other cartoon except Mickey Mouse, Silly Symphonies, Scrappy, Betty Boop, or any other that we play. Running time, 7 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co), Philadelphia, Pa. General patronage.

BOSKO IN DUTCH: Looney Tune—A very good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FIFI: Vivienne Segal—'Twas a pleasure, fellow members. This short deserves feature billing, especially when we ran it with Elmer, dear old Elmer. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

HOW TO BREAK 90: Bobby Jones—Just finished the series and couldn't see where they did a bit of good. Priced too high and the golfers don't seem to be interested in them. If you can get the golfers to turn out, this series would probably be worth the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LOVE THY NEIGHBOR: Pepper Pot—Excellent single reel comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NORTHERN EXPOSURE: Color Musical—Not up to their usual standard, but it'll get by.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

ONE STEP AHEAD OF MY SHADOW: Merry Melody—Just another cartoon and average.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIE A LA MODE: Broadway Brevity—Slapstick back again. This starts off with a bang and ends up a boom. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

PIE A LA MODE: Color Musical—Starts off grand, but slapstick comedy gets the best of it, and phooey. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

RED SHADOW, THE: Al Gray, Bernice Claire—A good two-reel short with some fine singing. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SPEAKING OF OPERATIONS: Pick and Pat—A very good two-reel musical. Good comedy and music. —Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPEAKING OF OPERATIONS: Broadway Brevity —A very good musical short and the kind we want to see more of. Running time, two reels.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

YOU CALL IT MADNESS: Richy Craig, Jr.—It is different, anyway. Two-reeler of the "Goofy" variety. Pleased most, but not worth getting excited about. No wonder if any of the movie mag-nuts realize how much we need some honest-to-God comedies that will make folks really laugh. Running time, two reels.—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronage.

SEA DEVILS: Pepper Pot Series—Punk narration by Frank McHugh, but the good clips put this over. Running time, 9 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

SPORT THRILLS: No. 6—Moose hunting and English shinny game. Our audience did not care for it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE'S A CROWD: Merry Melody—The best cartoon from Warner so far. Evidently copied from Silly Symphony, "Old King Cole," as the books open up and characters come out.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WAY OF ALL FRESHMEN: Hal LeRoy, Mitzi Mayfair—Oh me, oh my, how they can dance. A perfect combination makes a perfect show, and the perfect combination who made the perfect short played to a perfect show and the perfect combination who made the perfect short to a perfect show, to perfect business. Running time, 19 minutes.—Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne—We're on our sixth chapter now and the kids are just as interested now as they were on the first chapter. We use this only on Saturday matinee, and it proves a helpful hand. Running time, 16 minutes per chapter. —Walter H. E. Potamkin, Cedar Theatre (Lessy Amusement Co.), Philadelphia, Pa. General patronage.

Universal

CLANCY OF THE MOUNTED: Tom Tyler—Have just finished this serial which I consider one of the best ever produced. Sound, photography and plot all very good. Business built up each week, except last, when a bad electrical storm kept people at home.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SIGNED. . .

Columbia

Claire Dodd and Victor Jory signed for "My Woman." . . . Dorothy Wilson and Richard Cromwell engaged for "Above the Clouds," William Neill to direct. . . . Glenda Farrell, Arthur Hohl and Walter Connolly join "Man's Castle." . . . Howard Jones, football coach, signs for "Mickey's Touchdown" (two reels).

▽

Fox

Janet Gaynor given new contract. . . . Victor Jory added to "Smoky." . . . Mimi Jordan and Heather Angel join "He Knew His Women," Irving Cummings to direct. . . . Rochelle Hudson assigned to "Walls of Gold." . . . James Tinling will direct "Jimmy and Sally." . . . Ralph Morgan signed for "There's Always Tomorrow." . . .

▽

Goldsmith

Boots Mallory, Allen Vincent, Donald Kerr, Otis Harlan and Gertrude Astor in "Carnival Kid," Howard Higgin directing. . . .

▽

Invincible

Evalyn Knapp, Mae Busch, Eddie Nugent, Theodore Von Eltz and Alan Dinehart in "Dance, Girl, Dance," Frank Strayer directing. . . .

▽

MGM

Neil Hamilton, Earl Oxford, Madge Evans, Mona Smith and Ruth Channing, players, Robert Z. Leonard and Charles Brabin, directors, and Bess Meredyth, scenarist, given new contracts. . . . Greta Garbo and John Gilbert assigned to "Queen Christina." . . .

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Monogram

Robert Vignola, to direct "Two Little Arms." . . . Buster Crabbe, John Wayne, Burr McIntosh, Franklin Parker and Purnell Pratt in "Sweetheart of Sigma Chi." . . .

▽

Paramount

Lanny Ross, radio singer, given player contract. . . . Lawrence Gray signed for "Golden Harvest" (Charles R. Rogers). . . . William Gargan added to "Four Frightened People." . . . Louise Dresser engaged for "Cradle Song." . . .

▽

RKO Radio

Douglas Dumbrille, Vera Lewis, William Wagner and William Von Brinker signed for "Without Glory," Captain George de Richelavie, Austrian officer, named technical director. . . . Andy Devine and Lucien Littlefield added to "Chance at Heaven." . . .

▽

United Artists

Robert Montgomery borrowed from MGM for "Moulin Rouge" (20th Century). . . . C. Henry Gordon, borrowed from MGM, and Frances Williams added to "Broadway Through a Keyhole" (20th Century). . . . Clive Brook and Janet Beecher sign for "Gallant Lady" (20th Century). . . . Spencer Tracy borrowed from Fox, and Jack Oakie borrowed from Paramount for "Trouble Shooter" (20th Century).

▽

Universal

Marian Nixon and Jan Kiepura in "A Song for You." . . . Wynne Gibson engaged for "Special Investigator." . . . Alice White given contract. . . . Evalyn Knapp and Hugh Enfield assigned to "Perils of Pauline." . . . Gloria Stuart selected for "Madame Spy." . . .

▽

Warner-First National

Johnny Mack Brown added to "Son of the Gobs." . . . George Cooper succeeds Frank McHugh in "Ever in My Heart." . . . Edward G. Robinson given new contract. . . . Theodore Newton joins "The World Changes." . . .

THE BEST KNOWN FIRST PAGE IN THE ENTIRE MOTION PICTURE BUSINESS

MOTION PICTURE DAILY
Old Fashioned Exploiting on Its Way Back
New Contracts May For Playing Tim
Facing Facts On Wages Seen As Coast Need
Sirovich Not To Rush Vote On Resolution
Paras. Trustees to Start Work Today
MOTION PICTURE DAILY
May Re-Enter Theatres Via Madison Deal
Unprecedented Selling Contest to Start So
Federal Probe Is Sought for Kansas Houses
Showmen Say They're For Time-Buying
MOTION PICTURE DAILY
ROOSEVELT CONTROL BILL REQUIRES INDUSTRY CODE
New Receiver Order Applies To Film Cases
Admission Tax from 20 Cents Up Before House Committee
Academy Gets Drastic Plan
German Films Under French Ban Is Rumor
MOTION PICTURE DAILY
Editors and Cutters Jolt Labor Confab
New Sales Meet Dela To August 1 Disc
Michigan 3% Tax Bill Put Up to Senate
Hope Is Held Warners, U.A. Will Use Pact
Kansas City Seeks Drastic Bomb Laws
Allied Opposes New Admission Tax Plan
MOTION PICTURE DAILY
Salary Slash Idea Retards Bureau—Nagel
Lightman May Switch with Kuykendahl
Industry Bill Is Set in Hous For Tomorro
MPTO Fights New Theatres In Baltimore
Indianapolis Men Move to End Duals
Missouri Agitates For New Tax Levy
Operators Not Yet In Federal Probes
Tiffany Productions Lose Right to Name
Hays Asks Trailers To Avoid Censoring
MOTION PICTURE DAILY
Warner Plea To Trade Is: "Cooperate"
Schaefer Para. "G.M."; Talk of Changes Cools
Connecticut Starts Probe On Copyright
May Extend Exemption on 40¢ Tickets
Says Independents Supply the Way Out
Nace After Publix Arizona Theatres
MOTION PICTURE DAILY
Universal Is Set on 28 of 36 New Titles
Para. Aiming to Keep Hold as Theatre Mogul
Grosses in 9 Cities Gain; Nat'l Take at Same Level
Higher Scale Move Started In Cleveland
Talent Loans Grow Despite Studio Pickup
Columbus Dual Waxing
Kuykendahl's Term Will Run to Mar. 15
Monogram to Decide On Hays Mooy Sanc
Majestic Upheld on "Gold Diggers" Un
Politics Out, Reed Tells the Academy
MOTION PICTURE DAILY
Martin Beck Quits Vaude Post at RKO
Plans for Industry Code Are Now Being Discussed
May Not Sell 'Chi' Booking Combinations
Control Bill Up for Senate Hearing Today
RKO Pulls Cleveland In Cincinnati Send
Milwaukee Working Out New Zone Plan
M-G-M Will Re-make Three Silent Films
"Be Mine," A Surprise, In Seventh Frisco Week
U. A. Adds to Sales And Publicity Staff
Hollywood Already At Work on a Code
New Security Law Covers Film Issues

Subscription—$5 the Year
Send Check to 1790 Broadway

WABASH AVENUE

CHICAGO

Publication of the industry code gave the row its biggest thrill last week. Advance copies of *Motion Picture Daily* brought the details to Wabash Avenue even before some of those who sat in on the code conferences had received copies themselves. Neither Jack Miller nor Aaron Saperstein had received copies and, along with several exchange managers, were anxious to read the detailed clauses as set up by producers-distributors and exhibitors for the Washington hearing September 12.

▽

B. N. Judell, Inc., announces a cash prize contest among exhibitors for the best exploitation efforts on the serial "Fighting With Kit Carson." The prizes will be $10, $5 and third and fourth prizes of $2.50. This is the latest Mascot serial featuring Johnny Mack Brown, Betsy King Rose, Noah Beery, Sr., and Noah Beery, Jr. Exploitation accomplishments may be either in picture or letter form. Hazel Flynn of the *Chicago American,* Lou Abramson of Allied Theatres of Illinois and this correspondent are to be judges. Entries close October 15, with the judges waiting to be shown that showmanship is not a lost art in Illinois.

▽

T. R. Earl has been named manager of the New Granada theatre at South Bend, Ind. This house, which has been closed for some time, is being reopened with new equipment and up-to-date decorations by the Seville Theatre Corporation.

▽

Hay fever victims along the row are planning a mutual consolation club. Membership so far includes Charles Kemp, Adolph Plotchman, Harry Phillips and George Lang. Qualifying sneezes will be held for others wishing to join this society.

▽

Henri Ellman is all set to move from the third to the fourth floor at 831 S. Wabash avenue. Everything has been fixed up in de luxe style at the new quarters.

▽

George Batchellor and Murray Cohn of Chesterfield Pictures were visitors along the row on their way from the Coast to New York.

▽

Ted Myers of Universal, who has been confined to a hospital for the past five weeks, is on the road to recovery. He expects to be up and about in another three weeks.

▽

Local exhibitors signed up for the NRA last week and there was much discussion as to easels, banners and special display spaces in theatre lobbies for the Blue Eagle flag.

▽

Ed Kuykendall, president of the MPTOA, with his wife and daughter, stopped off in Chicago last week to take in the World's Fair after the strenuous code sessions in the East.

HOLQUIST

Peggy Joyce Files Claim For Six Weeks' Salary

Peggy Hopkins Joyce last week filed a claim with the Academy of Motion Picture Arts and Sciences for six weeks salary for her work in "Broadway Thru a Keyhole," a 20th Century production. Miss Joyce was paid for two days' work, it was stated, and then was succeeded by Lilyan Tashman. Miss Tashman worked only one day before illness sent her to the hospital. Blossom Seeley next took the part. Miss Seeley was recently placed under a seven-year contract by Darryl Zanuck. Mr. Zanuck answered Miss Joyce's claim with the charge that she was unsuitable for the part.

RKO Concludes Pooling Deals in Albany, Newark

RKO, in a revival of theatre pooling, in which it was at one time prominently engaged, has entered into partnership deals in Albany and Newark, N. J. A 50-50 arrangement has been completed with Chris Buckley, operating the Haramus Bleecker Hall and the Leland in Albany. RKO will handle film buys, while Mr. Buckley will operate not only his own two but two RKO houses as well.

The second agreement covers the Terminal in Newark, a former Fox house now operated by the Skouras Brothers. The arrangement provides that the Skourases continue operation of their house and RKO of its Proctor. The cost, however, will be borne jointly and the profits divided.

Standard Is Photophone Licensee

The Standard Sound Recording Corporation, headed by Jack Miner, with studios at 220 East 38th street, New York, has become a Photophone recording licensee. Under the terms of a new, limited license agreement, a complete Photophone High Fidelity recording system, mounted on a mobile truck, becomes available to the licensee for its recording requirements for a stipulated period during the year.

Hervey Leaves Radio for MGM

Andy Hervey has resigned from the Radio publicity department on the Coast to join MGM.

ON BROADWAY

Week of August 26

CAPITOL
The Kid from Borneo.....MGM

CRITERION
Making a Champion.....Paramount
Paramount Pictorial—No. 1.Paramount

GAIETY
Motor Mania.....Fox
Glimpses of Greece.....Fox

HOLLYWOOD
Use Your Imagination.....Vitaphone
Bosko, the Speed King.....Vitaphone
Fishermen's Holiday.....Vitaphone
Along the Fairway.....Vitaphone

MAYFAIR
Organ Festival.....Master Art
Around Manhattan Island..Beverly Hills
The Big Squeal.....Fox

PARAMOUNT
I Heard.....Paramount
Screen Souvenirs—No. 2...Paramount

RIALTO
I Heard.....Paramount
Screen Souvenirs—No. 2...Paramount
Paramount Pictorial—No. 1.Paramount

RKO MUSIC HALL
Rough on Rats.....RKO Radio
Kicking the Crowd Around.RKO Radio
Island of Malta.....Fox

ROXY
Tarzan, the Fearless.....Fox

STRAND
Close Relations.....Vitaphone
The No Man.....Vitaphone
Shuffle Off to Buffalo.....Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 97—West beats East at polo in Chicago—French fliers land in Syria—Hitler envoy arrives in New York—Hog and husband calling contest held at World's Fair—Rum runners caught off Long Island, N. Y.—Film world backs NRA—Jobless boys happy at Yellowstone Park forest camp.

FOX MOVIETONE NEWS—No. 98—Rome welcomes Balbo—Speed work on United States memorial on Mt. Rushmore, S. D.—Duke of York joins boys in camp at Southwold, England—Parisian ballet dancers get an early start—Al Smith urges nation to support NRA—Roosevelt visits Boy Scouts at Narrowsburg, N. Y.

HEARST METROTONE NEWS — No. 296 — Boy Scouts hear Roosevelt laud NRA at Narrowsburg, N. Y.—First national drawing at Shanghai race track—Snapshots from here and there—Mussolini and Rome hails Balbo—Hurricane lashes Atlantic seaboard—World's greatest memorial rises on Mt. Rushmore, S. D.

HEARST METROTONE NEWS—No. 297—Tokyo sees spectacular aerial warfare test—Queen Helen loses tennis crown to Miss Jacobs at Forest Hills, N. Y. —Snapshots from here and there—Daredevil at 60 still defies death at Luna Park, N. Y.—Neighbors cheer President's talk at Poughkeepsie, N. Y.—Record gale sweeps Atlantic coast.

PARAMOUNT NEWS—No. 7—Russia in physical culture rally—Baby Leroy, movie star, hires a nurse —Gar Wood prepares boat to defend Harmsworth Trophy—De Valera bans Fascists in Dublin—Italy acclaims Balbo—National Vow Keepers Club meet in Kansas City.

PARAMOUNT NEWS—No. 8—Cuba hails exiles—English speed boat arrives for race—Reveal latest creations from world's designers in New York—Helen Wills Moody defaults tennis match at Forest Hills, N. Y.—Roosevelt visits troops at Peekskill, N. Y.—Atlantic seaboard swept by storm.

PATHE NEWS—No. 8—Tennis matches reach peak at Forest Hills, N. Y.—Raging sea whips Atlantic coast—Roosevelt greeted at Highland, N. Y.—Hold watermelon eating contest at Water Valley, Miss.—Flies upside down for two hours at Long Beach, Cal.—Hold hog and husband calling contest at World's Fair—News flashes.

PATHE NEWS—No. 9—Atlantic coast storm starts in Cuba—Pinchot urges plan to pan gold—Balbo gets imperial welcome in Italy—Fishermen get prize haul at Sand Island, Ore.—Bert Lahr spars with Tony Canzoneri at Pompton Lake, N. J. training camp —News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 174—Hurricane hits east coast—Gar Wood tunes up speed boat at Algonac, Mich.—Fire destroys timberlands at Forest Grove, Ore.—Amateur matadors risk lives in France—Duce hails Balbo's air armada—President joins Boy Scouts at Ten Mile River, N. Y.—Youngsters act in circus at Long Beach, Cal.—Russian athletes in huge parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 175—Washout wrecks train at Washington, D. C.—Drivers near death in race at Elgin, Ill.—Roosevelt reviews troops at Peekskill, N. Y.—Equipoise wins Gold Cup race at Hawthorne, Ill.—Japan holds air test—Flying upside down record set at St. Louis, Mo.—Mermaid battles octopus at Menlo Park, Cal. —Mrs. Moody defaults tennis match at Forest Hills, N. Y.

14 Youngsters Get Tests For Paramount's "Alice"

Fourteen young girls, ranging in age from eight to 14, are marching out under Klieg lights and before motion picture cameras this week in screen tests which will decide who, out of 5,000 applicants, will play the role of "Alice" in the Paramount production of "Alice in Wonderland."

The tests for these 14 children started Friday, and, as soon as they are completed, will be rushed to the Coast for immediate selection of the girl who will play the role. Production will start as soon as Alice has been selected.

New Series for Mentone

Ballard MacDonald, song writer, leaves for a one year stay in the South Seas about October 15 to produce a series of comedy travelogues for Mentone Productions, which currently is releasing Mentone Musicals through Universal.

Columbia Signs Vallee

Columbia has closed a deal for two short subjects starring Rudy Vallee, with production set for Hollywood next month.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ATT.: HON. SOL A. ROSENBLATT

The exhibition code submitted by Co-ordinator Charles L. O'Reilly sets 52-hours work a week for all theatre employees, excepting, among others, employees in a managerial capacity. And while the responsibilities and duties of the manager justly demand more than this number of hours a week, surely he should not be forced to labor 75 to 85 hours, as now prevails in too many instances.

The following situations, manifestly unfair, are called to your attention:

The case of a manager who received a raise of $3.50 to a weekly wage of $36 to remove him from the jurisdiction of the blanket code and who continues to work long hours, seven days a week.

The case of a manager, employed by a prominent mid-West circuit, who states that managers working for this company are compelled to labor from 75 to 80 hours a week and now must assume additional duties of other theatre employees protected by the NRA.

Similar conditions undoubtedly exist in every section of the country, but fear keeps many tongues silent that otherwise would speak. The manager is, by far, too important in theatre operation to be ignored. But unorganized, unprotected, his lot will not be improved unless the protecting arm of the NRA is raised in his defense.

The shoulder straps of the executive title "manager" may all too often be used to evade rather than comply with the NRA idea, unless safeguards can be set up. An exhibition code that does not provide relief for this overworked class, is incomplete.

▽ ▽ ▽

A DESERVED BOW

In last week's editorial page, we suggested that circuit and other operators employ experienced but jobless showmen to serve as relief managers, thus allowing the regular incumbent a day off in peace and without worry. Permanent employment could thus be given, one man to each six houses to spend one day in each theatre; and where there are less than six theatres under one operation, arrangements could be made accordingly.

With pleasure we now discover that this idea has been, and still is, a long established practice with the Consolidated Amusement Enterprises of New York, and Laurence F. Bolognino, vice-president, informs us he employs extra managers for this purpose alone, that the plan has been in operation for a long time, and that it works to the entire satisfaction of everyone concerned.

For which consideration and clear thinking, this executive is to be commended; and upon other exhibitors at all concerned with their managers' welfare, we urge the immediate adoption of this plan.

▽ ▽ ▽

TOP THIS ONE

For sheer ingenuity and fast thinking, we doff the old felt to Manager I. L. Shields, Royal Theatre, Columbus, Ga., who persuaded his school authorities to hold high school graduation exercises on the stage of the theatre between showings of his picture, charged regular admission prices to the event, and put on a bang-up campaign to capacity attendance.

Showmen who sit up nights trying to dope out new box office angles are requested to read a full account of this excellently conceived and flawlessly executed "honey" on page 61 of this issue. Besides building up a valuable good will, Shields neatly turned what would have been tough opposition to his own account, an account that he is keeping in the "black" by frequent applications of keen showmanship.

▽ ▽ ▽

OFF THE RECORD STUFF

To the Manager Who Sent the Sexy Herald on That Picture Taken from a Smart Hit Comedy

It's a nice piece of work, brother, so far as the layout and makeup are concerned, and the suggestive copy perhaps brought in some extra admissions. But, after all, the success of the story was due to the sparkling dialogue, the comedy situations in which the sex theme was background and not slapped on with a trowel as your copy indicates.

Yes, we agree that many of the original lines were muffed by many patrons to whom light comedy and smartness are Sanskrit. But there are many more, rather fed up with such adjectives as "shocking," "daring," "scandalous," and we doubt the lasting wisdom of placing in the mouths of the stars, as you have, such phrases as "Why should I be virtuous?" or "Get your man at any cost."

We question the soundness of such advertising. You are not only fanning the spark of rebellion against oversexing pictures, but are also providing ammunition for the bluenoses relentlessly on the prowl for such targets.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

What patron hasn't experienced this from the "dear" kiddies?

NEWMAN, KANSAS CITY, ACCORDED "DIGGERS" TREMENDOUS CAMPAIGN

George Baker, resourceful and energetic manager of the Newman, Kansas City, proved that terrific heat means nothing in the face of go-getting campaign methods. Baker's whirlwind activities on "Gold Diggers" proved this conclusively, when 100 in the shade would have been considered a relatively cool day.

The posting of 75 stands in addition to the sniping and distribution of a myriad of lesser units, a doubled newspaper advertising appropriation and intensive plugging at theatre, over radio stations and by mail,

Attractive Front

was merely the foundation for a series of follow-up exploitation features, advance and current, in the interests of the engagement at the Newman.

Among several unusual stunts employed was the placing on street of a group of attractive girls, scantily clad and bearing golden picks in a bannered open car. This ballyhoo represented the modern or 1933 Gold Diggers, while several yards ahead a typical prospector mounted on a burro showed what the Gold Digger of 1849 was like.

To get the music angle across in a big way, three cute little damsels were sent out to entertain the shopping throngs with a portable phonograph on which they played the special musical exploitation record gotten out on the picture. Alluringly attired in blue and gold "shorts," one girl carried a campstool, one the phonograph and the third a golden basket of golden pass-out cards. At each important corner they would set up the outfit, play the record and distribute the cards. This stunt was employed for four days prior to opening.

The photo we are showing gives you an idea of the attractive front he turned out for the picture.

FORD STREET BALLY STUNT PUT OVER BY SMITH CLICKS BIG

A flivver parade may not have anything to do with "When Ladies Meet," but Manager E. C. Smith, of the Carolina Theatre, Chapel Hill (N. C.), says it has a lot to do with stopping crowds to read the banners attached to the cars in the procession, and that point is important in selling.

Smith dug up the first Ford sold in Chapel Hill with a string of the latest models, formed quite a motorcade, each of the vehicles of course plugging the picture. Going through the town, the driver of the old timer would stop, get out and crank the bus, taking enough time so that a crowd would gather.

"E. C." managed to tack a theatre banner inside the entrance of the State Park, which is said is a "first," this having never been allowed before. Tieups with a refrigerator dealer, for special discounts on opening day, and similar deals with other merchants hooked in with a page of co-op ads, which was obtained in the face of the newspaper's saying it could not be done.

RAILROAD DONATES FARE AND SLEEPERS IN "LUCKY" CONTEST

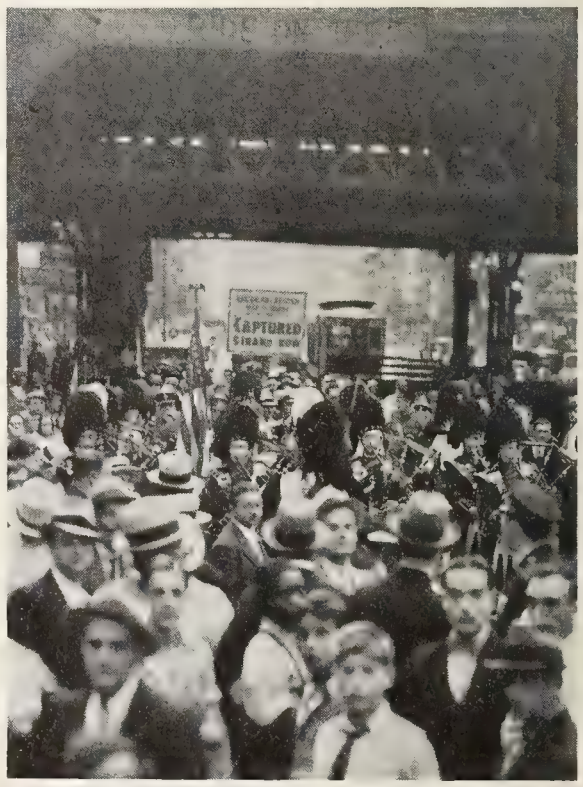
Recognizing the inroads made by bus and air competition, the railroads are now listening to theatre tieups. We told you about Sedge Coppock's hook in which the B. & O., and Manager S. B. Tucker, of the Byrd Theatre, Richmond (Va.) now sends us an account of his cooperation with the Chesapeake and Ohio, in which through a "lucky number" contest, the railmen gave two round trips, including lower berths, to Chicago, in conjunction with the showing of "The Century of Progress."

The C. & O. furnished 25,000 numbered tickets for a week's distribution at the theatre, issued an employee bulletin requesting attendance to see the picture, gave the entire window in their downtown ticket office to plug the picture and tell about the stunt and took large display ads to announce the contest. The weekly publication of the railroad's clerks' association came in with an essay contest on the picture for which the theatre supplied passes as prizes.

All that was required of Tucker was inclusion of the contest in his regular advertising, newspaper, poster screen and lobby, and plugs were also given over the radio. "S. B." says that he had a marvelous week, as people came from miles away to get in on the prizes, and that this competition held up the show in the face of a big circus opposition.

"The Century of Progress" is an educational picture put out by RKO-Pathe, obviously to encourage railroad travel to the World's Fair, and where the roads will go for like prizes, a similar tieup may be profitable.

STREET PARADE



Kilties and bagpipes make an irresistible combination, as the Warner exploiteers discovered with their crowd stopping street parade to the opening of "Captured" at the New York Strand. American Legion, British War Veterans, and the Yonkers Kilty Band headed the procession that tuned its way through Times Square to the theatre.

"WHEN IS AN ADULT—?"

World's Fair Prize Winner Criticizes Adult Admission Prices for Twelve-Year-Olds

by S. S. (SID.) HOLLAND

Elkhart Amusement Co., Elkhart, Ind.

I hope that Gracie Allen does not catch the title of this little story before it reaches the columns of the HERALD—She's bound to know the answer and my effort will have been in vain. I repeat—"When is an adult not an adult?"

During the past three years we, in the picture business, have suffered what has been termed a general depression—at least we have laid our ills at that doorstep. A few courageous torch bearers have admitted that their troubles could be traced to extravagance, greed and an over abundance of relatives. Let us leave all of the theories for the universities and face the facts. We are now on our way up, and it seems to me to be the time for each of us to air our little pet peeves with the thought that said airing of many ideas might be for the general good of the industry and prevent a recurrence of the tragic mistakes of the past, mistakes that made such serious inroads at the box office and weakened good will.

Child Patronage

It must be universally agreed, and there can be no contradiction, that the child patronage of today is the adult patronage of tomorrow. Are we encouraging that patronage? We are not! When the boy and girl reach the age of twelve years we slap a sign on their backs—"You are now an adult and must pay 25-40 or 60 cents (as the case may be). How many millions of dollars are lost each year by the industry through this practice I have not endeavored to calculate, nor am I much concerned with the present from that angle. It is the future that presents a serious aspect. Why are we blasting and killing the movie habit of the younger generation instead of building these potential adult fans? Are we doing our part in this necessary building?

Movie Habit

The average youth from 12 to 16 years of age today, attends the grade or high school and is able to do so only because someone, usually dad or mother, is making some sacrifice so that Jack or Helen can get some background before facing the ogre sometimes referred to as the "business world." Under these circumstances is it plausible to expect Jack or Helen to "find" 25-40 or 60 cents to attend our movie palaces twice or even once a week? When I say once or twice a week I'm referring to the life of our business, the movie habit. It is unreasonable to expect this business. And what is more—we are not getting it, and will not get it until prices are revised downward within their financial reach.

Lower Adult Age

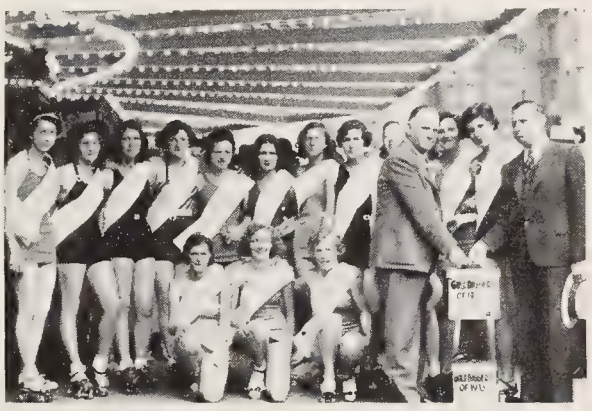
In isolated spots we find showmen with some vision who arrange Student Night parties and other synthetic price tricks for this group of forgotten youth. And while this alleviates the situation to some extent in the particular locality, it is not the solution to the problem. I, personally, vote for an adult admission to become effective at age sixteen or thereabouts, when the youngster has, in most cases completed his schooling and is in a position to help himself to some extent.

How many of you who read this article agree with me! Agree that you cannot create a habit by discouraging it. If you, too, feel the need for a universal change in the child-adult price set up, start a campaign which might penetrate the ears of the industry "higher ups" and possibly adjust what is probably one of the greatest weaknesses of the picture business today.

MGR. ANDY SASO PUTS ON A ROLLER SKATING RACE IN PORTLAND STS.

A roller skating race in a street at 11 in the morning was the unusual showmanship stunt pulled in Portland, Ore., to open "Gold Diggers" by Andrew Saso, manager of the Music Box, Portland, Ore. Mr. Hamrick, owner, to the left, took part in the ceremonies as it was also the occasion of his opening the Music Box.

Police went to the Warners exchange



Hi, there, Andy!

and escorted the film from the vaults to the waiting automobile. Several other cars followed the police escort downtown, the latter's sirens blowing, and all traffic halting as the sirens approached them.

Girls were paid $1 for entering and prizes of $10, $5 and $2.50 were given the first three racers to come in. Another stunt was sending up of scores of toy balloons, with passes attached. Some were recovered 105 and 120 miles away, which resulted in following publicity in the newspapers.

Keep us posted on your doings, Andy; we're always interested in hearing from you, and we'll do the rest. Here's wishing you luck in the new house.

AUTHOR OF "COLLEGE HUMOR" STORY HELPS KINSKY SELL SHOW

Sioux City (Iowa), where Joe Kinsky tells 'em at the Capitol Theatre is only a short distance from the home town of the author of the story from which "College

Kinsky's Street Bally

Humor" was made, so Joe seized upon this to tie in with the local paper there for some extra advertising on his showing and a lot of publicity along the "local boy makes good" angle.

Kinsky also put on the collegiate flivver parade, both his leading papers going for it with big daily breaks including shot of the actual parade. A slick street bally was a college fraternity stunt in which three boys worked the business section, dressed as though they were taking part in a fraternity initiation.

One lad carried a fish pole and pail, stopping at prominent corners to fish out of the pail, the second wore a bathing suit and a barrel, and the third was clad in a burlap costume, copied from the one worn by Jack Oakie in the picture. Ushers wore skull caps and sweaters a week in advance which were promoted for passes, with signs on the sweaters, front and back.

Special program was distributed house to house, and a classified tieup with one of his papers also netted Joe plenty, as did stories and cuts in 13 nearby rural papers, secured in exchange for passes. Free life saver candy hand outs with the sweets in printed bags was another click as was the front, upon which special shadow boxes were built over the letter spaces giving the marquee a flash that could be seen for blocks.

These highlights were also hooked in with "Zoo in Budapest" which Joe ran at the same time, the effectiveness of this bang up campaign resulting in a holdover for the program.

BALLOON RACE ACE STUNT FOR CRAITE'S "STATE FAIR" DATE

On a repeat showing of "State Fair," Manager I. R. Craite, Fort Theatre, Fort Atkinson (Wisc.), put over a campaign comparable with his exploitation behind the first run. Outstanding was a balloon race, the night of the opening, in which each patron between 6:30 and 7 o'clock was given a balloon with card attached upon which both sender's and finder's name was to be written.

The gas bags were released at one time, and a prize awarded for the one traveling the greatest distance, in addition to passes to those returning the tags on captured balloons. Other gags were a parade of boys carrying window cards, post cards to all rural boxes, heralds distributed house to house besides front page newspaper stories and bigger than ordinary ads.

It isn't very often we hear of a strong campaign on a repeat booking, and in this case "I. J." had enough confidence in the strength of his attraction to get behind it, the returns evidently proving that he was shooting down the right alley.

RUDY KUEHN CRACKS BAYONNE WIDE OPEN WITH FASHION SHOW

Round Tablers are in the habit of overcoming local "can't be done" objections to contemplated stunts, and Rudy Kuehn, skipper of the De Witt, Bayonne (N. J.) proves this by his effective fashion show that not only got him a fat gross, but cracked his hardboiled local paper for plenty of front page stories and pictures.

The editor tried to impress upon Rudy that although efforts had been made in that direction, a successful fashion show had never been staged locally, so the hard to convince Kuehn went right out and tied up his Junior League to furnish the models, got a flock of merchants to supply the clothes and to hook into a two page co-op ad spread advertising the show.

A local dancing school was only too anxious to supply extra talent and all the scenery necessary, the acts going on between fashion flashes, and a nearby dealer was promoted for bannered cars for the use of members of the cast. All costs were borne by the participating merchants, the only extra expense to the theatre being a small contribution to the League's charity fund.

Rudy keeps his theatre in the public eye, as his "in" with his papers brings almost daily comment on some feature of his show, back stage and up front. A newsreel shot of the local police broadcasting on the first two way radio transmission from headquarters to police car and back gave Kuehn the opportunity to run a special show for the coppers, followed by a personal appearance a few nights later by the Commissioner himself who told the folks all about it from the stage.

We don't hear from Rudy very often, but when we do, his stuff is alway high scoring and strong in box office effectiveness.

Eames' "Sound" Ad

Realizing the importance of the installation of a "wide range" sound system, J. B. Eames, of the Premier Theatre, Littleton, N. H., climaxed his publicity campaign with a full-page sock in which he sold the merits of the new apparatus and the pictures that were dated in the two weeks following.

A "SILLY" WINDOW ON FIFTH AVENUE

One of the largest toy stores in America, on Fifth Avenue, New York, dedicated an entire window to toys and books connected with the characters that appear in Walt Disney's new Silly Symphony, "Old King Cole." A scroll telling the whole story of the film and the parts the different fairy tale characters play in it is pictured in one corner of the window. Bill Depperman, of Monroe Greenthal's exploitation staff, made the tieup for the Radio City Music Hall date.

ED HART LICKS HOT WEATHER WITH BOX OFFICE MONEY GAGS

Believing in the old adage that a good offense is the best defense, Ed Hart, fast moving city manager, Walter Reade theatres, Plainfield, N. J., is putting the slug on the high temperature days.

On "Melody Cruise" Ed worked a most

Hart's Float

popular girl voting contest for a free sea trip, this put on for four days in advance, securing a series of nice newspaper stories. A local Legion Post sponsored Ed's showing of "The Big Drive," and his paper is still kicking in with those swell front-page boxes on a classified tieup.

Get yourself a look below at Hart's "submarine" float on "Hell Below," which was entered in the annual Plainfield Day Parade, an event that brings many visitors to town. Ed dug up a bugler, some stooge sailors, borrowed the truck and the costumes, and advertised his two other shows at the same time, all at the cost of a comparatively few dollars. Which is how Ed usually registers.

PRETZELETES RAIN ON LOUISVILLE IN BIG TIME CAMPAIGN

Thousands of pretzeletes and a host of pretty gals to distribute them from a street float and snappy new model cars greeted Louisville (Ky.) in Flynn Stubblefield's campaign on "Moonlight and Pretzels" at the Strand Theatre there.

The float was a truck with calliope attachment, and while two costumed girls displayed a giant cutout pretzel, others distributed the pretzeletes. An effective display to judge from the shot below, the stunt being put on three days in advance.

Eleven orchestras plugged the song hits in advance and during the run, at hotels, dance halls and on the radio. A tieup with a new model roadster resulted in a bannered carful of girls riding through the city holding a giant cutout pretzel. Music stores gave windows to the song hits and also plugged the picture with big displays.

Posting included extra three and six sheets, insert cards, six sheet cutouts, pictorial window cards and 22 x 28's in cafe and restaurant windows, and six oil paintings of musical scenes in the picture were planted in the lobby and in music store windows.

Flynn hopes that the campaign will be as helpful to other members as it was to his box office. We are sure it will.

ENTERPRISING MANAGER TAKES ADVANTAGE OF KINZLER'S ACE GAG

Merrill F. Hanna, manager of the Detroit Hollywood Theatre, read the details in the Managers' Round Table Club of World's Fair stunt worked by Morris Kinzler at the New York Roxy, saw its possibilities and wrote Kinzler. Kinzler replied with four typewritten sheets of explanation. Hanna then set about adapting the plan. He wrote to a score of nationally known manufacturers requesting co-operation. From these firms came offers of replica exhibits—soap statuary from Procter and Gamble, replica of the G. M. World's Fair Building from General Motors, industrial pieces from others. Hanna prepared three-sheets, window cards and newspaper ads announcing World's Fair Week at the Hollywood Theatre. Each night one trip, all expenses paid, to the World's Fair was awarded. The week consisted of seven "festival nights." Opening night was United States Festival night, sponsored by the American Legion Roosevelt Post No. 131; Monday night was Hungarian night, sponsored by the *Hungarian Daily News;* Tuesday night, Irish night, sponsored by the Knights of Equity; Wednesday night, German night, sponsored by the *Abend Post,* and so on through the week. Closing night was known as International Festival Night. Special stage and screen entertainment offered in addition to the regular bill on each night for the particular group to which the night is dedicated.

Newspapers—metropolitan, foreign language and neighborhood—co-operated with Hanna. Much of the material used in this connection he obtained from the publicity department of the Century of Progress. Half the expense of the free trips to Chicago, a great feature of the stunt, were paid by the Wabash railroad.

YOUNG HAS TRIPLE FEATURE TO START HIS NEWEST SERIAL

Down in Lynchburg, Va., they inaugurate the new serials in premier fashion, and Leo Young, the skipper of the Isis, gave his kid customers plenty of entertainment with the opening installment of "Phantom of the Air." Leo had another serial running,

Kid Patronage!

and also "Zoo in Budapest," so his young customers had no squawk.

In addition to filling up the kids with plenty of free salted peanuts, Young gave the more serious minds a chance to enter an aeroplane modelling contest and you can get an idea of the interest aroused by the photo above of some of the entrants reading the details.

First prize was an air trip that Leo promoted at his local air port, and other prizes were theatre tickets, the winners being announced from the stage. Young knows his serials, and proceeds to put them over in bang-up fashion when he goes after those necessary dimes.

SHIELDS HOLDS HIGH SCHOOL GRADUATION ON THEATRE STAGE

Persuading the principal of one of his local schools the theatre was much cooler and more spacious than the school auditorium, and therefore a better place to hold graduation exercises, was the accomplishment of L. L. Shields, manager of the Royal Theatre, Columbus (Ga.).

Permission secured from the Superintendent of Schools and the local Board of Education, the exercises were held on the stage in between showings of "One Way Passage," and only regular admissions were charged, resulting in a tremendous attendance.

The idea was put over in the most approved exploitation fashion, with plenty of radio broadcasts, front page stories, advance lobby and screen plugs, street bally and word of mouth advertising. The theatre secured this feature without any extra expense outside of the additional advertising, and turned what would have been formidable opposition into a satisfactory profit.

That's how Shields works to get results, and another example of his fast stepping is shown wherein he put on a script broadcast in connection with "Pick Up," planting it in a prominent downtown store window instead of at the studio.

Swell stuff, indeed, and although Columbus discovered America, it looks as though Shields discovered Columbus, Georgia. Let's hear from you soon again.

"COME OVER AND SEE ME SOMETIME"

CAPITOL
THE GIRL IN 419
JAMES DUNN GLORIA STUART
YOU CAN BE INSIDE LOOKING ON
THE GIRL IN 419
DUNN STUART
MAE WEST Says I'd back my Diamonds to see THE GIRL IN 419
MAE WEST Says I'd back my Diamonds to see THE GIRL IN 419
THE GIRL IN 419
THE GIRL IN 419

Deciding that a "Mae West" in the flesh(?) would help to back up that star's endorsement of "The Girl in 419," Louie Charninsky, the box office rejuvenator of the Capitol, Dallas (Texas), used the above West double for a street bally that tied up traffic—and we can believe that. Notice the "rooms" on both sides of the lobby, and Louie, himself, looking over the layout. He's a great "front" guy.

MANAGER C. W. WADE'S BIRTHDAY CARD STUNT A GOOD-WILL BUILDER

C. W. Wade, hustling manager of the Wadesonian Theatre, Clanton, Ala., has recently worked a birthday card and pass stunt at his house which he says is the finest advertising he has ever done. He placed a large box near the ticket window on which he printed a request that each person entering put name, address, and date of birth on a card arranged for that purpose and deposit in the box. He also carried this request in all county newspapers. The result was that he soon began getting a large list of birthdays and to each person he mailed a pass to the next picture shown at his theatre.

ACES, BARRETT!

RKO Radio's press book ads on "Morning Glory" should have plenty to do with the successful retailing of this picture. They make a grand flash, selling sock high up class and drama with attention grabbing pictorial art and punch copy.

Various treatments and layouts are presented, and whether you go for the halftones, line ads, black-on-white or reverses, these displays certainly sell. They'll steal many an amusement page, and to S. Barrett McCormick, responsible for their creation, a deep bow for his intelligent, showmanly craftsmanship.

SEDGE COPPOCK'S ACTIVITIES

Fast Thinking, Well Grounded Showman Has Won Island Wide Following for His Theatre

Too infrequently to suit the members, Sedge Coppock, ace showman manager of the Paramount, Staten Island (N. Y.) sends in a report on his doings which are many and varied, but have one point in common—their effectiveness in box office strength.

The Round Table is pleased, therefore, to present herewith, an outline, more or less, on some of the ways and means employed by this hustler to keep his theatre continually in the ear and eye of the residents of that fair Island. These profitable ideas are set forth for the consideration of the membership.

Radio

The theatre musical director arranges regular programs for one station, and a singing usher also gives weekly broadcasts over the same station, in which the theatre and current show are given frequent mention. Newspaper columnist conducts a movie gossip hour devoting most of his time to the Paramount. Theatre organists play three times weekly over a nationwide hookup.

House

Organ solo arranged with production idea to plug coming attraction, in this case, "Midnight Club," trailers are presented in special Brenkert effect, with teaser trailers spliced to all short subjects. Each night, Sedge gives news flash over house P. A. system, reading last minute press bulletins through courtesy of one of his papers. In connection with his showing on "Gambling Ship," Coppock had an exhibit of ship models in the mezzanine promenade.

Institutional

Railroad reduced fare tieup (previously detailed in Round Table), house organists appearing before lunch clubs, playing two pianos. Coppock spoke at Kiwanis on Paramount editorial board manner of planning year's product, and also appeared before quarterly meeting of Better Films council. Speaking program also arranged for United Parents Association, of which Sedge is honorary member.

Saturday morning Booster children's club, with membership of 2000, includes special stage show by child members. Jig saw puzzles to hospital, netting newspaper break. Department store tieup, in which store distributes 80,000 lucky number coupons for many expensive prizes. In return, theatre runs lobby poster, and gives 50 passes for children; good when accompanied by adults, who of course pay.

Coppock is one of the directors of the local little theatre, which insures free talent for one act plays presented several times a year at Paramount in lieu of stage show.

As stated, the above are selected from the activities of a few weeks, so you can well imagine what Sedge turns in over a year. Though only at the Paramount for a few years, this member has firmly established it as one of the leading attractions of Staten Island.

His newspaper relations are unexcelled, as some mention of the theatre is made almost daily in the news columns. And when Sedge vacationed in the West Indies, he air mailed a daily letter of his travels to the papers, which was run under a special head.

Coppock is 27, has travelled over a large part of the world, and "show businessed" from San Antonio (Tex.) to Rochester (N. Y.). He represents a high level of theatre management in company with many other Round Tablers, and we know the membership joins us in requesting more frequent reports of his campaigns, picture and institutional.

PIVAL'S FRONT PAGE RED INK STREAMER CAUSES EXCITEMENT

Michigan Avenue, Detroit (Mich.) is unacquainted with the red ink newspaper streamer, so John Pival who stirs up all the commotion for the Senate Theatre there gave the folks a shot of it on his "Diplomaniacs" campaign by imprinting the front page of his neighborhood paper, and having the newsboys deliver them a la regular edition, as you can observe below.

To further attract attention, John had two boys indulge in a fake fight and when a sufficient crowd gathered, they separated and unwound a large banner carrying the title and theatre. A parade of bannered cars that Pival promoted from a local dealer followed the fighters all over and encouraged the "scrappers" by honking horns and

Pival's Newspaper Gag

other noise making crowd-stopping devices.

Printed grocery bags were sold to retailers at half price, and lettered arrows, pointing to the theatre, were tacked to poles and sign boards. The color scheme on all printed matter, posters and front decorations was black lettering against a yellow background thus identifying the campaign.

Certainly sounds as though John stirred up plenty of excitement, well reflected by the gross he piled up on this attraction. And that he sold the grocery bags to his store keepers instead of donating them indicates that his local merchants are well trained on the possibilities of Pival's co-op stunts. Pretty good work, John, and let's hear from you more often.

MAYBE IT'S LEO

Manager Charley Pincus, Warner's Western, Hollywood, Cal., invited Col. Roscoe Turner, famous aerial ace, to bring his pet to the Coast premiere of Universal's "Big Cage." But Joe Weil forgot to say whether the cashier was in the box when the lion asked for a ticket.

SWANKE CHECKS IN WITH ACE CAMPAIGN ON "HOLD YOUR MAN"

After a long silence, we have the pleasure of hearing again from Arthur Swanke, now manager of the Saenger, Hope (Ark.), who was well represented in these pages from his former posts, Anderson (S. C.) and El Paso (Tex.).

Arthur sends along some good stuff on "Hold Your Man," with which he snared book store and department store windows for big tieups. Downtown street corners were painted—"Hold your man at the Saenger while seeing 'Hold Your Man,'" and the windows of ten empty stores were painted with same copy. Drug stores and beauty shops came in on a "no cost" herald distribution idea, and a newspaper co-op page, in which he sold all the ads and wrote all the copy, also clicked.

On "Diplomaniacs," Swanke used the blotter gag, with "blot away your troubles" copy, and got his leading laundry to insert circulars in all packages, advising customers not to worry over loose buttons occasioned by laughter at the picture, as the laundry gave free sewing service.

Interesting reading, Arthur, and don't wait as long to send in your next batch of box office ideas.

LIVING GIRLS!

Bert Henson, that aggressive showman up at the Palace Theatre in Cleveland, had traffic stopped when he got eight bathing beauties to toss pretzels from the marquee of the theatre when they played "Moonlight and Pretzels." Bert went still further in that he promoted the "biscuits" from a local dealer and enclosed them in envelopes which carried an ad for the picture. Just a typical Henson stunt. How've you been, Bert?

personalities

MORRIS ROSENTHAL
one of the Club's most active members and best friends, is now holding down the managerial reins of the Majestic Theatre up in Bridgeport, Conn. Oke, Morris, let's hear from you.

ROBERT T. MURPHY
is manager of the Great Lakes, Buffalo, N. Y., reopened as a vaude and picture house under the management of Shea Theatrical Enterprises.

C. F. LAWRENCE
manager of Schine's Enterprises in Bellfontaine, Ohio, has been transferred to Watertown, N. Y., as manager of the Northern New York Schine district. Lots of luck, Sid.

REGIS DUDDY
former manager of Keith's 105th St., Cleveland, Ohio, has taken over the Clark National and will reopen it shortly.

EDWARD J. FAHEY
who used to manage the Strand at Woburn, Mass., has been appointed manager of the three Shea Theatres in Nashua, N. H.

HARRY K. TIMM
well known in Green Bay, Wis., has been appointed manager of the auditorium at the Columbus Community Club.

HAL HONORE
former assistant at Stanford has been transferred to the Peninsula in Burlingame, Cal.

M. M. WEAR
has been named manager of the Adelphi and Liberty Theatres in Reynoldsville, Pa.

F. M. WESTFALL
will shortly open the Winter Garden at Jamestown, N. Y., for Warner Brothers.

BUNNY SOMMERS
formerly manager of Warners Appleton, Appleton, Wis., has been named manager of the circuit's newly acquired Retlaw in Fon du Lac.

ED SCHULTE
owner of a couple of houses in Casper, Wyo., has taken over the Iris at Wheatland, Wyo., and renamed it the Ramona.

HARRY E. BROWNE
is shifted and is now managing the San Mateo in San Mateo, Cal. He replaced E. A. Hussong, who may now be found at the Varsity, Palo Alto, Cal.

GEORGE F. TECKEMEYER
is now holding down the fort at the Stanford, Palo Alto, Cal.

JACK ROTH
formerly in Indianapolis, is the new manager of the former RKO Palace in Akron, Ohio, reopening with vaudefilm.

GEORGE DELIS
who for some time was at the State and American Theatres in East Liverpool, Ohio, has gone to Lockport, N. Y., to manage the Palace.

RUDY KUEHN
that enterprising showman, visited Club headquarters the other day and left a dandy campaign with us that can be found in our pages. Come again, Rudy.

WILLIAM HAMM
has leased the Minnesota Theatre in Minneapolis, Minn., formerly a Publix de luxe unit.

JIM SHOFIELD
formerly with Paramount, is now doing RKO art work in Boston's Hub territory under JACK GOLDSTEIN.

CLEVE ADAMS
former Universal and RKO sales executive, has joined Majestic as home office representative in the sales department.

DWIGHT PALMER
will again manage the newly reopened Keith Theatre in Philadelphia. House will have a vaudefilm policy.

HARRY WEISS
is doubling as manager of the Palace and the Coliseum Theatre, New York City.

DAVID WHYTE
goes in as manager of the Proctor Theatre in New Rochelle, N. Y., replacing OLIVER EPPS.

HARRIS SILVERBERG
former branch manager at Cleveland for RKO, has moved back to Detroit, where he has become affiliated with National Screen.

DICK WRIGHT
good Club member of the Strand in Akron, Ohio, is spending his vacation in Chicago getting his look-see at the World's Fair.

J. H. ROSS
hails from Lansing, Mich., where he manages the Orpheum and Garden Theatres. Michigan is a very show-conscious state, Jack, and some of our most active members come from out there. So here's hoping you'll help swell the ranks of the livewire showmen from Lansing.

ROSSITER J. HODKIRK
out at the Majestic Theatre in Spokane, Wash., joins the ranks of up-and-coming showmen and we're counting on him for big things. Washington is pretty well solidly sold on the Round Table Club, "Ross," so you'll have to do plenty to keep abreast of the rest of the boys. Are you with us?

CLUB EMBLEM PIN!!

Use This Blank:

Manager' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid,..... Club jins, for which I enclose payment at* $1.00 *per pin.

Name of Member .....

Theatre .....

Address .....

City..... *State*.....

J. VICTOR HAYES
former manager of Long Island theatres, is now the General Manager of the National Theatres Publicity Service in Cleveland. The organization offers a free publicity service and we wish Vic luck in the new undertaking.

L. W. SCOTT
assists at the Roosevelt Theatre in Jamaica, N. Y., and knowing that neighborhood as well as we do, we know that he and his boss have their hands full keeping the customers out of the opposition houses, of which there are plenty. Tell us about it, Scott, and when you and the boss get over this way, be sure to come in and get a "look see" of our view of old Central Park.

RUSSELL W. BARRETT
formerly assistant manager of the Warner Theatre in Worcester, Mass., has been promoted, and is now maanger of the Strand in Woburn, Mass. Lot's of luck to you, Russ.

JOSEPH FIELDS
has recently purchased the Rivoli Theatre in Baltimore and plans to reopen the house after it has been completely redecorated.

EDWARD J. FAHEY
formerly manager of the Strand in Woburn, has been made manager of three theatres in Nashua, N. H., for Shea.

E. B. CARRINGTON
has been named manager of Hamrick's Oriental Theatre in Portland, Oregon.

D. J. SMITH
is managing the reopened Royal Theatre in Carroll, Ia. The house has been closed for several years.

MONROE GREENTHAL
United Artists home office dynamo, is spending some time in Philly, where he is working on the opening of the Aldine Theatre, home of U. A. pictures.

WALTER B. SHUTTEE
formerly manager of the Paramount Theatre, Denver, has been named manager of the Denver Theatre, succeeding Jerry Zigmond, resigned. Ulysses S. James has been named manager of the Paramount to fill the vacancy left by Shuttee.

W. H. HOBBY
has taken over the managerial reins of the Premier Theatre in Sylvania, Ga. New sound equipment has been installed.

CHARLES NESMITH
has reopened the Tyron Theatre, Tyron, N. C. The house has been dark the past six weeks.

BILL MORAN AND PHIL ISLEY
have opened the Whiteway Theatre in Picher, Okla. This pair of showmen are rapidly acquiring many theatres in this territory from time to time.

JACK ROTH
erstwhile Publix manager at Indianapolis, has been named manager of Chatfield's Palace, Akron, Ohio.

GEORGE REISTER
formerly a Warner manager, is the new district manager for Schines at Bellefontaine, Ohio.

GEORGE FRIARY
for the past two years assistant manager in charge of advertising at the Victory in Holyoke, Mass., has been transferred to Pittsfield, where he will open the Strand Theatre.

PARENTS OF POWELL ATTEND SHOWING OF TUNSTILL'S "DIGGERS"

Getting a big newspaper break when the parents of Dick Powell, from nearby Little Rock, came over to see him in "Gold Diggers," Manager J. Clayton Tunstill, Saenger Theatre, Pine Bluff (Ark.), followed that up with a host of other sock ideas that gave him a holdover on the picture.

Clay doubled his usual negro attendance by putting out a special herald plugging the singing of the colored girl in the picture, and when he decided to hold over, informed the local bus lines who spread the news to all agents in adjacent towns, offering special low fares as an inducement to attend the theatre. Tunstill says it worked out very well.

Local paper ran the serial and also a front page story that for the first time, theatre was running a picture for four days, and came in on a classified hookup for display and story breaks, in addition to daily art flashes.

Special outdoor slide projector on top of theatre flashed ads on building opposite, windows on main street were lettered, heralds and post cards were sent out, street auto bally and auto tires carried announcements, and a score of other effective stunts were put across by this hustling showman to roll up a high scoring gross.

N. Y. STRAND FRONT!

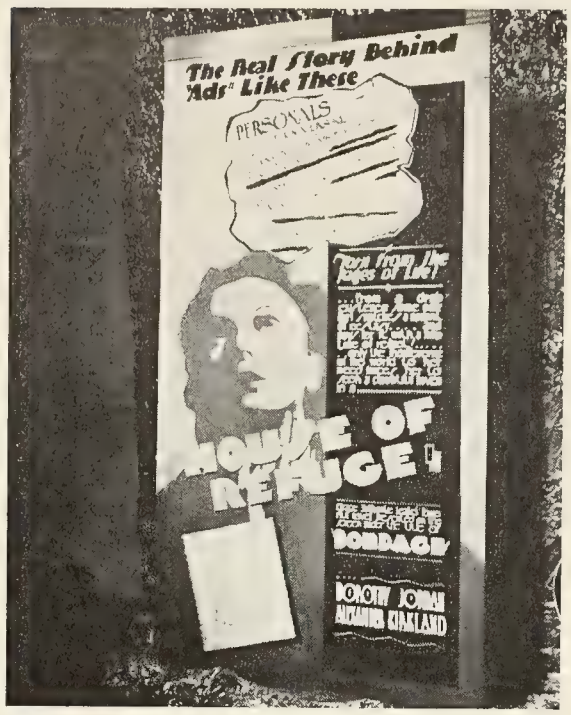
A very effective theatre front was gotten up by Arthur Jeffrey, of Warner Bros. in conjunction with the showing of "Heroes For Sale" at the Strand Theatre, N. Y. C. It was a cool looking front with the top featuring copy and star head cutouts in blue against a white background. Special frames along the sides of the lobby sold the picture's cast, with stills and copy along those lines.

BEE-YER UND PRETZELS!

Jack Hodges of the Tampa Theatre in Tampa, Fla., cooked up a great novel display in his immense lobby when he showed "Moonlight and Pretzels."

He had a bar, with plenty of cold beer and connected with it was one of those "ring a prize" booths. Each customer entering the theatre for a week prior to the showing of the picture was given three real pretzels. They could eat them or try their work at "ringing." If they succeeded in "ringing" two pretzels they were given a pass to see the pix. If they only got one pretzel over they had a bottle of cold beer on the house. Jack didn't say what they got if they were able to "ring" all three pretzels. How about it, Hodges; what did you do then?

POSTER ART WORK FOR THE THEATRE



Louie Vaughan, head of Jay Wooten's art department at the Dodge, Dodge City, Kan., is the creator of the poster above which has the virtue of combining a swell job of painting with selling the high points of the picture. His colors are black on lemon, black on green, copy white and magenta letters, cut-out letters silver with orange letters. Portrait, dark blue graduated, with light magenta background.

NOVELTY!

Eddie Yarbrough, Dayton, Ohio, director of advertising for RKO, has the natives all agog over a contest in which the participants are asked to submit local freaks and oddities, with substantial cash awards for the subjects selected.

Yarbrough will have the prize subjects made into a one-reel short to be shown at the opening of the RKO Colonial as a part of the local RKO Greater Show Season.

SHEPHERD ARRANGES UNUSUAL PUBLICITY ON CERMAK PICTURE

A preview for those who were present at the shooting of the late Andrew Cermak, in Miami (Fla.) last winter, was arranged by Sonny Shepherd on "The Man Who Dared" at the Mayfair Theatre in the resort city. The picture is supposed to suggest the life story of the former Mayor of Chicago, and Sonny knew that those who were at the scene of the catastrophe would be more than interested in seeing the picture.

To the special showing were invited, among others: Mrs. Joe Gill, also wounded by the madman; Mrs. Cross, who jogged the assailant's arm when he aimed his gun at the President; and the newspapermen who covered the hospital during Cermak's last days. Of course the papers made much of the picture and Sonny had the reviews run on the opening day of his showing instead of the day after as is usual.

Among other ideas that clicked were, a classified ad tieup that netted Shepherd over $200 in free display space, personal phone calls to many locals, and dramatized announcements over all local radio stations.

BIRTHDAY IDEA!

Loew's Broad Theatre in Columbus, Ohio, is organizing a birthday club to which children up to twelve years of age are eligible and to whom membership certificates and cards, both serially numbered, will be issued. Each Saturday one hundred numbers are to be posted outside the lobby, and members with cards bearing corresponding numbers are to be guests of the management on that day.

Records of members' birthdays will be kept and every child and its parents will receive special complimentary invitations for the show as a birthday gift.

We don't know who is directly responsible for this birthday idea, but it's a corker, of that we're sure.

WALKER MAKES GOOD SHOWING ON SINGLE DAY "WARRIOR" DATE

Though confronted by the advertising handicap of a one-day showing, nevertheless Manager T. Y. Walker, of the State Theatre, Greenville (N. C.), put on a campaign on "Warrior's Husband" that was strong enough for a week's stand.

He tied in with his leading department store to run a special sale of one cent matinee tickets good for the first hour, the store paying for the tickets at regular prices and advertising the stunt, for profitable word of mouth publicity.

In advance, distributed teaser cards which invited to meet "the warrior's husband" at the State, and also gave away birthday cards, printed free of charge, that invited holders to attend performance as guests. Mailed post cards to men with copy to the effect that the writer did the washing while the wife did the wooing, with a suggestion that the men come over and see how the male got out from under.

These were some of Tucker's highlights besides regular newspaper and theatre advertising, and he reports increased activity at the box office as a result, proving that a one-day date with a strong picture is well worth plugging and spending a few extra dollars to do so.

NEAT FLASH

This artistic display is the work of Kramer Drace, who operates the Grand Theatre, Greer, S. C., the copy on the panels being changed weekly to plug the coming attractions. As this location is right in the center of town, Kramer pays real money for rent instead of the usual passes, and for what he gets in return, has made a good investment.

COME ON IN, THE WATER'S FINE!

WILLIAM C. WATSON

Managing Director of the Hippodrome in Cleveland, Ohio, starts off by joining us and sending along the applications of three other men in the Hippodrome who will next be introduced. Bill first joined showbusiness over twenty-five years ago when he joined Paramount as a film salesman in Pittsburgh. In 1920 he left Paramount to operate his own circuit of theatres until 1927, when he went to St. Joseph to open the Missouri Theatre. Bill has held many responsible positions before coming to the Hip and we're hopeful of receiving plenty of "hot" campaigns from him.

▽

CORWIN C. COLLINS

house manager of the Hippodrome in Cleveland, and has been opening houses around since then. He just recently started at the Hipp, and since Cleveland is always well represented in our pages by some of our most active members, you're going to have to show us something, Corwin, to keep step with the rest of the lads out there. What say, are you on?

▽

J. KNOX STRACHAN

the advertising manager of the Hippodrome, in Cleveland first entered our great business in 1924 as assistant at the Olympic, in Buffalo, and became the youngest manager of a first run theatre in the coutnry at the Cameo, Pittsburgh. Well done, Knox, apparently you have been places and done things. Our thousands of members and readers are always interested in good campaigns and you can't send 'em on too fast for us, so when you can get out the old Waterman and drop us a line we'll be happy to receive it.

▽

LOU WASSERMAN

holds down the job of Publicity Director of the Hippodrome in Cleveland, Ohio, and since this house is the largest in the city with a seating capacity of 4,000 operating under a vaude-picture policy playing outstanding attractions we ought to get some nice ads from him. He started in working for RKO at the Palace in Cleveland and later worked as press agent for the Cleveland Division of RKO Theatres, leaving to work as personal representative of Rube Wolf. Well, that's about all for the Hippodrome and if we don't get some swell representation from these boys, four of 'em strong, we'll throw up the sponge. Don't let us down now; we're waiting for you.

▽

JACK ZAITZOW

swells our Canadian membership when he joins from Princess Theatre in Melville, Saskatchewan, where we have plenty of active members. We're bound to find a couple of letters a day from up in your neck of the woods, Jack, and now that you are one of us, we will bid you welcome and hope you'll be another whose mail we'll be looking forward to receiving.

▽

JACK CLIFFORD

acts as assistant manager of the Cairo Theatre, in Los Angeles, Cal. With the swell openings and campaigns that are put on in your fair city, there's no earthly reason why you shouldn't be elected to write us and let us have the dope on any outstanding stunts that the rest of our members and readers could take advantage of, so let's know if we can count on you, Jack.

▽

HERBERT VITRIOL

is a mighty young new member to join us as assistant of the Mosholu Theatre in the West Bronx. We know your section very well, Bert, and realize how congested it is. You certainly have to be on your toes to keep the shekels coming in to the box office and you can't afford to keep the way you do it a secret. Let us in on it and drop in to see us soon.

E. V. HOLLIS

manager of the College Theatre in Morehead, Ky., should have a special introduction since he is the first and only college professor who has joined the Club. Hollis tells us that nine months ago he thought a trailer came after the show, and that a one-sheet was about the size of a letterhead. However, he assures us he knows better now. He says the Morehead State Teachers College owns and operates a first-class theatre for its students and any citizens who may care to attend. We have asked him to write a brief article for us on "Running a Theatre for College Students" and we're anxiously awaiting the receipt of it.

▽

TEMPLE DE VILBISS

is out at the Kiva Theatre in Greeley, Colo., and since good old Colorado is pretty well represented in our pages, Temple is going to have to be up on his toes to compete with those live-wire showmen who are already keeping us informed of things theatrical out there. Is it a go, Temp? Can we count on you, too, to contribute regularly?

▽

GEORGE LIMERICK

can't spent much of his time sleeping, for he manages the Rialto, Kozy and Ritz Theatres in Chickasha, Okla., and if that isn't a man's size job we don't know what is. We haven't been hearing so much lately from out Oklahomey way, so we'll appoint you a sort of one-man committee to keep us posted on doings thereabouts, particularly what you are doing to keep the old cash register a buzzin'.

▽

E. D. ARDAVANY

is holding down the managerial reins at the Apollo Theatre in Jersey City, N. J., and having met "E. D." personally at the Round Table shindig, we size him up as being an up-and-coming young man who will get places. Listen, "E. D."! You saw for yourself how active our Jersey members are, so you'll have to keep the old Waterman working if you want to get in the swim. Give our regards to the rest of the boys over there and drop in whenever you're in the Big Town.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

FRED MONTGOMERY

manages the Colonial Theatre in Atlantic City, N. J., and judging by the kind of weather we've been having lately, business must be pretty good for him. Say, Fred, tell us how you managed to keep the wild waves from creeping up into the aisles and flooding the place out generally. Next time we get down your way, which we hope will be soon, we're going to stop off and say hello, so be sure the welcome mat is out and ready for us.

▽

RALPH LARNED

owns and manages the Paramount Theatre in La Cross, Kan., and tells us he has long been an ardent reader of our pages. Well, Ralph, you'll have to do more than read them, now that you've actually joined; you'll have to promise yourself to contribute your various stunts so that the rest of the boys may take advantage of your activities, too. Larned sure knows his oats, since he has sold films, been an advertising sales manager, owner and manager of a house, and if that doesn't qualify him for membership, we don't know what does. We have a Harold Larned as a member of the Club. Is he a brother of yours, Ralph?

▽

STEVE BOISCLAIR

managing the Liberty Theatre in Herkimer, N. Y., joins us and says he's entertaining at the organ as well. From what we can learn, Steve broadcast five years ago over WGY. He opened both the Stanley in Utica and the new Warner in Milwaukee. Maybe he can tell us some of the organ novelties he uses to keep the customers interested. Can we count on you to send us something of interest to the rest of the boys?

▽

W. STEINER

isn't so terribly far away from Club headquarters. He's managing the Palace Theatre in Bradley Beach, N. J. How come didn't you get up for the Round Table midnite lunch, Steiner? A lot of Jersey boys were over and I'm sure you would have enjoyed meeting them all. Many's the summer we spent at Bradley and enjoyed, too, so if we get the chance to come down again and look the place over, you may be sure we'll do it. In the meantime, any time you're around this way, come on in.

▽

CHICK LA FAY

is the publicity poster artist for the Fraternity Theatre in Baldwinsville, Mass., and he's only twenty-one. If you have seen fit to join the Club, Chick, you've been following our pages and are doubtless aware of our Poster Art Series. How about contributing to it? Just send us some good clear snaps of some of your outstanding posters with a brief description of them, and we'll do the rest.

▽

ANNA REDA

who manages the Pastime Theatre in Vicco, Kentucky joins the Club and says she admires it very much, showing her good judgment. Anna's house is a five hundred-seater and we're looking forward with keen anticipation to her first contribution to these pages. We have several "lady" members and are always interested in their activities, so we hope we can count on you, too, for representation from Vicco.

▽

CLARENCE D. TALBOTT

is the assistant manager of the Studio Theatre in Upland, Cal., says he is a constant reader of our pages and is very anxious to be one of us. We think you're about the first member from Upland to join, Clarence, though we have hundreds already in from California. How about keeping the mails buzzing with showmanship activities in Upland? There aren't very many towns in California not represented in our pages, so get in the swim.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 188.—(A) By diagram, show how you would so arrange that a new set of fuses might be cut in instantly when a projector circuit fuse blew. (B) Tell us just what a glare spot is and what various bad effects such spots set up. (C) Tell us just what is meant by a "ground," as applies to an electric circuit. (D) Has current generated by battery or dynamo any affinity for, or inclination to escape into, the earth?

Answer to Question No. 181

Bluebook School Question No. 181 *was: (A) When fusing motor circuits is it necessary that the wires be large enough to carry the current permitted by over-fusing without overloading them? (B) Give us your views as to the economy or lack of economy in the one-man projection idea. Also set forth your idea as to what gain there is in having two men on duty.*

I was rather astonished at the answers to Section B. There were a few excellent ones. The rest displayed a sad lack of proper grasp of the subject as a whole. Those who answered acceptably as to Section A were, with three exceptions, approximately the same as the regular list. The three consisted in names not yet published, I believe. They were D. P. Harrington; H. Miles and G. W. Scott; A. Goering, J. Green and H. C. Goodwin.

Those answering both A and B acceptably were S. Evans and C. Rau; G. E. Doe, T. VanVaulkenburg; D. Danielson; H. Edwards; Van Buskirk and Kroll; G. Thompson; W. Ostrum; J. W. Morrison; H. H. Menefee; D. L. Howard; L. Hutch and D. Goldberg; J. Wentworth; S. Maybe and R. D. Konley and G. Tinlin.

I would very much like, did not space limitations forbid, to print the answers of all these men concerning Section B. It cannot be done, though, so I will first set forth the views of Evans and Rau, who are fair enough to be able to see not only their own side, but that of the boss as well. First, however, let us dispose of Section A by printing Dale Danielson's answer, which is the same as that of more than 500 others, except for differences in words. Danielson says:

"No circuit should be fused above the capacity of its wires. This being true, any permissible over-fusing of motor circuits must be compensated for in wire capacity.

(B) Evans and Rau say, "This subject has been the cause of more contention between exhibitors, managers and projectionists than any that has arisen since motion picture projection began. It may be expected, and we think conceded, that each side is firmly and honestly convinced that the other is wrong. So firmly fixed is this view that it is very hard for either side to realize and admit that there may be at least some truth in the other fellow's arguments. We believe in being fair, however, and will therefore make some attempt to set forth a fair estimate of the exhibitor's argument, as well as of our own.

"The chief obstacle to an amicable agreement is of course the money involved and where it is to come from. The exhibitor argues there is just so much money expended for amusement in his vicinity, or "field," therefore projection costs cannot exceed a certain fixed sum, even though granting the possibility that increased excellence in screen image and sound may bring some increased attendance. When, therefore, the projectionist is convinced that the exhibitor is not misstating things, and that the total maximum available theatre income will not permit paying two men a reasonable living wage, there seems little room for further argument. It then is a case of do the best that can be done with one man, or else shut the show shop up.

"It would verge upon foolishness to say one man cannot do the work, for the reason that one man actually is doing it in many parts of the country. One man *can* do it, true! One man does do it, true! Also one strong man may lift a 200-pound sack of flour, but that is no convincing evidence that he should be *compelled* to do so. One man very often *can* do some certain thing that two men should do. Two men, however, would do it, not only without heavy strain, but much better and with far greater efficiency, which is exactly the case in projection in all except small theatres equipped only with very simple sound equipment. It is more or less unsafe even in them, but since relatively few of them could pay two men a living wage it must be tolerated. . . ."

I believe we should also print the answer of G. Thompson, who says, "The honest contention of the exhibitor in the small theatre in small cities, towns and villages, is that the two-man shift is financially impossible, or at least very risky, if both men are to be paid what may be fairly called a living wage. The argument that better results in picture and sound will create sufficiently increased revenues to justify employment of the second man does not appeal to him at all, for the simple reason that, his possible patronage is strictly limited. I therefore intend my answer and argument to apply to theatres where better work might justify its cost by increased patronage, but with the thought in mind that after all, except for villages, it is a question of whether or not any theatre, except those of very limited seating capacity, falls outside that limit.

"First of all, certainly there can be and is no question but that there is increased safety with two men on duty than with one. That is not a matter I would consent to admit to argument. It is not at all impossible that one fire might cost more than the wage of a second man for five years. Not likely, perhaps, but entirely possible. Also it might cost a panic, and panic is, as we all know, a very awful thing.

"Next, in the modern projection room there are many things to look constantly after while a show is in progress—that is, if maximum results in excellence and in efficiency of operation are to be had. Certainly every exhibitor knows that. If any does not, let him ascend to the sky parlor and run a show under the direction of the projectionist he thinks has such a soft berth. He will return to his office chastened.

"I believe it indisputable that two men can justify themselves, but to do so they must become *real* projectionists. They must spend every minute of their time on duty to being what we call on the job. They must study and thoroughly equip themselves with technical knowledge. They must understand how to make the equipment under their charge, and every individual part thereof to work with highest efficiency. They must not only be able to produce, but actualy *must* produce the very best possible picture and the very best possible sound."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Dance, Girl, Dance — Alan Dinehart-Evalyn Knapp
Man of Sentiment, A — Marian Marsh-Owen Moore-Wm. Bakewell

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
East of Fifth Ave — Wallace Ford - Ralph Forbes - Mary Carlisle
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man of Steel — Jack Holt-Fay Wray
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
My Woman — Helen Twelvetrees - Wallace Ford - Victor Jory
Ninth Guest
Once to Every Woman
Police Car 17 — Tim McCoy-Evalyn Knapp
World's Fair — Jack Holt

EQUITABLE PICTURES

[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan. 14	76	Dec. 17,'32
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell		78	
Female	Ruth Chatterton			
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
I Loved Two Women	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23		
Son of the Gobs	Joe E. Brown			
Wild Boys of the Road	All Star	Sept. 30		
World Changes, The	Paul Muni			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. I	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Face in the Sky	Spencer Tracy - Marian Nixon - Stuart Erwin	Jan. 22	77	Feb. 4
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Aug. 18	76	
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr.
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
He Knew His Women	Warner Baxter - Mimi Jordan - Heather Angel	Oct. 27		
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Nov. 17		
My Lips Betray	Lilian Harvey-John Boles	Nov. 10		
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29		
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Three Against Death	Marion Burns-Kane Richmond			
Smoky	Victor Jory-Irene Bentley			
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13		
Worst Woman in Paris?	Benita Hume - John Boles - Adolphe Menjou	Oct. 20		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23,'32		
War of the Range	Tom Tyler			
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight — Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh
Sin of Nora Moran, The — Zita Johann-John Miljan

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.			
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.			
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan.	1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1		
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24		Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3	78	Jan. 21
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore-Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Bombshell	Jean Harlow-Lee Tracy
Bride of the Bayou	Lionel Barrymore-Madge Evans
Broadway to Hollywood	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton-Jimmy Durante
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro
Dancing Lady	Joan Crawford-Clark Gable
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt
Eskimo	Native Cast
Fire Chief, The (Tent.)	Ed Wynn
Going Hollywood	Marion Davies
Hollywood Party, The	(All Star Musical)
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore
Meet the Baron	Jack Pearl-Jimmy Durante-Lyda Roberti
Night Flight	H. Hayes-J. Barrymore-L. Barrymore-C. Gable-Robt. Montgomery
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston
Queen Christina	Greta Garbo-John Gilbert
Solitaire Man	Herbert Marshall-Elizabeth Allan-Lionel Atwill
Stage Mother	A. Brady-F. Morgan-M. O'Sullivan-F. Tone
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10		
Black Beauty	Alex Kirkland-Esther Ralston	May	10	70	Apr. 29
Breed of the Border	Bob Steele	Mar.	1	58	July 22
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steel-Doris Hill	Aug.	5		
Jungle Bride	Anita Page-Charles Starrett	Feb.	15	63	Feb. 25
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		
Rangers' Code	Bob Steele	Aug.	15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30		
Skyway	K. Crawford-Ray Walker	Aug.	15		
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
West of Singapore	Betty Compson	Jan.	31	68	Apr. 15

Coming Feature Attractions

Riders of Destiny	John Wayne-Cecilia Parker
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. Marsh-C. Grant-J. Oakie	May	19	72	May 6
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Hello, Everybody	Kate Smith	Feb.	17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3	70	Jan. 28
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan.	27	66	Feb. 18
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May	5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr.	14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17	73	Feb. 4

Coming Feature Attractions

Captain Jericho (Tent.)	Richard Arlen
Cradle Song	Dorothea Wieck-Kent Taylor
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper
Duck Soup	Four Marx Bros.
Four Frightened People	C. Clobert-H. Marshall-Wm. Gargan-M. Boland
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin
I'm No Angel	Mae West-Cary Grant
Lone Cowboy	
Take a Chance	James Dunn-June Knight-"Buddy" Rogers-Lillian Roth
Tillie and Gus	Alison Skipworth-W. C. Fields
To the Last Man	Randolph Scott-Esther Ralston
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman
Torch Singer	Claudette Colbert-Ricardo Cortez-David Manners
Way to Love, The	Maurice Chevalier-Ann Dvorak
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Sept.	1	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon-Lois Wilson-Sidney Blackmer-Matt Moore	Aug.	18	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug.	25		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14	62	
Great Jasper, The	Richard Dix	Mar.	3	76	Feb. 11
Headline Shooter	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3	60	Dec. 31,'32
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
Our Betters	Constance Bennett	Mar.	17	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb.	24	78	Feb. 11

Coming Feature Attractions

Ace of Aces	Richard Dix-Elizabeth Allan-Eric Linden
Aggie Appleby	Wynne Gibson-Charles Farrell
Ann Vickers	Irene Dunne-Walter Huston-Conrad Nagel
Beautiful	Ann Harding-Nils Asther
Behold We Live	Irene Dunne-Nils Asther-Clive Brook
Chance at Heaven	Joel McCrea-Ginger Rogers-Marian Nixon
Flying Down to Rio	Dolores Del Rio-Gene Raymond
Jamboree	Robt. Armstrong-Helen Mack
Little Women	K. Hepburn-Joan Bennett-Frances Dee-Paul Lukas
Midshipman Jack	Bruce Cabot-Betty Furness
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan
Rafter Romance	Ginger Rogers-Norman Foster
Son of Kong	
Without Glory	Constance Bennett-Gilbert Roland

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5	71	Jan. 21
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug.	18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1		
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June	19	63	July 1
Devil's Playground, The		Principal	Jan.	1	54	
Eskimo Perils		Amer-Anglo				
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures				
Flaming Signal, The	Marceline Day	Invincible			64	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts			
Hell's Holiday	(War Film)	Superb Picts		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutall			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jews Without Luck		Worldkino			
Lady of the Night	Francesca Bertini	Portale Picts	Mar. 9		
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Men and Jobs		Amkino	Jan. 1	70	Jan. 14
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The		Joan of Arc Picts.			
Patriots, The	Hans Klering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics	July 24	60	
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics			
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA			
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARITISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Judith Anderson-Frances Dee			
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29		
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct. 13		
Emperor Jones, The	Paul Robeson-Dudley Digges	Sept. 8		
Gallant Lady	Ann Harding-Clive Brook			
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Moulin Rouge	Constance Bennett-Robt. Montgomery-T. Carminati			
Nana	Anna Sten - Warren William - Phillips Holmes			
Private Life of Henry VIII, The	Charles Laughton			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners			
Trouble Shooter	Spencer Tracy-Jack Oakie			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 3	84	
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan	Oct. 2		
Kid Gloves	Chester Morris-Helen Twelvetrees - Alice White			
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 11		
Laughter in the Air	Myrtle Dale-Donna Damerell-Ted Healy	Sept. 18	68	
Oh! Promise Me	Summerville-Pitts	Oct. 16		
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	Oct. 23		
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Saturday's Millions	Robert Young-Lelia Hyams	Oct. 9		
Song for You, A	Marian Nixon-Jan Kiepura			
Strawberry Roan	Ken Maynard-Ruth Hall			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Title	Star
Ever in My Heart	Barbara Stanwyck
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee
Havana Widows	Blondell-MacMahon-Farrell
Headquarters	Geo. Brent-M. Lindsay
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond-John Halliday
Kennel Murder Case	William Powell

WORLD WIDE
[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8	75	Dec. 24,'32
Drum Taps	Ken Maynard	Jan. 29	61	
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbruna	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLagien	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	Aug. 19
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi				
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
Crystal Gazabo	Nov. 7,'32	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7	1 rl..
Minstrel Show, The	Nov. 21,'32	1 rl..
Out of the Ether		
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl..
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	2 1/2..
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18....
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl..
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9,'32	1 rl..
Match Kid, The	May 9	1 rl..
Movie Struck		
Sassy Cats	Jan. 25	1 rl..
Scrappy's Party	Feb. 13	1 rl..
Technoracket	May 20	1 rl..
Wolf at the Door, The	Dec. 29,'32	1 rl..
World's Affair, The	June 5	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21....
College Gigolos	Jan. 3	18 1/2..
Entertainer, The Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19 1/2..
Partners Two	Jan. 19	22....
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19....
The Curse of a Broken Heart	Feb. 4	18....
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl..
In the Good Old Winter Time	June 17	1 rl..
Rough Sport	Dec. 29,'32	1 rl..
Throwing the Bull	Jan. 14	11....

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22....
Artist's Muddles	Jan. 29	20....
Big Squeal, The	July 9	18....
Boy, Oh Boy!	Dec. 25,'32	21....
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21....
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11....
Kid'n Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Desert Demons	Nov. 27,'32	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Our Noble Ancestors	Dec. 4,'32	9....
Pirates of the Deep	May 7	9....
Stable Manners	Nov. 6,'32	7....
Wild Company	Jan. 1	10....
Wild Life at Home	June 18	1 rl..
Woodland Pals	Jan. 29	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	9....
No. 3	Feb. 5	11....
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Taming the Wildcat	Jan. 15	8....
The Iceless Arctic	Nov. 6,'32	11....
Two Hundred Fathoms Deep	Mar. 19	8....
DO YOU REMEMBER?		
Gaslit Nineties, The	Nov. 27,'32	8....
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7....
When Dad Was a Boy	Jan. 22	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19....
GREAT HOKUM MYSTERY		
Evil Eye Conquerors, The	Jan. 8	14....
In the Clutches of Death	Nov. 13,'32	14....
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10....
Animal Fair, The	Jan. 15	10....
Any Way to Get there	July 16	9....
Down on the Farm	Dec. 18,'32	10....
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Skipping About the Universe	Feb. 12	21....
Traffic	Nov. 6,'32	10....
Women of Many Lands	Mar. 12	9....
Wonder City, The	Nov. 20,'32	9....
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6,'32	22...
Hitch Hiker, The Harry Langdon	Feb. 12	21....
Knight Duty Harry Langdon	May 7	22....
Hooks and Jabs Harry Langdon	Aug. 25	
Stage Hand, The Harry Langdon	Sept. 8	
Tied for Life Harry Langdon	July 2	18....
Tired Feet Harry Langdon	Jan. 1	22....
Vest with a Tale, The Tom Howard	Dec. 4,'32	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
As the Crows Fly	Feb. 5	18....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Cornell	Dec. 18,'32	9....
Georgia Tech	May 7	9....
McGill	May 28	9....
Michigan	Dec. 4,'32	8....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Forty Thieves, The	Nov. 13,'32	6....
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Hansel Und Gretel	Feb. 5	6....
Hollywood Diet	Dec. 11,'32	6....
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6....
Jealous Lover	Jan. 8	6....
King Zilch	June 11	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robin Hood	Jan. 22	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Toyland	Nov. 27,'32	6....
Tropical Fish	May 14	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10....
Acid Test The	Nov. 27,'32	11....
Drug on the Market, A	Jan. 22	11....
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Kitty Coup	Jan. 22	21....
Torchy's Loud	June 25	20....
Torchy Rolls His Own	Nov. 20,'32	21....
Torchy Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20....
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20....
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Pirate Isles	Nov. 27,'32	9....
From Kashmir to the Khyber	Dec. 4,'32	9....
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9....
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9....
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10....
Gorges of the Giants	Jan. 29	9....
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9....
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping		
Shades of Caire		
Glimpses of Greece		
Playground of Pan		
The Island of Malta		
The Desert Patrol		10....
Elephant Trails		
Outposts of France		
MOVIE TINTYPE SERIES		
For the Man She Loved		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20....
Fallen Arches	Feb. 4	19....
His Silent Racket	Apr. 29	19....
Mr. Bride	Dec. 24,'32	19....
Nature In the Wrong	Mar. 18	19....
Now We'll Tell One	Nov. 19,'32	19....
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		
Hollywood Premiere	Feb. 4	18....
Nertsery Rhymes	Aug. 26	
Wild People	Nov. 26,'32	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9....
Cuba, Land of the Rhumba	Feb. 25	9....
Daughters of the Sea	Apr. 8	9....
Fiji and Samoa	May 20	8....
Iceland	Jan. 14	10....
Leningrad	Dec. 17,'32	9....
New Zealand		9....
Norway	Feb. 4	9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
Rio the Magnificent	Nov. 19,'32	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Coo-Coo the Magician	Feb. 18	8....
Funny Face	Dec. 24,'32	8....
Paleface		8....
Nursemaid, The	Nov. 26,'32	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal	Apr. 22	21....
Midnight Patrol	Nov. 25,'32	20....
Their First Mistake	Nov. 5,'32	21....
Towed in a Hole	Dec. 31,'32	21....
Twice Two	Feb. 25	21....
ODDITIES		
Duck Hunter's Paradise	Nov. 5,'32	9....
Handlebars		
Happy Warriors		9....
Menu	Aug. 26	11....
Toy Parade, The	Dec. 3,'32	10....
Whispering Bill	Feb. 11	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17....
Bedtime Worries	Sept. 9	
Fish Hooky	Jan. 28	19....
Forgotten Babies	Mar. 11	17....
Free Wheeling	Nov. 12,'32	20....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
PITTS-TODD		
Asleep in the Feet	Jan. 21	19....
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18....
One Track Minds	May 20	
Sneak Easily	Dec. 10,'32	17....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Alley Oop	Mar. 11	10....
Auto Racing	Apr. 1	
Blocks and Tackle	Nov. 5,'32	10....
Bone Crushers	Feb. 18	8....
Chalk Up	Jan. 7	10....
Football Footwork	Nov. 19,'32	10....
Motorcycle Mania	Jan. 28	9....
Swing High	Dec. 10,'32	10....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20....
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Taxi for Two	Dec. 3,'32	18....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 18	19....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10....
No. 7	Feb. 10	11....
No. 8	Mar. 10	11....
No. 9	Apr. 7	10....
No. 10	May 5	1 rl..
No. 11	June 2	1 rl..
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10....
Captain Henry's Radio Show Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	1 rl..
Hawaiian Fantasy Vincent Lopez	Jan. 20	8....
Jazz a La Cuba Don Aspiazu	July 7	1 rl..
Let's Dance Burns and Allen	Mar. 17	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	1 rl..
Rookie, The Tom Howard	Feb. 24	10....
Walking the Baby Burns and Allen	May 12	1 rl..
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl..
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7....
Aloha Oe Royal Samoans	Mar. 17	7....
"Boilesk" Watson Sisters	June 9	7....
Dinah Mills Bros.	Jan. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
Peanut Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Reaching for the Moon	Feb. 24	7....
Sing a Song James Melton	Dec. 2,'32	7....
Sing, Sisters, Sing Three X Sisters	June 3	1 rl..
Song Shopping Ethel Merman		1 rl..
Stoopnocracy Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 7	Jan. 20	10....
No. 8	Feb. 17	10....
No. 9	Mar. 17	10....
No. 10	Apr. 14	1 rl..
No. 11	May 12	1 rl..
No. 12	June 9	1 rl..
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl..
Balance	June 23	1 rl..
Call Your Shot	July 21	1 rl..
Canine Thrills	Feb. 3	10....
Catch 'Em Young	Dec. 9,'32	11....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	1 rl..
Over the Jumps	Jan. 6	11....
Straight Shooters	July 21	16....
Wonder Girl, The Babe Didrickson	Mar. 3	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Crazy Inventions	Jan. 27	1 rl..
Betty Boop's Ker-Choo	Jan. 6	7....
Betty Boop's May Party	May 12	1 rl..
Betty Boop's Museum	Dec. 16,'32	1 rl..
Betty Boop's Penthouse	Mar. 10	7....
Is My Palm Read	Feb. 17	1 rl..
Mother Goose Land	June 23	1 rl..
Old Man of the Mountains Cab Calloway	Aug. 4	
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Blue of the Night Bing Crosby	Jan. 6	20....
Caliente Love Sennett Star	Mar. 10	20....
Daddy Knows Best Walter Catlett	June 16	2 rls.
Dentist, The Sennett Star	Dec. 9,'32	22....
Don't Play Bridge with Your Wife Sennett Star	Jan. 13	18....
Doubling in the Quickies Sennett Star	Dec. 16,'32	19....
Dream Stuff Sennett Star	May 12	2 rls.
Easy on the Eyes Sennett Star	Feb. 17	22....
Fatal Glass of Beer W. C. Fields	Mar. 3	19....
His Perfect Day Sennett Star		
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7	19....
Human Fish Sennett Star	Dec. 30,'32	22....
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23	2 rls.
Lion and the House, The Sennett Star	Dec. 23,'32	18....
Marriage Humor Harry Langdon	Aug. 18	19....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Meet the Champ	Aug. 4	2 rls.
Eugene Pallette-Walter Catlett		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21	2 rls.
Sennett Star		
Plumber and the Lady, The	Mar. 31	19
Sennett Star		
Roadhouse Queen	May 26	2 rls.
Sennett Star		
See You Tonight	June 2	2 rls.
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24	19
Bing Crosby		
Singing Boxer, The	Jan. 27	20
Sweet Cookie	Apr. 14	20
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10	20
Sennett Star		
Uncle Jake	May 5	2 rls.
Sennett Star		
Wrestlers, The	Jan. 20	22
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Floorwalker	Dec. 23,'32	20½
The Pawnshop	Mar. 17	
The Rink	Nov. 11,'32	20
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32	20½
HARRY SWEET COMEDIES		
Heave Two	Mar. 10	20½
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician	Nov. 25,'32	17
Roscoe Ates-Hugh Herbert		
No. 2—Private Wives	Jan. 27	21
Skeets Gallagher		
W. Catlett		
No. 3—Hip, Zip, Hooray	Mar. 31	18½
Nat Carr		
No. 4—She Outdone Him	July 21	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Bride's Bereavement, The	Nov. 18,'32	19
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2,'32	19
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art In the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32	18
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½
MUSIC COMEDIES		
Knee Deep In Music		
Ruth Etting		
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Pencil Mania	Dec. 9,'32	7
Piano Tooners	Nov. 11,'32	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM		
Playgrounds in the Sky		10
Sportsmen's Paradise		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		28
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story		5½
David L. Hutton		
Strange Case of Tom Mooney, The	July 21	22
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
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Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS		
Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Jimmy McHugh and Dorothy Fields		9
Melodies on Parade		
Night of Romance		7
Oriental Phantasy		
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32	6½
5. The Wayward Canary	Oct. 28,'32	7¼
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32	7
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	
No. 2	Oct. 2	
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 11	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32	7
Wild and Wooly	Nov. 21,'32	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5,'32	1 rl.
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	1 rl.
Lumber Champ, The	Mar. 13	
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	1 rl.
She Done Him Right	Sept. 25	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
Underdog, The	Nov. 7,'32	1 rl.
RADIO STAR REELS		
The Street Singer	Nov. 14,'32	2 rls.
Nick Kenny—No. 1		
Morton Downey—No. 2	Nov. 28,'32	2 rls.
With Brown and Henderson		
Art Jarrett	Dec. 12,'32	2 rls.
Nick Kenny—No. 2		
Down Memory Lane	Dec. 26,'32	1 rl.
Louis Sobol—No. 1 With Texas Guinan		
Married or Single	Jan. 16	21
Nick Kenny—No. 3 With Little Jack Little		
I Know Everybody and Everybody's Racket	Jan. 30	21
Walter Winchell—No. 1 With Paul Whiteman		
Morton Downey—No. 3	Feb. 14	21
The Holdup With Joe Young		
Radio Murder Mystery	Mar. 6	20
Louis Sobol—No. 2		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 24—Novelty	Nov. 14,'32	1 rl.
No. 25—Novelty	Dec. 12,'32	1 rl.
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl.
Good Old Days, The	Nov. 21,'32	1 rl.
Lizzie Stratta	Jan. 23	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
Alias the Professor	Mar. 8	21
James Gleason		
All at Sea	Sept. 20	
(Mentone No. 2)		
Boys Will Be Boys	Nov. 30,'32	2 rls.
Frank Albertson		
Family Troubles	Jan. 11	21
Henry Armetta		
Gleason's New Deal	July 12	20
James Gleason		
He Couldn't Take It	Sept. 13	
Sterling Holloway		
Hesitating Love	Nov. 16,'32	2 rls.
L. Fazenda-M. Prevost		
His First Case	June 14	20
Vince Barnett		
Hunting Trouble	Feb. 8	20
Louise Fazenda		
Light Out	Dec. 24,'32	2 rls.
James Gleason		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		
Louise Fazenda		
My Operation	Dec. 28,'32	2 rls.
Vince Barnett-June Clyde		
Nature In the Rough		
Louise Fazenda		
Officer, Save My Child	Nov. 2,'32	2 rls.
Slim Summerville		
On the Air and Off	Sept. 6	
(Mentone No. 1)		
Pick Me Up	Apr. 5	19
Marie Prevost		
Rockabye Cowboy	Jan. 25	21
James Gleason		
Room Mates	Apr. 19	20
Frank Albertson		
Should Crooners Marry?	Feb. 22	2 rls.
Frank Albertson		
Stung Again	Sept. 27	2 rls.
Louise Fazenda		
Trial of Vince Barnett	Mar. 22	20½
Vince Barnett		
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 7—Trouble Indemnity	Jan. 7	17
Codee and Orth		
No. 8—The Build-Up	Jan. 21	17
Jack Haley		
No. 9—Buzzin' 'Round	Feb. 4	
Roscoe (Fatty) Arbuckle		
No. 10—Wrongorilla	Mar. 4	20
Jack Haley		
No. 11—How've You Bean? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
No. 14—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 15—Salt Water Daffy		
Jack Haley		
BROADWAY BREVITIES		
No. 7—The Red Shadow	Dec. 3,'32	18
Al Gray-Bernice Claire		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man	Aug. 26,'33	19
Hugh O'Connell-Anne Greenway		
No. 27—Rufus Jones for President		
Ethel Waters		
No. 28—Use Your Imagination		
Hal LeRoy-Mitzi Mayfair		
No. 29—Paul Revere, Jr.		
Gus Shy-Janet Reade		
No. 30—Operator's Opera		
Donald Novis-Dawn O'Day-Eton Boys		
No. 31—Seasoned Greetings		
Lita Grey Chaplin		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		9
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
No. 14—Vincent Lopez and Orchestra		
No. 15—Dave Apollon and Orchestra		
No. 16—Claude Hopkins and Band		
No. 17—Borrah Minnevitch and His Harmonica Rascals		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
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No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
No. 27—Walter Donaldson		
No. 28—Little Miss Mischief		
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Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gorden of Ghost City	Aug. 14	
Buck Jones-Madge Bellamy		
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Frank Albertson		
Perils of Pauline		
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Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		

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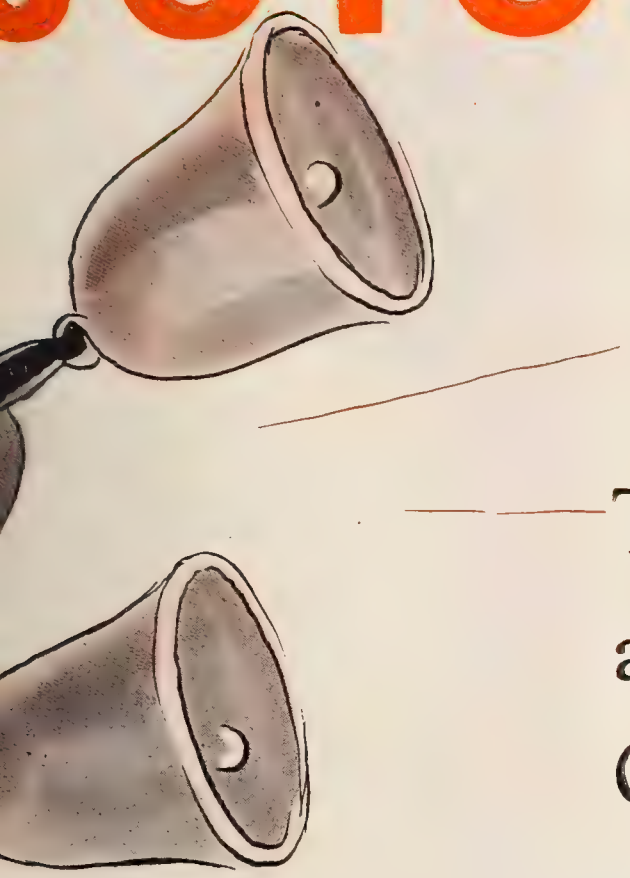

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JEAN HARLOW
LIONEL BARRYMORE
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BILLIE BURKE
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Jean Hersholt Phillips Holmes

The Credit:

Screen play by Frances Marion and Herman J. Mankiewicz . . . from the Sam H. Harris stage play by GEORGE S. KAUFMAN and EDNA FERBER. Additional dialogue by Donald Ogden Stewart. Produced by David O. Selznick. Directed by George Cukor.

The opening of M-G-M's "Dinner at 8" at the $2 Astor, N.Y., at Grauman's Chinese Theatre, Los Angeles, and in road-show engagements, is not alone of tremendous importance to M-G-M which thus launches its 1933-34 season so auspiciously—

"BEAUTY FOR SALE" a grand audience show! (Madge Evans, Alice Brady, Otto Kruger, Una Merkel and Big Cast!)

It is the greatest tonic this industry has had in years—it will be a stimulant to picture business for months to come!

METRO-GOLDWYN-MAYER

CHAMPIONSHIP YEAR—The Major Company

A HEART DRAMA THAT HITS LIKE THE SHOCK OF WORLDS COLLIDING!

ONE OF THOSE BIG PICTURES *from* WARNER BROS.

Their love was an elemental urge—fierce as the lightning and destructive as the storm!...Crashing all barriers!...Sweeping a man and woman on to the desperate destiny of those who play against the rules!

EDW. G. ROBINSON

"I Loved A Woman"

A First National Picture with Genevieve Tobin, Robert Barrat, Henry Kolker, thousands of others.

KAY FRANCIS

STRAND

BE THERE...WHEN THE SCREEN'S MAN OF THUNDER WRAPS HIS ARMS AROUND THE SCREEN'S WOMAN OF FIRE!

The mighty Robinson! The divine Francis! *Together*—because at last the screen has found a story big enough for both! Imagine the clash—the drama—the *explosion* when she whispers at last that she loves him — *him and many other men!*

EDW. G. ROBINSON

"I Loved A Woman"

A First National Picture with Genevieve Tobin, Robert Barrat, Henry Kolker, thousands of others.

KAY FRANCIS

STRAND

COMING SEPT. 23 *from* WARNER BROS.

Vitagraph, Inc., Distributors

Lilian Harvey

Just look at her! Isn't she a delightful little thing? A cuddlesome bit of sweetness who fits like a tiny sparkling gem into the gorgeous musical setting created by B. G. De Sylva for "My Weakness"... released this month by FOX.

SEP -8 1933 √

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MOTION PICTURE HERALD

Vol. 112, No. 11 — September 9, 1933

RADIO CITY MIRACLE

IN the classic days of sail every seaman knew that a great clipper ship had to have a voyage around the Horn, battling through the ordeals of Hatteras, the Straits of Magellan and Pacific typhoons before she "found herself."

In somewhat kindred fashion the Radio City Music Hall, after an inglorious launching and much buffeting of the skipper and crew and many rechartings of the course, appears now to have found itself. Under full sail, running fair, bowling along like the Great Begum of Bengal, and laden to the plimsol mark, this romantic leviathan of a project is gathering way on a record voyage.

The current state of box office business at the Music Hall is near akin to the fruits of miracle, when one views the background circumstances. S.R.O. business at the world's greatest theatre in the last days of summer '33 is tremendously encouraging.

Conspicuously and importantly the current success of the Music Hall is a motion picture victory by motion picture showmen. New York theatre patrons and visitors from all the country over are now finding the Music Hall a place to go. New York has not been seen until one has seen Radio City and the Music Hall, but there is in addition a compelling something which makes lines of spenders stand and wait pressing against the green velvet ropes. The show is a picture show. This was not, as the story of the project admits, the original conception and purpose. That fact detracts nothing from the importance of the success of today, even if it does not win laurels for foresight for the promoters and initiators. Many another spectacular bullseye in American enterprise has been scored by a ricochet bullet.

Enmeshed as the Music Hall is in the grandiose pattern of the Radio City project there is probably no system of accountancy which could say with real cash jingling accuracy where true profit begins. The part that land and structure plays and the part that this ornate and elaborately spectacular piece of enterprise has or may prove to have in the making of what is to be the ultimate career of the whole presents a problem in the upper calculus of economics that is unlikely ever to have a solution written down on a balance sheet. That is for a postponed tomorrow which may never come.

But all that involves a process of tedious thinking which makes the mathematical answer of no real importance in the industrial emotionalism of the day. For current purposes in spite of the fact that it started to be something else Radio City Music Hall is the super theatre of the motion picture and—for today and now, precisely now—a success. And in being a success it contributes to brighter outlook and higher hopes for the whole of the industry.

"LEAD KINDLY LIGHT"

NEXT week the motion picture industry will meet itself in the presence of the United States at Washington.

This conclave at the hearings to be held for the making of a code of motion picture operation under the National Recovery Administration program will bring about the most important concentration of executive manpower in the history of the industry. The code sessions held variously in New York and elsewhere about the country have been in a certain sense limited by delegated and appointed personnel. In Washington it is likely that the hearings, being concerned with points of controversy, will be somewhat more inclusive of representation of diverse and competing interests.

It would have been a happy outcome if the industry's own code sessions had developed and disclosed a leadership which could speak for the whole picture before the government—speaking with an assurance that the industry had a unified state of mind about the basic principles and practises necessary to its own general well being. Since that did not, and perhaps could not, happen it is now to be hoped that in this coming forum of violently conflicting opinions there will be evolved reasonable compromises which at least will prevent the industry appearing before the public in such a light of confusion as surrounds oil and coal.

Meanwhile it seems now, on the eve of the Washington sessions, that the factions of the industry are going there still the special pleaders of their special interests, inclined to seek an opportunity for the solidification and exploitation of advantages involved in trade methods under debate.

It would be surprising to find the government or any arm of the government willing to lend support to such endeavors. More likely than not a considerable proportion of the problems of issue with which the industry goes to Washington will still be problems after the hearings are over. Many of the issues are none of the government's business.

The end product of the NRA is intended to be long payrolls with living wages on them. Block booking, double bills, protection, percentages, copyright violation and the like are important in this present instance only as they bear on the enhancement of mass buying power and business turn-over.

△ △ △

IT is not surprising that some of the industry's inquiring minds are asking: "If double bills are to be put under ban, what is to be done about the theatre operation policy which adds, not another picture, but from five to a dozen acts of vaudeville to the bill?"

Introduce enough variables into any situation and the difficulties of writing a rule become insurmountable, in any business. The theatre is the exhibitor's business.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TROUBLED UNIONS

Apparently perennial are union troubles in the motion picture as in other fields. Newly arisen in the New York area is a new Allied Motion Picture Operators' Union, digging in, already by dint of persuasion, new terms having set its men in 11 New York houses, supplanting members of Local 306, long the master of the situation, lately merged with an earlier rival, Empire State, the validity of which action is soon to be tested. Already have two of the 11 houses suffered stench bombings, suspects arrested. In defense, 306's Harry Sherman declared this week: "I have exhausted every effort to conciliate with exhibitors and will fight for ourselves and not against anyone." Claiming a lockout, Mr. Sherman plans an aggressive counter attack to hold his war-torn territory, already having invoked the NRA, with Wanamaker's Grover Whalen named mediator between Local 306 and owners, at the request of NRA's Edward F. McGrady. 306 asks blue eagles be torn from 350 theatres involved, charging Allied men work over maximums, under minimums, denied by exhibitors. . . .

COMBINED FIGHTERS

In fighting mood are independent exhibitors of the bay district of San Francisco, with their objective a body blow at two major circuits of the territory, Fox West Coast and Gold States Theatres, in which West Coast also has a small interest. Last week into activity as a group, pooling buying power in a combine, plunged Cooperative Film Buyers Association, wired New York sales managers it was ready to buy 1933-34 product. Attempted is the breaking of the strong hold of Fox West Coast, Golden States on the area. The personalities leading the way are Nasser Brothers, Joseph Blumenfeld, William Wagnon, Harry C. Arthur. No small problem have national sales managers, since the combine is ready to buy for 14 towns and cities, provided no selective contracts had been offered other circuits, the "other" unmistakable. . . .

PLEASANT NEWS

Pleasant was the news which greeted RKO theatre moguls on their return this week from Labor Day holiday-making. From the management of their enormous Music Hall in Radio City came reports that on Sunday, a day of continuous torrential rainfall, the afternoon found the theatre at capacity, with doormen importantly shouting to clamoring patrons that they might buy tickets if they so desired, but with the understanding that they would be forced to endure not less than a two-hour wait for all seats. The corner may yet be turned. . . .

"GOLDEN" ANNIVERSARY

No stammering, breathless ingenue was May Robson when she attended the premiere of Columbia's "Lady for a Day," in which she stars, at New York's Radio City Music Hall this week. Rather, to the month, was she celebrating an anniversary the like of which few performers may boast. One night in September there opened in Brooklyn a play called "The Hoop of Gold," in which May Robson had a part. It was her first stage role. The date was 1883, a half century ago. For 45 years she played the "legitimate," then went screenward. Reaching film stardom, she must surely be celebrating a "golden" anniversary. . . .

SALES TAX

Certain it seems that Missouri showmen, along with other business operators of the state, will yet come face to face with a sales tax in order to finance unemployment relief, public construction that the state may share in federal appropriation. Approaching is a special session of the legislature, called by Governor Park. Even recalcitrant legislative leaders, last session responsible for killing the governor's sales tax legislation, admit such enactment appears inevitable. Fortunate in a measure are those to be affected, however, in that one per cent apparently will suffice. . . .

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CHOCOLATE THEATRE

Lavish philanthropist has long been Milton S. Hershey, the chocolate millionaire of America, whose Hershey, Pa., factories and community have become famous the country over. Perhaps more as a hobby than anything else is the latest Hershey addition to the community, a $3,000,000 limestone building, of which a theatre will form a part. Last week-end there were people for miles around keenly awaiting the opening on Saturday of the theatre, said to rival for extravagance, elegance, New York's Radio City Music Hall, if not in size. Seating 2,000, the Hershey Community theatre will take its place in the cooperative group with zoo, dance hall, swimming pool and several etceteras, give employment to more than 15 musicians, 12 ushers, four doormen, two cashiers, 10 stage hands and electricians. A feat of theatre technique is the stage, in six sections, each possible of raising, lowering. . . .

AMATEUR

Famed as amateur actor of the early days of the century and before its turn was Edward Fales Coward, one time dramatic critic and writer of and for the theatre on the New York *Sun* and the *World*. Mr. Coward leaped from law to Journalism via the old *Commercial Advertiser*. When famed Arthur Brisbane left the *Sun* for the *World*, critic Coward went along. One of the founders was Mr. Coward of the long famous Strollers, amateur players of note. Gently he was wont to boast of the 224 roles he had played as an amateur. Last week, at his summer home in Tannersville, N. Y., several years of failing health ended for Mr. Coward in death at 71. And so another page of New York's heyday history was turned. . . .

MARQUEE SHIFT

Despite protestations to the contrary from official RKO theatre sources, strong is the indication that the circuit, perhaps tiring of a battle, the earlier round of which it has already lost, will shortly make a marquee shift, change the name of the RKO (Radio City) Roxy to RKO Center, leaving the field unquestioned to the old Roxy, Seventh avenue neighbor of its younger, more modern brother. From Harold B. Franklin, however, comes assurance that the name will not be relinguished without a fight. His explanation: "The action was taken to end the unsatisfactory and confusing condition which has existed since two theatres in close proximity utilized the same name." To circuit head Franklin is attributed authorship of the new name. . . .

GROUPS STRENGTHEN FORCES FOR PUBLIC HEARING ON CODE TUESDAY

Every Faction Will Have Spokesman at Washington; Rosenblatt Hopeful of Solution; Labor Problem Foreseen

[*News of additional motion picture code activities appears on pages* 10, 17 *and* 18. *The complete text of the code governing theatre supply dealers starts page* 10.]

The textual contents of the motion picture industry's NRA code governing labor, wages and trade practices will be determined finally next Tuesday at a public hearing in Washington. But not without many vigorous oral arguments between the official representatives of the industry's branches and factions.

The principal development this week was the organization by various industry groups of proper representation, legal and otherwise, through which they will present to the National Recovery Administration factual records to uphold their stand on clauses. Appeals for proxies with which to strengthen the "voting" power of each of the many factions were sent out by letter and telegram.

All Industry Will Be Represented

Every faction will have duly authorized spokesmen on hand when, on the morning of September 12, Sol A. Rosenblatt, deputy administrator, heading a staff of government economic experts, swings the gavel in the large auditorium of the U. S. Chamber of Commerce Building, at Washington. Mr. Rosenblatt thereby will signal the beginning of the official NRA hearing from which a final code will be written, and the end of the long series of film committee meetings, continuously interrupted by squabbles, over what should and should not be incorporated.

Some of the disputed clauses would effect revolutionary changes in motion picture merchandising—create open buying, end double featuring, premiums, "star raiding," poster exchanges.

To the National Recovery Administration, Tuesday's hearing merely will represent the 63rd in the series to enroll the nation's industry under President Roosevelt's recovery plans. To the motion picture business, however, it may climax the long fight between buyer and seller over various practices.

Administrator "Hopeful" of Solution

Efforts to harmonize differences between groups, as represented by large distributors and independents, and by affiliated circuits and non-affiliated, is made considerably more difficult by the fact that neither the distribution group nor that which drafted a code for exhibitors can agree within itself upon some of the provisions. The proposals of each committee were accompanied by a long schedule of exceptions (see MOTION PICTURE HERALD, August 26).

On the whole, however, the deputy administrator was reported this week to feel hopeful that some agreement would be reached without undue difficulty, once they were made to realize that failure would result in the code being written by the recovery administration. This was done in the case of the oil industry's code, and oil is not particularly happy with the document which the NRA Administrator delivered.

With an increasing pressure of work due not only to the negotiations incident to the hearing last week on the laboratory code (see page 10), and the forthcoming hearing on the film code, plus the submission this week of drafts for broadcasting and music publishing, Mr. Rosenblatt was compelled to obtain quarters at Washington twice as large as originally assigned. His staff has undergone similar expansion.

A large mass of correspondence is accumulating in the NRA's film-code file, ranging anywhere from letters and telegrams outlining the plight of extras in Hollywood to communications on legal potentialities of some proposals. Film delegations also have called to discuss clauses with Mr. Rosenblatt.

A letter from California producers discusses the proposal to ban double features (see page 17) with reference to the fact that the federal courts in that state have held illegal attempts by the companies to end the practice.

There is some suggestion that trade practices not touching upon hours, wages or other matters required under the recovery act, be eliminated from the codes and be turned over to the control committees. This would automatically settle numerous disputes in the film industry.

As in the automobile code, the labor provisions of the film agreement promise much difficulty, involving reservations as to the rights of employers to negotiate with their employees. The film code provides that "the right of employer and employee to bargain together free from interference by any third party shall not be affected by this code, and nothing herein shall require any employee to join any organization or to refrain from joining any organization in order to secure or retain employment."

Announcing approval of the automobile code, General Johnson declared that he would not consider the President's approval of the open-shop policy as setting a precedent for other codes. This statement was considered a warning to other industries not to attempt to use the automobile code as a lever to obtain approval of similar reservations for themselves, which the film industry will be the first to challenge.

Hays Heads MPPDA Committee

Mary Pickford has delegated to a Washington lawyer the duty of representing Hollywood extras, who asked Miss Pickford to defend their rights.

Charles L. O'Reilly, exhibitor coordinator, and Sidney R. Kent, coordinator for producers and distributors, will sit with Deputy Rosenblatt at the public hearing.

Mass meetings of exhibitors were being held throughout the country, to organize opposition to various clauses and to appoint official spokesmen.

Representatives of some 15 Allied and MPTO groups have organized a mass meeting Sunday at the Wardman Park hotel in Washington. It is expected that answers to 2,000 telegrams will result in selection of one spokesman. At the rally 20 per cent cancellation, instead of 15, will be asked. Louis F. Blumenthal and 30 New York exhibitors were named to work out a program.

Will H. Hays will head a committee of the MPPDA at the public hearing. Louis B. Mayer will represent the MPPA.

Actors and directors were preparing to attend. The Academy will select its representative later. Hollywood extras are writing their own code, providing for an arbitration board. Actors want a 48-hour week, too.

Various surveys indicate the code will increase employment between 4,000 and 10,000, principally in exhibition.

Independent exhibitors will be aided in their protest against the elimination of poster exchanges by representatives of these exchanges. The large distributors would permit the purchase of posters and "paper" only from their companies.

The independents are preparing to tell Mr. Rosenblatt that they "look with alarm at the threat (in the code) of the further extension of protection beyond the existing burdensome conditions."

Exhibitors Hold Mass Meetings; Johnson Cites Requirements for Voice at Hearing; Music Publishers Submit Code

Conditions for Code Hearings

Requirements for those wishing to be heard were outlined last week by General Johnson, as follows:

"(1) A written or telegraphic request for an opportunity to be heard must be filed before noon on Monday, Sept. 11, 1933, with the Administrator, Room 4225, Department of Commerce, Washington, D. C.

"(2) Such request shall contain a statement setting forth without argument, a proposal: (1) for the elimination of a specific provision of the Code; or (2) a modification of a specific provision, in language proposed by the witness; or (3) a provision to be added to the Code, in language proposed by the witness. The request shall also contain a statement of the name of any person seeking to testify in the hearing and a designation of the persons or groups whom he represents.

"(3) All persons appearing at the public hearing are regarded as witnesses and shall *present orally only facts and not argument. Written briefs or arguments may be filed but oral presentations will be confined to factual statements only and no legal arguments will be heard.*

"(4) Persons not appearing may file before the close of the hearing written statements containing proposals for eliminations, modifications, or additions to the Code supported by pertinent information. These written statements should be condensed as much as possible."

A code for music publishers, which is expected to revolutionize many business practices, was sent to Washington late last week by John G. Paine, chairman of the board of the Music Publishers Protective Association. The number of music dealers, the accompanying letter said, has decreased from 12,000 in 1926 to 3,000, the volume of piano sales from $76,829,338 in 1929 to $30,148,751 in 1931 and considerably less in the last two years.

A 40-hour week and a minimum 35 cents an hour are established in the code of fair competition adopted by the Theatrical Consumers Association of America, Inc.

Erpi Under Electrical Code

Electrical Research Products, Inc., this week announced that it has placed itself, as a wholly-owned subsidiary of Western Electric, under the electrical manufacturing code.

Pathe Meeting Delayed

A postponed meeting of the Pathe directorate scheduled for Wednesday was again adjourned until Thursday.

Coast Theatre Pioneer Dead

Jacob Gottlob, 74, pioneer among Pacific Coast theatrical managers, died last week at his San Francisco home.

LABORATORY CODE UP TO JOHNSON; SUPPLY DEALERS SUBMIT OWN PLAN

Public Hearing Completed on Laboratory Agreement; 20 Clauses on Unfair Trade Practices in Supply Code

by FRANCIS L. BURT
Washington Correspondent

Motion picture laboratories and theatre supply dealers and equipment manufacturers are virtually at the end of their NRA code drafting activities. The President's signature is expected to be affixed to the laboratory code long before the public hearing, next Tuesday morning, on the general film code. Enactment would follow in ten days. The text of the laboratory code was published in MOTION PICTURE HERALD on August 26.

The theatre supply dealers and equipment manufacturers finally submitted their agreement last week to Philip C. Kemp, deputy administrator in charge of motion picture equipment and machinery branches. Text of the proposed code appears elsewhere on this page. No hearing has been set, and when it is held there is not expected to be any great dissension over the provisions for labor or wages, nor over the 20 clauses which would govern unfair trade practices.

Two-Hour Hearing Sets Lab. Code

Having disposed of the code for the laboratory division last Thursday, at a public hearing at Washington, Sol A. Rosenblatt, deputy administrator, on Wednesday sent the completed form to NRA Administrator Hugh Johnson for submission to the President for final approval.

A two-hour hearing, followed by a private conference with the representatives of the several interests, was all that was necessary to smooth out differences between laboratory employers and labor as to wage provisions, the only important point on which there was any controversy.

As completed and ready for approval, the code sponsored by the Motion Picture Laboratories Association, provides two wage schedules, one for laboratories with less than 20 employees and the other for larger establishments. Application of the code, it is estimated, will bring about an increase of 15 per cent in employment, which will mean a 12 per cent advance in payrolls, involving approximately $6,000 a week.

Workers Sought Sliding Scale

Discussion of wage rates during the hearing developed that the code provision of 50 cents an hour for a 40-hour week, with 60 hours in emergencies, was unsatisfactory to the workers, whose side was presented by Solomon Scoppa. The workers sought a sliding scale of $20 a week for assembly department, apprentices and helpers; $25 for negative cutters, printers, hand inspectors and shipping department; $30 for developing department; $35 for title cameramen, maintenance and projection inspectors; $45 for timing department and $62.50 for negative cutters. A 40 hour week, with but 50 hours for emergencies, also was recommended.

The purpose of these amendments, Mr. Scoppa explained, was to guard against a practice of working persons any number of consecutive hours without giving overtime pay, and it was

(Continued on page 26)

SUPPLY DEALERS' CODE

A proposed code of fair competition for the theatre supply dealers and motion picture equipment manufacturers was submitted last week to Deputy Administrator Philip C. Kemp, and was signed by W. N. Green, president of the National Theatre Supply Company, Inc., and by J. E. Robin, president of the Independent Theatre Supply Dealers' Association, Inc.

The full text of the code for the theatre supply dealers and motion pictures equipment manufacturers follows:

ARTICLE I

Definitions

1. The National Industrial Recovery Act when referred to in this code shall be called the "Act."

2. The term "dealer" refers to any person, firm, association, or corporation engaged in the business of repairing equipment or buying and selling equipment and supplies for the theatre and other places where motion pictures may be exhibited without regard to whether or not a stock of merchandise is maintained.

3. The terms "equipment" and "supplies" are to be deemed to include not only equipment and supplies which can only be used in connection with theatres and other places where motion pictures may be exhibited, but also any equipment and supplies which, although useable for other purposes, are sold to be used in connection with the exhibition of motion pictures, or for use in theatres, auditoriums, etc.

4. The term "employee" as used herein shall include every person employed by any dealer as above defined.

5. The term "persons" as used herein shall include without limitation natural persons, partnerships, associations, and corporations.

6. The term "cost" as hereinafter used is defined as the cost of direct labor plus the invoice cost of materials (excepting any cash discounts or rebates allowed by the manufacturer under terms of sale to all dealers) plus transportation, cartage, and hauling, plus an adequate amount of overhead, including an amount for the use of any plant facilities employed, as determined by cost accounting methods recognized in the industry and approved by the Administration Board constituted for the enforcement of this code as provided hereinafter.

7. The term "President" refers to the President of the United States.

8. The term "effective date" as used herein is defined to be the 10th day after this code shall have been approved by the President of the United States.

ARTICLE II

Labor Provisions—General

The following provisions shall apply with respect to labor under this code:

1. That employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

2. That no employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

3. That employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Minimum Wages

1. The minimum wage or salary to be paid by Dealers to employees, including every class of employees, employed on a half-monthly basis, shall be at the rate of sixty-five dollars per month.

2. The minimum weekly wage to be paid by Dealers shall be fifteen dollars ($15.00).

3. The minimum wage to be paid by Dealers to employees hired on an hourly basis shall be forty cents per hour.

4. Salesmen may be employed on a straight commission or salary and commission basis.

Maximum Hours of Labor

1. Employees, except those engaged as traveling salesmen, emergency repair men and service men, shall not work more than 40 hours per week, nor 182.5 hours during a calendar month of 31 days.

2. These limitations shall not apply in cases of emergency, but at the end of each calendar month every dealer shall report to the Administration Board hereinafter provided for, in such detail as may be required, the number of man-hours worked in that month for emergency reasons and the ratio which said emergency man-hours bears to the total number of mar hours of labor during said month.

Minimum Age Limit

Dealers shall not employ any person under the age of 18 years.

ARTICLE III

Administration

1. With the approval of the President there shall be constituted an Administration Board for dealers in motion picture and theatre supplies and equipment to consist of one duly authorized representative from the Independent Theatre Supply Dealers' Association who shall be its President and one duly authorized representative from National Theatre Supply Company who shall be its President, and not more than 3 members without vote appointed by the Administrator of the National Industrial Recovery Administration.

2. With the approval of the President such Administration Board shall be empowered to assist the National Recovery Arministrator in administering the provisions of the Act as set forth in this code; may initiate and shall consider such recommendations and regulations and interpretations, including those relating to trade practices, as may come before it, and in such case shall, in deliberations held without publicity and recorded in writing, submit to the National Recovery Administrator its advice setting forth in each instance whether said Administration Board unanimously approves or unanimously rejects or is disagreed upon a proposal and in such event the National Recovery Administrator shall decide.

3. Such Administration Board shall also supervise the application of this code and shall notify any and all persons subject to the jurisdiction of this code of its provisions and regu-

(Continued on page 22)

Broadway Gets a Taste of Real Oldtime Ballyhoo—and Likes It

Blase Broadway ballyhooers perked up a bit, early this week, at the sudden return of a bit of motion picture press agentry reminiscent of the old school of sensational Harry Reichenbach showmanship.

City editors all over New York, hard-boiled, cut-and-dried newspapermen that they are, for the first time in some years opened up their editorial pages and gave real space to an avowed exploitation departure conceived by Columbia Pictures Corporation and embodying one of the most typical of "human interest" stories.

Even the conservative *New York Times,* with years of tradition behind it, donated two full columns of type to a feature story treatment of the film company's publicity for the opening of its picture, "Lady for a Day," at the Radio City Music Hall. The *Post, Sun, Brooklyn Eagle, Evening Journal, World - Telegram, Herald - Tribune* and others, including two news services, covered the story thoroughly, giving virtual *carte blanche* to the members of their staffs assigned to cover the event. The fact that reporters actually were assigned to cover a press agent's "gag" is in itself of such importance that many an exhibitor will be inspired to spend many sleepless nights thinking up campaigns to equal this one.

The idea was simple: someone in the Columbia exploitation department had the thought that, as accompaniment to the picture's opening, it would be fitting and proper—for publicity purposes—to obtain a member of New York's financially lower strata to enact the part of the picture's heroine in real life—a lady for a day—with photographs.

Details were placed in the hands of Lou Goldberg, exploitation director. City editors were contacted and it was explained that while the idea was solely for publicity purposes it was authentic: Columbia guaranteed to pick out some poor woman at random and give her a taste of real life.

Feature Writers Assigned

The press cooperated. Feature writers and reporters were assigned, and accompanied by the fortunate woman who was chosen to enjoy the pleasures of being "lady for a day."

Selecting 73-year-old Nellie McCarthy, an apple seller in New York's theatrical district, the brothers Cohn authorized a liberal amount of money to be spent on her and had her esconced in a magnificent three-room suite in the Waldorf-Astoria just after midnight Monday. Before going to bed, and in a complete state of bewilderment, Nellie put a towel over her pillow "so's not to get things dirty."

She awoke at 8:30 Tuesday morning and ordered a sumptuous breakfast, put on new clothes—starting with a real silk chemise—provided by thoughtful Jack Cohn. Clad in a soft satin gown, similar to those which she long had admired in Broadway's shop windows, and coiffured and dined, and with a police escort for her limousine, she was welcomed at the City Hall and served tea at a Park Avenue restaurant.

Everywhere she went during the day, downtown to City Hall, uptown to Sherry's for lunch, over to the Music Hall at night for dinner with S. L. (Roxy) Rothafel in his private penthouse atop the theatre, and back again still later to the Biltmore for dancing, two stalwart members of Commissioner Bolan's police force acted as escort. They did not, however, brush aside the news photographers and working reporters—indeed, for once they were welcomed. All this was duly reported in the press of the city on Wednesday, with column after column of type and photographs—and no advertising charge—as she went from shop to shop. Mother McCarthy was allowed to pick out lingerie, an evening dress of Spanish lace and black silk, a corsage of orchids, gold-heeled slippers, a set of sable and other apparel.

Nonchalant Wave, Too

Playing her part with grim determination, "Apple Annie," as she has been known for years along Broadway, acquired a nonchalant wave of the hand that was extremely *de rigeur.*

Nellie McCarthy lives with her husband, Tom, a former shoe salesman, in a garret at 156 West 45th street, and has been selling apples to theatregoers and showgirls under the fire escape of the Astor theatre for many long and weary years. Before that, she was a lady's maid.

Like the girl in Columbia's "Lady for a Day," Nellie was snatched from her apple stand, given one glorious whirl for 24 hours, and then returned to the stand. It cost Columbia $500 for 24 hours, but the net free space was worth ten times as much.

At a press interview, early Tuesday morning in her gilt-edged suite at the Waldorf, she was asked if she was nervous over the prospect of being a lady for a day.

"No," she replied tremulously. Later, when reporters had made her feel more at ease by swinging the conversation to apple-selling matters, she sidetracked them briskly with tales of her excellent peach season of the past summer.

"But peaches is passé now," she said with a deprecatory flick of her hand. "How d'ya like my French?"

$10,000 Offer to Judge Crater

From three other sources came different campaigns intended to drive theatregoing New Yorkers into motion picture palaces. Outstanding was a "bona fide" offer of $10,000 to the now-forgotten former Supreme Court Justice Crater, for his return to New York.

Warner Brothers made this gesture in connection with the appearance on Broadway of a new motion picture, "Bureau of Missing Persons." There is, of course, little likelihood that Judge Crater will return—if he is still alive—following his long and mysterious absence, along with others, as Samuel Seabury sought to question them some three years ago in connection with the Tammany investigation. And so Warners need not worry too much about the cashing of a $10,000 check, which they already have made out to the missing judge, photostatic copies of which they obligingly sent to the press.

On Wednesday morning, Warners had inserted in the Metropolitan press large, blackface display advertisements, reading as follows:

> This is a bona fide offer to . . . Ex-Judge Joseph Force CRATER. We will give you $10,000 . . . if you will deliver yourself to the Bureau of Missing Persons, care of the Strand Theatre, during the week of September 8th to 14th, inclusive.
>
> If you have been deterred from coming back because of lack of financial resources, this sum should help you.
>
> You are one of the 25,000 people who disappear from New York City every year. Most of these are discovered by the Bureau of Missing Persons; others vanish forever.
>
> If you are still alive and could see First National's great picturization of the "Bureau of Missing Persons," based on the actual records of the department, and realize how earnest and efficient are their efforts to discover the missing, you would immediately make known your whereabouts —because the BUREAU OF MISSING PERSONS brings them back ALIVE—*or dead!*

News and trade paper offices were flooded at the same time with copies of a long publicity story explaining various tieups with New York's Police Missing Persons department.

A Telegram to Huey Long

Recognizing the fact that the editorial pages of the New York press are not always open for reportorial accounts of the attraction current at the old Roxy, or at any other theatre, Howard S. Cullman, operating receiver for the 7th Avenue Roxy, and his enterprizing publicity director, Morris Kinzler, sent the following telegram to Senator Huey Long in New Orleans, and without waiting for a reply, despatched copies to the city desks:

> Huey Long,
> New Orleans, La.
>
> Would you be interested in appearing on the stage Roxy Theatre New York for one week beginning Friday September 22nd STOP We understand Aimee Semple McPherson will appear in competing theatre during that week and we know of no other outstanding attraction comparable with your pulling power STOP If interested please wire us collect your terms for this appearance STOP We are sure New Yorkers would relish an opportunity to hear your viewpoints on matters on which you are so importantly involved
>
> Roxy Theatres Corporation
> 7th Avenue and 50th Street

Evidently Mr. Cullman and Mr. Kinzler feel that the recent fistic encounter on Long Island of the Louisiana Kingfish and a budding young architect, and the resultant publicity from the press, might serve to alleviate the box-office situation. The invitation to the senator is comparable with that extended by several of Hollywood's imaginative moguls to such prizefighters as Jack Dempsey, Max Baer and the man-mountain, Primo Carnera.

Even the conservative old Broadway Capitol management went out and got itself a daily press headliner for its bill, in the person of that militant evangelist, Aimee Semple McPherson, aforementioned to Mr. Long. But, in keeping with the dignity of the cloth, they decided on a less sensational method of advertising their future wares and confined any publicity regarding Aimee to simple announcements of fact.

THIS "OUGHT TO MOVE IN EVERY SPOT"

Is Comment on "Shooting Star" by De Casseres as New Season of Broadway Stage Is Started

by BENJAMIN DE CASSERES

SHOOTING STAR

"Shooting Star," by Noel Pierce and Bernard Schoenfeld, starring Francine Larrimore, is a play based on the tragic life-story of Jeanne Eagels. It has thirty-two characters and ten scenes—from a pump-town in Montana to Broadway.

It is going to make a mighty interesting picture both from a b. o. angle and for sheer entertainment. It has almost every element that has ever gone into the success of the Modern speaking picture—epical quality, tears, humor, sex angles, the theatre, the child. The play dragged. The picture will, or ought to, move in every spot.

Julie Leander, barn-storming on a Western circuit, marries her manager in order to land the job of leading woman.

Julie gets tired of train-riding with her baby, and after two years of it she quits her family and hits the trail for the white lights on Broadway.

Manoeuvres now for self-promotion. She becomes the mistress of Herman Mordecai. For four years she squeezes him to an eggless omelet, and then bunks in with Grantland North, a Social Register attorney.

Julie is now at the top. Managers and agents spill over one another to get to her.

Julie takes to brandy and drugs. Her past begins to ride her conscience—the child, the first husband. Also Equity begins to ride her. She jumps several performances. Here are some real drama and comedy moments. And there are a dozen good character parts in "Shooting Star."

The end is death, an "overdose." For all Julie's wild doings, we feel a profound sympathy for her. There was something all wrong in the girl's blood.

Picture value, 85 *per cent.*

GOING GAY

"Going Gay," a somewhat smelly farce by William Miles and Donald Blackwell, started the New York season. From early appearances, the season is going down.

This is the sort of thing, in pace and subject, that Mack Sennett has taken up in his now maturing years. And done Mack Sennetty in the films by a raft of gay and not over-nice comedians it might net some income tax for the producers.

The theme is Vulgarity breaking into the Newport corral. Some say there is no difference nowadays. "Going Gay" would bear out the contention of these iconoclasts.

We have first a scene on the train to Providence, where a Mary Bolandesque mother is taking her low-born daughter to hook a High Light in society in Newport. There is an in-and-out washroom scene here in the best manner of the vintage of 1907.

Newport. Here we have a huddle of horsey aristocrats, among whom is a bogus countess who is really a disguised society reporter with a pocket camera snapping the doings of our acid-laden blue-bloods. A lot of fast hokum and cross-fire between the base-born and the Bailey Beach sand-lizards.

The third act is a straight-out bedroom rendezvous scene, closets, and four doors, that harks back to the good old Al Woods salacious masterpieces.

Midnight hall-walkers get into bed with one another in a grand mix-up of Vere de Veres and split infinitives. Memories of "Charley's Aunt" and all points south.

The audience seemed to like it the night I decorated the show; but it was a flop.

Innuendoes and double-meanings drip from "Going Gay" like Scotch from the bar of a British liner.

Picture value, 40 *per cent.*

THE GHOST-WRITER

Hal Skelly and William Frawley are a corking team for comedy. And they pulled out many laughs in the farce-comedy, "The Ghost-Writer," by Richard Hopkins and Walter Heyer.

But I fear that the theme as it stands is a bit too lit'rary for the picture clientele, unless the script plays down the writing and plays up the sex and alimony angles in the production. There is a lot of rowdy language here out of the mouth of Frawley that ought to send Ben Hecht right to the script. It is a kind of Hecht-MacArthur set-up anyway.

Bill Harkins is the ghost-writer and Joe Gordon his promoter. Bill writes highbrow stuff. All rejected, of course. So Joe conceives the idea of having Bill ghost for a former popular novelist who lives upstairs but who has lost his grip. Bill's girl, however, is for Bill bein' himself even under the penalty of dispossession.

But Bill falls, and things happen fast. His alimony end comes down on him. Bill is jugged. Meanwhile the seedy ex-Dumas upstairs has gasped out.

Joe, the promoter, has a new idea—iodine pills. Bill's girl meanwhile has got one of Bill's books published under another fellow's name. It's a clean-up.

The play is weak in the hams, clumsy, and gives the death-gargle at least three times. But in the hands of a slick plot and dialogue currycomber out in Brain Alley it could be made amusing, I think.

Picture value, 50 *per cent.*

A PARTY

Ivor Novello gave the party, with some raspingly smart dialogue and a plot so thin that it would slip through any code. Mr. Novello admits, in the program, that the curious concoction, in which Mrs. Patrick Campbell, Cecelia Loftus, Lora Baxter and Olive Reeves-Smith are the main props, is not a play in the ordinary sense of the word.

There is, however, a flicker of drama when Miranda Clayfoot, a celebrated London actress, who is flirting with a married male guest, leaves her dope lying around loose in the bedroom.

The wife, who has retired to the bedroom because she has been flayed by the brilliant *bon mots* and other cheesy remarks by the late supper guests at Miranda's house, takes the dope ("sleeping-powders," as we say politely) when she sees Miranda being gymned on a lounge by the husband.

Doctor is called in, and all ends rippingly in a party composed of the very crême de la skim of a first-night London audience, including two dramatic critics, who must have worked on monthlies from their *dolce far niente* looks.

The part taken by Mrs. Campbell, an aging super-famous actress of the Boer War era, is a grand part for Alison Skipworth. Among other things, this shelved Rachel wants to play King Lear because she has always wanted to wear whiskers—à la Lionel Barrymore-Rasputin.

For the rest, it is highly sophisticuty, inane boloney.

Picture value, 10 *per cent.*

THE BLUE WIDOW

This comedy by Marianne Brown Waters is a Queenie Smith show, although the part of Willie Hendricks was obviously intended for Ruth Gordon.

Its smart angle is the exploitation of a champion week-end female necker.

If sex has not disappeared from screens by the time this sees the light, I see in Willie Hendricks a grand part for Una Merkel, or any other little girl in Hollywood who can dress up as languishing innocence and mushy sentimentality while she is secretly burning up all the male guests—and there is a raft of them, of all ages and odors, in this brittle comedy.

The scenarist and director who will squeeze all the comedy and dramatic angles out of the character of Willie Hendricks will have a going picture that will delight both bald head and bobbed head.

The Talbots, writers, are giving a house-party at Darien, Conn. Smart men and quasi-smart women, all littered from the Muses. Naturally there is some crackling dialogue.

In swings Willie, a friend of Mrs. Talbot. She palms herself off as a weeping widow, whereas she has been living in sin. She is as arch and coy a liar and as hypocritical a tear-dripper as ever plugged for alimony or swiped a chaste husband from a chaste wife.

The drama is here: one of the male guests knows about her high-jinks past in Bermuda and all points west. This is good menace. But Willie loves to dangle over the abysm, and after trying to "make" every man on the stage, Willie's game blows up. But charming? A lot!

Grand stuff (properly developed) for the necking trade.

Picture value, 80 *per cent.*

THE CAMERA REPORTS

FEATURED. (Below) One of the new Warner players, Jean Muir, who has been cast prominently in two new productions, Paul Muni's "The World Changes" and Ruth Chatterton's "Female."

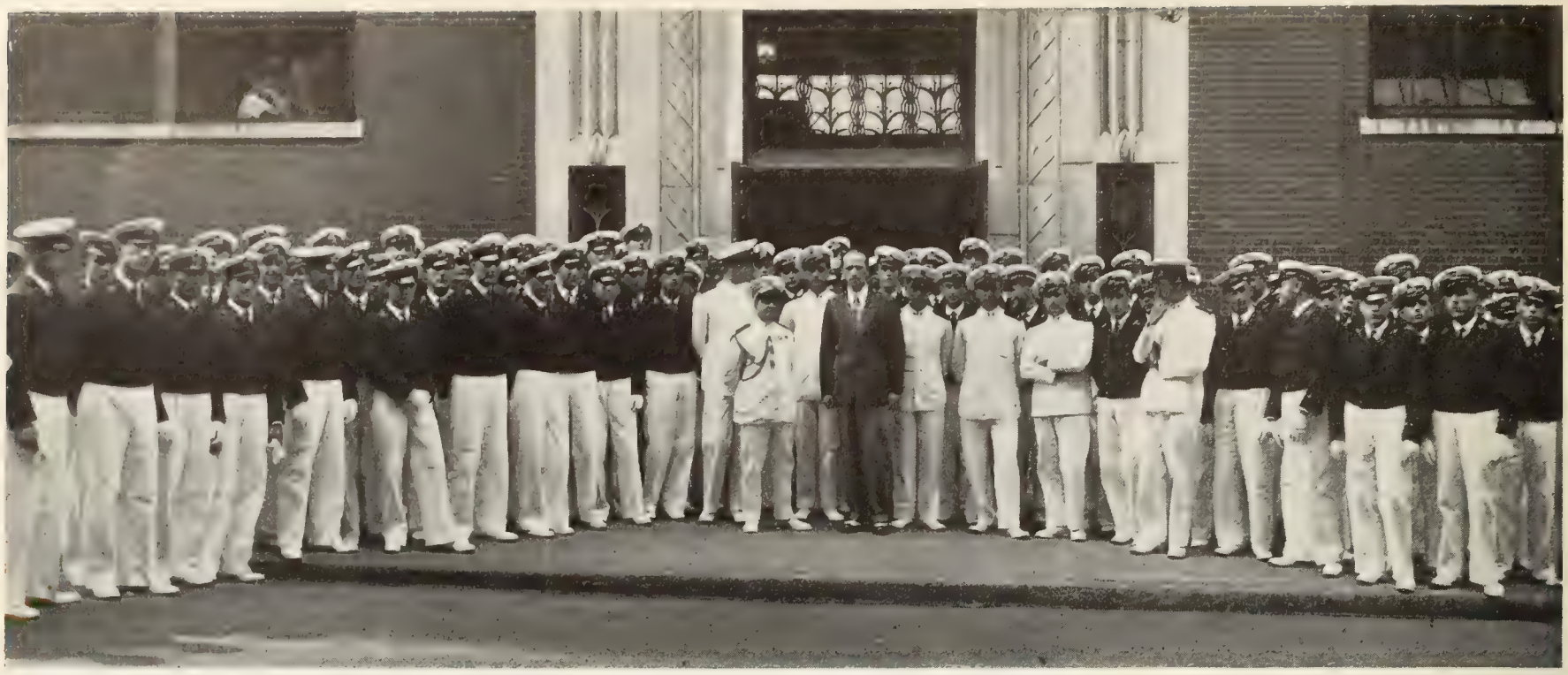
AN IRISH WELCOME. To the Fox spectacle, "Cavalcade," when that production opened at the Grand Central theatre in Dublin. Although the narrative recounts glories that were Britain's, Irish politics offered no interference with what promised to be a long run.

PETTING PARTY. Joan Blondell (whose next Warner Brothers picture is "Havana Widows") with her Persian kitten "Washy," acquired in Washington.

BACK TO SHORTS. Ernest Pagano, who has returned to Educational to write comedies upon completion of an original for Warners.

ROOFING IT. Some actor folk taking to the sunny side of life high above Hollywood, following a workout in the gymnasium below. Wisecracking about, say, yonder mountain top, is the Fox comedian, El Brendel (hat on), while lending their ears are Bert Wheeler and Baron Pearl (Jack Munchausen). At extreme left is George Stone.

DESERVED A LONG TERM CONTRACT. And got it, the specific reason given being her work in Warner Brothers' "Captured." That company therefore will feature Margaret Lindsay in many a picture, with the next one to be "The House on 56th Street."

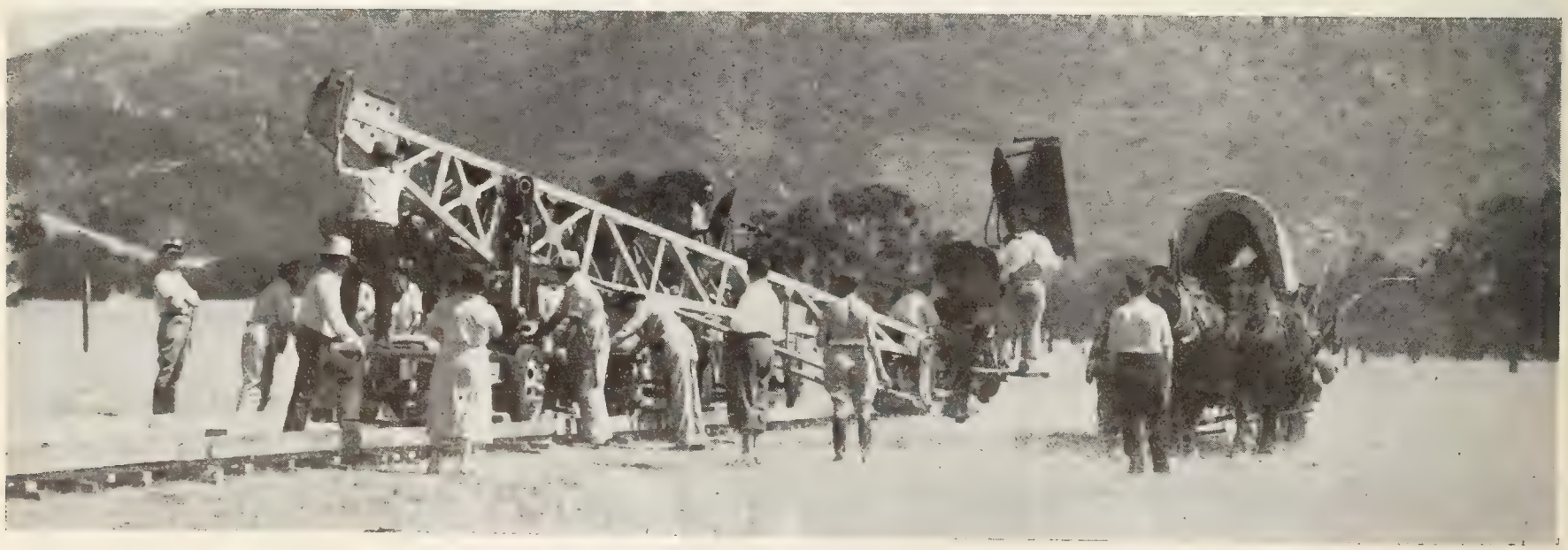


SAW FLIGHT PICTURES. Officers and cadets of the Italian ships Amerigo Vespucci and Critsoforo Columbo, which assisted in the Balbo flight, in front of the Fox building in New York, after seeing the Fox Movietone record of the air feat. At center are Tommaso Pannunzio, commander; and Marquis George Serafini, vice-consul.

THE EVIDENCE. (Left) Offered by Mimi Jordan, Fox player, in testimony of her recent encounter with a highly accurate motorist on Hollywood Boulevard. He deftly fractured one toe, and a shoe, as well.

PLANS NEW FILM. (Right) Mary Pickford being bade farewell in New York by her Aunt Katie Dorsey upon leaving for Hollywood, mayhap to begin a new United Artists production.

TODAY'S METHOD. (Below) How Warner Brothers filmed covered wagon sequences for "The World Changes." The camera is mounted on a huge crane, which moves upon a track. In the foreground (shirtless) is Director Mervyn LeRoy acquiring a sun-tan.



BIG CIRCUIT AND ADOPTION OF U. S. METHODS PROPOSED FOR MEXICO

Would Establish First-Run System to Increase Rental Revenue to Distributors, Also Apply American Exploitation

The Mexican government is understood to have under advisement the feasibility of lending federal cooperation to a plan for constructing a circuit of "de luxe" theatres in each of the important cities of the country's 30 or more states. Principal sponsors are Albert L. Godoy and his Duplex Theatres Construction Company, Mexico City. According to Mr. Godoy's New York representatives, establishment of such a circuit would raise the rental possibilities for American distributors $100,000 weekly, without interfering with present income in that country.

Mexico does not exhibit motion pictures according to the system of first, second, third and fourth-class runs which is in effect in the United States. All Mexican theatres get "first runs," releasing simultaneously, it was said, and thereby much revenue is lost to distributors. Mr. Godoy and his associates would change this system and establish the proposed "de luxe" circuit as the principal first-run channel, while most other houses would receive films subsequently.

Would Use U. S. Exploitation Methods

However, Mr. Godoy's circuit would concentrate only on the outstanding domestic and imported product, embracing American-style exploitation methods, heretofore unused in the country. In tracing the antiquated system of merchandising in Mexico, Mr. Godoy pointed out that there are no "first run" theatres in Mexico in the true sense of the word, much less pre-release houses, and, consequently, the more important motion pictures released in the country lose much of the "cream" of their rental value. As an example, there was cited the case of a Mexican-produced feature, "Santa," which was the only film that had a run of three weeks at the large Palacio theatre in Mexico City, because it had the benefit of the American method of widespread exploitation and presentation. As a result the distributor and exhibitor grossed much higher profits than under ordinary methods.

Mr. Godoy said that his circuit will be in a position to pay the distributors three times more rental on the important pictures booked, than any other combination of theatres in Mexico.

At present, distribution in each Mexican territory is controlled by certain theatre owners, who at the same time are distributors of the product which they book. These distributor-exhibitors fix a price, ranging from $500 to $1,000 for 60 to 90-day showings, at their own or competitive theatres. These prices are regardless of how much is grossed. As a result, it was said, no film, regardless of its value, can gross more than $20,000 to $30,000 in rentals throughout the entire country.

It was said that Mexico's President Rodriguez is interested in the Godoy plan for building new and modern theatres throughout the Republic, and that capital will come from Latin-American interests.

Mr. Godoy, son of a former ambassador from Mexico to Washington, is an international attorney and for years is understood to have studied closely, both in Hollywood and in New York, the workings of the American motion picture business.

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Mexican Exhibitors Ask Lower Rentals

by JAMES LOCKHART
Mexico City Correspondent

Seeking to induce foreign producers, especially Americans, to reduce prices all along the line on their product as a means of enabling the exhibitors to increase their profits and by so doing spare them the pain and trouble of having to slash the pay of their employees and even dismiss faithful workers from time to time, is one of the objects of the first organization of its kind established in Mexico. This ambitious body is the National Association of Motion Picture Exhibitors and Motion Picture House Owners and Managers. It is a consolidation of several small groups that function in various cities and states throughout the country.

The Association thinks that imported films, which constitute about 95 per cent of those being exhibited in Mexico at present, cost too much, that all concerned will profit by reduced film rentals—foreign producers will be able to continue to do business with Old Mexico, the distributors and exhibitors will wear smiles instead of scowls when they count up at the end of the day, and numerous clerks, house attaches and others will be spared the category of being unemployed.

Inspection Systems Planned

The association hastens to assure the public that this move to get foreign pictures at lower rates is not intended to be a slap, back or otherwise, at the struggling national production industry. Until this gets on its feet, Mexico must pretty well look abroad for the wherewithal for her film entertainment, the association argues, so why not try to obtain lower charges?

The association's program has two other points, which it contends will be to the advantage of both distributors and exhibitors. One of these calls for the appointment of an inspector, an association man, to drop in every now and then upon the distributors and examine films and discs which they propose to ship to distributors in the provinces. The idea, the association explains, is to prevent films and discs in bad shape being shipped into the hinterland, a thing which it charges has often happened and has greatly hampered exhibitors, especially in the small towns.

This inspector thing has another side: the association proposes to name another inspector whose job it will be to check up on the exhibitors. This functionary will travel from town to town where the association's members do business and carefully examine projecting apparatus to see to it that it is in perfect working order so as to prevent damage to films and discs. It is understood that both these officials will be paid by the association.

Exhibitors Consolidate Several Groups Into National Association Seeking Rental Reductions from Foreign Producers

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Public Turns to Drama

The fancy of the Mexican public has taken a right-about-face in regard to theme preference, in the opinion of leading exhibitors in the capital and the key cities. For some time, films that provoked laughter and inspired but little thought were just what the public wanted. Now, it is found that while the fans are still strong for short subject comedies, they get fidgety when feature comedies are shown. The public fancy has turned to drama, heavy stuff featuring a handsome thing or a persecuted beauty getting into a jam and being kept there all through the reels and getting out in the last few feet. If plenty of tear provoking scenes can be introduced, that is sure fire.

The national producers have harkened to this trend. They have gone drama and how. Two of the most successful Mexican produced pictures have scarcely a chuckle in a reel. One of these is "Sobre las Olas" ("Over the Waves"), based upon the tragic life of a youthful Mexican composer. The other is "La Llorana" ("The Wailing Woman"), a shocker if there ever was one, a picture that deals with a Mexican legend about a sort of wandering ghost of a young matron who murdered her children and was condemned to hunt eternally for them, the chief kick being that all who see or hear this specter are certain to get in bad with everybody and everything. Some Mexicans have seen these productions three times each and still come back for more of them.

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65% Go to Films

Motion picture theatres won hands down again last year in the amusements popularity race, in competition with bullfighting, stage shows, sports and other diversions for the public of the federal district, which includes Mexico City and has a population of 1,250,000, according to figures compiled by the Department of National Statistics. The department reported that 19,939,328 men, women and children paid 8,573,972 pesos (approximately $2,857,997.19 U. S.) last year to attend shows at the 52 film houses, 14 stage theatres, 27 sporting centers, 30 carnival tent shows, four bullfight rings, four Spanish handball courts, three circuses, three concert halls, one horse racetrack and one cock fighting arena. Of this attendance, 65.83 went to the cinemas; 10.81 per cent to the bullfight arenas; 8.15 per cent to musical comedy and revues; 6.13 per cent to comedies and dramas; 5.41 per cent to various sporting events and cock fights, and 3.45 per cent to prize fights.

Gerke Marketing Pathe 16mm. Film

Frederic L. Gerke, with offices at 45 West 45th street, New York, is distributing Pathe 16 millimeter sound-on-film productions, features and short subjects, with new releases each month. The October releases include "Night Work," 9 reels, with Eddie Quillan, Sally Starr and George Duryea, and the following short product: "Sea Goin' Sheiks," two-reel comedy with Emerson Treacy and Ray Cooke; "Feline Fighters" and "Spills and Thrills," both Grantland Rice Sportlights; "The Zuider Zee," of the Vagabond Adventure Series, with Tom Terriss in Holland; "Office Boy" and "Midnight," both Aesop's Fable cartoons; and "Two Minutes to Go," Knute Rockne Football Series.

Mr. Gerke also is marketing the Pathasound, made by Victor Animatograph Corporation. The entire equipment of Model 12A is housed in a single case, with detachable sides so that the speaker may be placed under the projection screen. The projector has 500 watt illumination and there is an electropneumatic governor. The amplifier is mounted on the baseboard with the projector, 3 stage 5 tube type, 7 1-2 watt output, with volume sufficient for 500 to 1,000 persons and equipped with tone and volume controls. The speaker is tuned to the amplifier. The price quoted is $395 complete, the total weight of the equipment in the case 52 pounds.

Delaware and Maryland Exhibitors Get Together

Members of the Independent Motion Picture Owners of Delaware and the eastern shore of Maryland have returned to their theatres after a convention at the Rehoboth hotel in Wilmington last week at which by-laws were adopted.

A. Joseph DeFiore of Wilmington presided. Among the speakers were George P. Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware; Gerrish Gassoway, Delaware chairman of the NRA; and Harris G. Eastburn, Wilmington attorney.

Wilson Resigns Offices In Principal Pictures

Frank R. Wilson, in charge of publicity for the NRA, resigned Friday as vice-president, general manager and a director of Principal Pictures Distributing Corporation. He retains his stock in the company. Mr. Wilson's NRA duties have been extended into the "Buy Now" campaign.

Hynes Heads Publicity Unit Of Gaumont British

Charles F. Hynes on Monday became associated with Arthur Lee's Gaumont British Productions, New York, in charge of advertising, publicity and exploitation.

Equipment Parts Included

Equipment parts which form the principal source of power, such as batteries, are included in the blanket contract which is offered by Erpi. An article in the issue of August 24 of MOTION PICTURE HERALD indicated these parts were not included.

Sturdivant Heads Publicity In San Diego NRA Drive

B. V. Sturdivant, manager of the Fox West Coast theatres in San Diego and Imperial counties, California, is "colonel in charge of publicity" on the San Diego NRA advisory committee which is winding up a signally successful two weeks' campaign. One of Mr. Sturdivant's first acts was the establishment of five publicity bureaus. S. S. Blachly, manager of Pacific National Theatres, was named chairman of the miscellaneous activities bureau. Mr. Sturdivant is a former Indianapolis newspaper man.

Johnston Back, Upholds Doubles

W. Ray Johnston, president of Monogram Pictures, returned to New York Tuesday morning from production conferences in Hollywood with Trem Carr. An informal luncheon was held Tuesday for the press and Monogram's franchise holders, at the new quarters on the 20th floor of the RKO Building at Radio City.

Mr. Johnston remarked upon his return that he "has unbounded faith in President Roosevelt and the NRA, to create a situation that will not retard or eliminate business, regardless of how small or how large." In this connection he declared that "any clause in any contract by any distribution company which inserts therein that their pictures cannot be played on a double feature bill, should and must be an unfair trade practice. Every individual exhibitor in the United States in every individual locality, city, town or community, should be the sole judge of what type of entertainment is best for him and his patrons."

The following were among Monogram's guests at the luncheon:

Harry Thomas
Otto Lederer
Budd Rogers
H. J. Yates
Ralph Poucher
Herman Robbins
Al Fiedler
Herman Gluckman
George Batcheller
William Pizor
James A. Cron
Tom Waller
James Cunningham
Jack Harrower
Don Hancock
Marvin Kirsch
Arthur Eddy
Sherwin Kane
Tom Hamlin
P. S. Harrison
Arthur James
Al Sherman
Joe Gallagher
Joe Tooker
Abe Bernstein
Norton Richey
Arthur Lee
Frank Walker
Harry Buckley
Phil Reisman
David Loew
Joe Vogel
Clayton Bond
Moe Silver
Sam Dembow, Jr.
Jack Goetz
Albert Warner
Col. E. A. Schiller
Robert H. Cochrane
Ambrose Dowling
Felix F. Feist
Harold B. Franklin
Ned E. Depinet
Jules Levy
Richard A. Rowland
M. H. Hoffman
Louis Nizer
Louis Phillips
Jacob Schechter
Jack Bellman
Ed Finney
Jack Cohn
Herbert Berg
Jay Emanuel
Mack Sennett
William Frank
Robert Cunningham
Alfred E. Peterson
Dwight C. Leeper
Paul Benjamin
Clinton White
Herbert Fecke
William German
George Harvey
E. G. Mountan
T. Roger Mahon
Robert Golden
Oscar Neufeld
Pat Powers
Eugene Zukor
Walter Palace
Maurice Rosenbloom
C. C. Pettijohn
George W. Van Zile
J. G. Paine
Mrs. W. R. Johnston
Mrs. Edward Golden
"Red" Kann

Coast Strike Near End; New Scale

Striking members of the Hollywood production crafts are returning to work as needed by producers, with the general opinion prevailing in the studio center that the strikers have lost out to the producers. Victor Clarke, speaking for the producers, indicated that he is expecting final acceptance of the NRA code for the three crafts affected.

Effective this week, electrical workers, carpenters and truck drivers begin a 36-hour week and a new wage scale which represents substantially a 12½ per cent increase in hourly pay. Approximately 3,000 men are affected by the agreement, embodying a change from the eight-hour day at an average of $1.03½ per hour to a six-hour day at $1.16 per hour for electrical workers and carpenters. Truck drivers will get an average of $30 for 36 hours, which compares with a previous 60 cents per hour. Additional employment is seen as a result of the reduced hours, made possible through the amended studio agreement reached in New York last week.

Producers meeting with the Academy on the code situation are firm in their contention that actors could not be limited to 30 days' notice before negotiating new contracts. They insist the clause as originally written into the code must be retained.

First Division Adding Roadshows, Two Exchanges

First Division is planning to have two roadshows in addition to its regular releases, Harry H. Thomas, president, announced this week. The company is doubling its exploitation budget for its productions for the year, among which are "One Year Later," starring Mary Brian; "Dance Girl Dance," with Evalyn Knapp, Gloria Shea, Alan Dinehart; "I Have Lived," with a cast headed by Anita Page, Allen Vincent, Alan Dinehart; "Throne of the Gods," Himalayan expedition picture with narrative by Lowell Thomas; "Picture Brides," starring Dorothy Mackaill; and "Notorious But Nice," with Marian Marsh, Betty Compson, Donald Dillaway.

First Division's exchanges will be increased to twelve shortly by the addition of one at Boston and another at New Haven.

Rosenberg Vice-President Of Exhibitors' Screen Service

Ben Rosenberg, personal representative on the Coast of George Hirliman, president of Exhibitors' Screen Service, has been named vice-president of the company with headquarters in New York. He plans to leave for a tour of the company exchanges within a month, at which time he will appoint a successor to himself on the Coast. The company has moved its New York office from 203 West 42d street to 1776 Broadway.

Previews at Warner Branches

Thirty-seven Warner exchanges on Wednesday held previews of 1933-34 Vitaphone short product. The national preview was set by Norman H. Moray, Vitaphone sales manager, in order to give exhibitors a first-hand look at the new shorts.

CODE CLAUSES BANNING DUALS AND PREMIUMS FACE VIGOROUS FIGHT

Large Circuits Call Premiums Unfair; Small Houses Declare Practice Vital; Attorney and Editor Ready to Defend Gifts

The oft disputed merchandising practice of presenting premiums and "giveaways" to patrons will occupy a choice spot on the schedule of industry code issues to be threshed out at the public hearing on a motion picture code next Tuesday at Washington.

Clauses in the code signed by Sidney R. Kent and in that submitted by Charles L. O'Reilly both call for curtailment, even abandonment of the practice, but organized opposition by the manufacturers of novelties, and probably by exhibitors who operate small theatres, will be voiced before Deputy Administrator Sol A. Rosenblatt.

In the Kent distribution code, distributors would refuse to enter into contracts with exhibitors who do not agree to maintain a minimum admission price, or who lower the scale by giving rebates in the form of premiums, lotteries, gifts.

Zoning Factor in O'Reilly Code

The O'Reilly clause, however, would permit such methods "as approved by the local maximum clearance or zoning schedules;" but "where there is no local zoning or arbitration board, for a particular city, town or community, the ruling of 75 per cent of the exhibitors shall prevail."

A spokesman for the exhibitors' committee predicted that Washington may even eliminate completely all reference in the code to premiums and giveaways.

Those of the small exhibitors favoring giveaways and manufacturers of novelties used at theatres, will be aided in their fight by one of the nation's foremost premium advocates, lawyer and editor Frank Waggoner, who as head policy-shaper of *Premium Practice*,—reputedly the voice of premium makers—has already opened up hostilities along the Washington front, and elsewhere.

A committee of motion picture premium dealers will also be on hand at Washington to defend their business, which in three eastern territories alone is understood to represent gross sales totaling $5,000,000 annually.

Admittedly fighting with the purpose of preserving the premium manufacturing business which he serves, Editor Waggoner has set out to defend this form of advertising and is using as a defense an argument on the psychology of premium advertising, and its "important relation" to the small retailer, or theatre owner in competing with the large interests.

To the editors of *Tide Magazine* the other day Mr. Waggoner told his side of the story about premiums. It was said the squabble on the relative virtue and merits of premiums was so befuddling that Administrator Simpson proclaimed his desire to have the Government refuse to permit anything about premiums to get into codes.

Reporting, in part, on their conversation with Mr. Waggoner, whose remarks have some relation to premium distribution in the motion picture industry, the editors of *Tide* said, in part:

". . . With his car to the ground, Editor Waggoner listens for the leaks of anti-premium talk from trade meetings, at the first chirp gathers up his data, straightway goes to put his case before them." *Tide* also said that "Mr. Waggoner is scheduled to appear at the motion picture pow-wow."

Continuing, the *Tide* editors reported: "Brooding theme through all that Editor Waggoner has to say for premiums lies in the tragedy of the little fellow whose code is being made for him by the big fellows. . .

"In addition, thereto, Waggoner's plea (to the NRA) for the preservation of premiums stresses the financial investment in his industry, the amount paid to its workers, the number of work hours furnished to men and women 'who would otherwise be unemployed.' (1) something between $165,000,000 and $200,000,000 is spent annually for merchandise and services (at wholesale cost) for premium purposes; (2) 9,375,000 work days are given over to making them; (3) $55,000,000 is paid out to labor for its part; (4) premiums bulk up to about 800,000 tons of freight per year. . . ."

Much of the $165,000,000 to $200,000,000 which was said to be spent annually for premium merchandise is expended by motion picture exhibitors.

"On its own merits and virtues—aside for what it means to labor, little business, railroads, etc.—the case of premium advertising is delineated by Waggoner and his association in six points," reported *Tide*, as follows:

"(1) Premiums are fully recognized as an established branch of advertising.

"(2) They are an alternative to an equal or greater expenditure upon some other form of advertising.

"(3) They do not increase the retail price because of their use any more than do other forms of advertising, nor do they depreciate the quality of products any more than would the other forms.

"(4) They confer benefits upon the public which are outside the scope of other advertising media. ('Premiums are not something *for* nothing, but something *instead* of nothing'.)

"(5) Nearly all premium articles are made by American manufacturers.

"(6) They confer proved benefits to retailers, i.e., by creating consumer demand for the merchandise that occupies the retailer's shelves.

"When it comes to gathering prestige around his advertising, evidence that good, upstanding outfits think highly of it, Waggoner has a wealth of fine names to draw from, hundreds of cases to quote. There is Wrigley, for instance, than whom none is finer, who has bought 1,500,000 electric clocks to use as dealer premiums; 5,000,000 teaspoons as consumer premiums, and carloads of watches."

RKO Theatres on Wednesday came out in favor of double features. This is the first instance of a large distributor openly announcing approval of the practice. Columbia and Universal occasionally have indicated approval of duals. The company's decision lends considerable weight to the defense of double features by independents.

Harold B. Franklin, head of RKO Theatres, said, "We have theatres where patronage demands double features and they should have the right to play them."

Independents in Both Production and Distribution Ready to Fight for Double Feature as Life Preserver

The independent production and distribution branch of the motion picture industry is going to the industry's NRA public code hearing at Washington Tuesday prepared for the greatest battle over double featuring.

From Hollywood to the Atlantic seaboard, independents were gathering statistical ammunition and massing thousands of petitions from the public to defeat any clause which would curtail the showing of two pictures on one bill.

Claiming that their very business was threatened, the independents evidently were preparing documentary evidence to substantiate their charges. Some of the "evidence" follows:

1. Independent producers said they will be forced to cease production activities, and, accordingly, already have served two weeks' notice to this effect on 1,620 production employees.

2. Similar notices will be served on employees of 63 independent exchanges, according to the independent producers' association.

3. 1,400 theatres handling independent product and adhering to the dual bill policy may consequently be closed, they said.

4. 10,000 persons concerned with independent production, distribution and exhibition would be thrown out of their jobs, according to the I.M.P.P.A.

5. Ban would involve $28,000,000 a year, said W. Ray Johnston.

On the other hand, Joseph I. Schnitzer said there is "plenty of room for independent producers with single bills." Henry Ginsberg, vice-president of the Roach studios, said abandonment of dual bills would increase the demand for short features.

The Independent Motion Picture Producers' Association late last week launched a fight. Announcement was made Monday, on behalf of 13 independent producers, that two weeks notice had been given employees of these studios, totaling some 1,620, together with the advice that they "look for new jobs," in the event double features are barred.

The action was taken to mean an attempt to convince the National Recovery Administration that the very purpose of the code would be defeated through automatic unemployment of so many persons.

Independents Favor Double Bills

Independent producers and distributors for years have defended the double bill policy.

Typical of the opinion of independent producers and distributors was the statement made this week by W. Ray Johnston, Monogram president.

"The adoption of the single feature," said Mr. Johnston, "would mean that no city or town in the United States would require more than 325, and if only 325 are necessary to take care of the motion picture entertainment of the United States, it would then mean the elimination of approximately 225 features to be made by many of the smaller major companies as well as all independent producers. These 225 will gross in the United States $28,000,000. Let

(*Continued on page 26*)

ADMISSION RAISES UNDERWAY, BUT ONLY AS LOCAL SITUATIONS MERIT

Exhibitors Point to Increased Operating Costs with Higher Wages and More Employees, and Growth of Buying Power

With the buying power of the nation reputedly increased by almost $5,000,000,000 over what it was a year ago, exhibitors both large and small, affiliated and unaffiliated, are for the second time within three months seriously considering the advisability of increasing box-office admission scales.

According to the American Federation of Labor, which is responsible for the computation of the nation's increased purchasing power, more than 2,033,000 men and women have returned to work since March 4, when President Roosevelt set out on his program. Combined incomes for the month of July of wage-earners and salaried workers have been placed by the Federation at $287,000,000 more than last March.

That this ultimately must mean more money at the box-office is a fact that the theatre man is not overlooking. In addition, major circuits, independent theatres and small circuits all over the country have signed the President's blanket agreement to increase wages for theatre employees, to hire additional help and to reduce working hours. These factors, they point out, call for increased theatre operating cost, and many exhibitors now feel that, in line with generally rising commodity prices, they should be entitled to cover, in some measure, this increased cost.

Increases Underway

In many sections appreciable increases in admission prices already have been made. National circuit headquarters in New York are contemplating parallel action but they are giving careful consideration to local conditions. No blanket raising of admissions on a national scale is considered advisable by most exhibition executives in New York. They are unanimous in advising exhibitors in every type of locality to give close study to their communities, their needs and conditions.

In July Harold B. Franklin, president of the RKO Theatre companies, said: "While I feel confident that prices eventually must be raised, this is not the correct time."

Last week Mr. Franklin announced that RKO will increase admission prices wherever possible in the next few weeks. Loew, Skouras and Warner's also are committed to the move.

"During the depression," Mr. Franklin said last week, "admission prices were reduced on an average of approximately 11 per cent, but with increased buying power on the part of the public, coupled with a corresponding increase of theatre expense under NRA provisions, it is apparent that the reduction must be regained. The dollars and cents reduction in average admission prices was about 4 cents, and some of the reduction can be accounted for by the fact that certain theatres playing stage shows were shifted into a straight picture policy."

Publix is planning to leave the entire question of admission scale raises to local conditions, according to Ralph A. Kohn, Paramount Publix vice-president, and head of theatre operations. Mr. Kohn's office declared this week that there is a very definite need for increased admissions, due not only to added theatre operating costs under the NRA, but to the exorbitant overhead costs of elaborate stage shows.

Warner's already has begun to raise prices in key situations where conditions warrant. Joseph Bernhard, head of the company's theatre circuit, said this week: "An additional increase affecting approximately 20 per cent of the circuit will go into effect this month," he said. "The individual theatre man knows his situation better than anyone else; we in the home office can only advise him. If this action is feasible in localities where costs demand it, then prices should be raised."

Gradwell Sears and A. W. Smith, Warner sales directors, for some time have been advocating increased admission prices. In many instances, they pointed out this week, exhibitors have been able to raise their admission scales for a special picture and maintain them after the picture has finished its run.

Not Warranted, Says O'Reilly

A different view is offered by Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, who feels that despite the vast increase in employment, wages, salaries and buying power, the public generally, or a great majority of it, has been through too long a siege of unemployment and hard times.

"Just because there have been a few more people at the box-offices of the country during the past few weeks is no excuse for raising admissions," Mr. O'Reilly said.

While George Skouras intimated that discussions among theater men in his circuit scarcely had passed the evolutionary stages with no set policy resulting as yet, he did say he believed prices have been reduced unwisely and far too much.

"As a whole, admission prices never should have been cut the way they were," he said. "Now is the time to *recoup* what we have lost for so many months. Distributors have never asked such high prices for their film product as they are now, and for that reason, if for no other, the exhibitor is entitled to an appreciable increase in order to protect his business. It would be a ridiculous way of doing business—and some of us have been doing it—to sell product for less money than we pay for it. Of course, if prices are raised they should be raised proportionately according to the requirements of the individual theatre."

Jay Emanuel, national treasurer of the MPTOA, said: "There should be a minimum admission price restriction of not less than 15 cents for adults, for matinees, afternoons or evenings. This business has always been at the mercy of cut-price and cut-throat fly-by-night individuals."

In both industry codes, submitted to Washington two weeks ago, exhibitors are specifically granted the right to increase or decrease scales as they see fit, except under certain prohibitions.

"It is my frank opinion that in almost 85 per cent of the total theatres involved, admissions have been lowered to a ruinous degree," said Ed Kuykendall, president of the MPTOA, this week. "In complying with the NRA code it may be necessary for some theatres to increase admission prices. I am not prepared to say whether the public is ready for this or not. I do know that in a large percentage of areas in the United States, the general public, or the average working man is not earning enough to justify an advance in admissions."

Speaking generally, Mr. Kuykendall said that commencing with early autumn theatres should advance their scales to a reasonable degree, depending on what they are able to do in this respect.

"In the Southern territory nothing can be done until cotton and other products begin moving, the latter part of September and early October," he said.

Circuits Adding to Prices, and So Are Independents, but With No General Blanket Policy; Exhibitor Leaders Urge Care

In the field, in small and large cities, admission price raising is well underway. In many instances increases have been made by affiliated theatres, but in most it appears that the independent exhibitor has launched out upon the program by himself.

Theatre owners in Akron, Ohio, last week named a committee to take definite action on admission price advances and film clearances, and 23 neighborhood exhibitors, through the Akron Theatre Owners Association, have formulated a plan, subject to approval and acceptance by the exchanges, covering a graduated upward revision.

Increased admissions in Birmingham, Ala., averaging 20 per cent went into effect at several downtown houses. In Cincinnati, however, three first-runs inaugurated reduced price scales, on account of the 10 per cent state tax on admissions of 41 cents and more.

Cleveland subsequent runs advanced prices late in August and double bills were cut to once a week.

Ohio Increases Urged

The MPTOA of Ohio sent a letter to all subsequent-run exhibitors in Columbus urging them to increase admissions proportionately with increases made in other parts of the state. An agreement by a committee of several major and independent circuits, stated that on or after September 1, the availability of pictures to subsequent runs would be based upon a definite scale of minimum adult prices in effect after 6 p. m. daily, with the minimum admission at 28 cents, including tax, on a picture having 30 days clearance. All Columbus first-runs have made appreciable increases in prices.

The first raise in prices in the Denver territory in several months has been made at the Fox in Longmont, from 25 to 35 cents. The Fox in Detroit has raised its scale from 25 to 55 cents. In Detroit subsequent runs have been asked to follow the same policy set in Columbus, with a 40-cent minimum at night for pictures with 28 days clearance. First-run houses having vaudeville or stage shows are asked to set 50 cents as a minimum after 6 p. m.

Attempts by the independent and downtown houses in Kansas City to stabilize admission scales hit a snag by refusal of a majority of the Independent Theatre Owners to abide by a previous agreement to raise their minimum to 15 cents, provided first runs would adopt a 40-cent low. Wholesale rises are not expected in Kansas and Missouri, though upward revision may follow recovery in individual cases.

In New York City, RKO increased the Radio City Music Hall admission top from 75 to 85 cents for weekdays, the Saturday and Sunday top of 99 cents remaining. Loew's Metropolitan and the Brooklyn Paramount are said to be contemplating boosting their prices from 65 to 75 cents for matinees, and from 75 to 85 for nights.

In Seattle one first-run, the Fifth Avenue, already has increased its prices 25 per cent.

Independent San Francisco theatres are understood to oppose admission increases now.

Increase to 40 cents for general evening admission for all theatres in the Independent MPTO of Delaware and eastern Maryland was voted, effective September 11.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE stage is getting no place in a hurry. From Minsky burlesque on Broadway to Highland in upstate New York may be no distance at all, geographically or otherwise, but the theatre has negotiated the three-hour run on the Central quicker than it takes to unloosen a hook-and-eye on a pair of tights of a Minsky "mamma."

Last Saturday evening, weather and sheriffs permitting, the nudist Out-of-Door Club at Highland gave an "undress" rehearsal of "Barely Proper," one-act comedy in which the characters wore nothing. The non-member public could not buy tickets, even from speculators. The loss in ticket sales, however, was made up in savings in costume costs.

The story is that of a young Englishman engaged to a German girl who neglects to inform him that her family are nudists. He is alone in his fiancee's living room when her two brothers walk in in their birthday suits. They cannot understand his pleas with them to leave quickly before someone sees them.

Cousins and aunts begin arriving, in the all-together, and he is convinced momentarily that he has gone mad, or something, until the girl tells him that unless he drops his "horrid English thoughts" and gets ready for tea by undressing, the engagement is off. The relatives had been given to understand that he was a nudist, and the tea is in his honor. Evidently the prospective groom stayed for tea and enjoyed it immensely.

▽

One of the more aggressive newsreel organizations might be interested in the reports from Hamburg, Germany, about the discovery of clues to the position of the English frigate Lutine, *which sank off the Isle of Terschelling in 1799, with millions in gold and silver held fast in her hold. The salvage vessel* Texel *is said to have found the bulk of the iron which was once the ship's ammunition. The ammunition locker is believed to be right close to the treasure room. Its contents were originally shipped by the Bank of England to assist Hamburg merchants. Nazi storm troopers have been reported rushing to the scene in submarines.*

▽

Sherwood Anderson has decided that what the country really needs is a great American movie, instead of a great American novel. We don't know about the country, but that's what many studios need.

▽

Different kinds of music will be tried out on patients in the insane asylum at Utica, N. Y., in hope that it does them some good. But that's how they got that way!

▽

Joe E. Brown has a collection of autographs almost as large as his mouth. But not of film people. His taste runs to sports. A bat autographed by Babe Ruth is one of his choice prizes. Another precious possession is a driver used by Bobby Jones in the British open. And the pair of shoes worn by Frank Wykoff when he set a record for the 100-yard dash. *Also about fifty baseballs of winning teams, with the John Hancocks of all of the players.*

▽

The parents of Ricardo Cortez knew him when he was Jake Krantz. . . . Don Alvarado was Joe Page. . . . Olga Cronk changed her name to Claire Windsor. . . . Augusta Appel was reborn Lila Lee. . . . Leonia Flugrath became Shirley Mason. . . . Marie Dunn changed to Marie Prevost.

A LETTER, purporting to come from someone representing John D. Rockefeller, Sr., asks Robert Benchley how he expects to spend his forty-fourth birthday.

"Mr. Rockefeller," says the letter, "is getting pretty sick of having his birthday routines pried into, especially as he is always doing the same thing, and he would like to get a few fresh ideas on birthday spending, just to spring on the reporters (and newsreel men) on his ninety-fifth, next year."

Mr. Benchley advises Mr. Rockefeller to spend his birthday noisily for a change. This alternative to the usual "quiet" birthdays of most prominent people would find Mr. Rockefeller banging tin pans, twirling watchman's rattles and screaming at the top of his lungs.

"On my forty-fourth birthday," said Mr. Benchley, "I expect, as is my custom, to arise at eleven, drink four glasses of ice water and go back to bed again until noon. Anybody who speaks to me to offer felicitations does so at his own risk. I now bite, instead of just snarl."

After rambling on at length in this ferocious vein, Mr. Benchley concluded with the observation that a red rag is soporific to a bull compared to the effect of a birthday on his nervous system. And so, at the end of his forty-fourth birthday, he expects to retire very late in perfectly terrible condition, so that when he awakens on the first day of his forty-fifth year, he shall hardly be able to face it. In fact, he may *not* face it.

▽

"Pink Chemise" has emerged from Paramount's title changing laundry as "Come On, Marines." Red Kann calls it a metamorphosis.

▽

Nawab Zaheeruddin Khan, Prince of Hyderabad, at Deccan in central India, sat in the private projection room of his luxurious palace eight weeks ago and listened to Mae West say those sexy lines in "She Done Him Wrong." Evidently the Prince departed hurriedly for our California shores. Arriving in Hollywood he sought out Miss West, and remembering her invitation, "Come up and see me sometime," declared gravely, "I have accepted!"

▽

The efforts of a half-dozen super-showmen would be needed by motion picture theatres on Atlantic City's boardwalk to compete successfully with the entertainment program offered by the management of the Steel Pier, where, for a half dollar, one may be amused continuously for some 16 hours. A recent bill was typical, offering—all for the one general admission—three of the newest motion pictures: "Pilgrimage," "Paddy - the - Next-Best-Thing" and "The Kiss Before the Mirror." In addition, Rudy Vallee and his Connecticut Yankees played dance and concert music, likewise Rimac's Havana orchestra and Bert Estlow's band. There was a four-a-day vaudeville show, headed by Morton Downey; a complete minstrel show; Hardeen, "the master mind of mystery"; circus acts; an opera ("Pagliacci"); Larry Funk's orchestra; "thrill acts"; animal nursery; dozens of exhibits; "Hollywood Exposition"; museum of war relics; sea elephants, and what not. The maximum daily capacity is about 75,000. Weekly revenue could run as high as $400,000.

▽

Pare Lorentz's capsule description of "Captured," in Vanity Fair: *"Rape, escape."*

▽

Broadway got Tamara, dark-eyed Russian singer, when some Russian bandits plundered and pillaged a little town along the countryside, and set fire to a bundle of straw under which the young lady and her baby brother were hiding.

THERE USED TO BE an ancient, eminent Roman deity named Janus, who had two faces. A glance at ten little photographs in the current issue of *Vanity Fair* would seem to indicate the revival of Latin mythology in the socalled "artless" little Hollywood.

Midway in Conde Nast's smart magazine there are presented to the reading and star-worshipping public, ten of the cinema's better known "beauties"—as they look on the screen and as they are *au naturel*, when caught on the hoof—*sans* makeup (Greta Garbo, Elissa Landi, Jeanette MacDonald, Janet Gaynor, Joan Crawford, Constance Bennett, Katharine Hepburn, Tallulah Bankhead, Clara Bow and Lupe Velez).

After a peek at the freckles, crooked noses, thick lips, spotchy skin and painful expressions adorning the faces of this group of "young" Hollywood "beauties," we lost forever our very last illusion about the maidens of our production capital. And, lest any stray distorted vision remain intact, the editors advise that the ten "real" photographs which are compared with "reel" ones, "are by no means isolated phenomena, chosen with malicious intent."

Furthermore, we learn from the accompanying caption that one beautiful Hollywood lady—*not* shown in the group—has a cast in her eye and is bow-legged; a famous male heartbreaker had to be outfitted with an entire new set of teeth by his company before they could allow him to face a camera; another devastating Don Juan recently had his ears trimmed down and pinned back, thereby removing his resemblance to a clipper ship, full sail; and the number of handsome young "juveniles" who wear toupees is what keeps the wig-makers going these hard times.

Even *Vanity Fair* admits that the thought of what our glorious stars must look like when they first go to Hollywood—prior to all eye, ear, nose, throat and figure transformations—is somewhat appalling, albeit encouraging to the rest of us.

▽

Suesei Matsui, who for years has been telling Japanese audiences what films are about, arrived in Hollywood the other day to act in one for Paramount. Matsui is Japan's leading "benshi" or man who stands at the edge of the stage and explains the action of the film or play. This has been a custom for decades.

▽

Seattle's *Film Flashes* gives front-page space to the one about Junior Mercy—of the old northwest exhibitor family—who, battered and disheveled, staggered into a local hotel and asked the clerk for the key to room 228.

"Sorry, sir," replied the desk attendant, "room 228 is taken."

"Thash me. . . . I jush fell outa th' window!"

A bit old, but it fills up space (for *Film Flashes*, of course).

▽

Will Rogers has the biggest feet in Hollywood, so they say.

▽

Fox denies that Adolphe Menjou owns 38 suits and wears 23 of them in Jesse Lasky's "Worst Woman in Paris." He owns but 34 suits, they said, and wears only 19 in the film.

▽

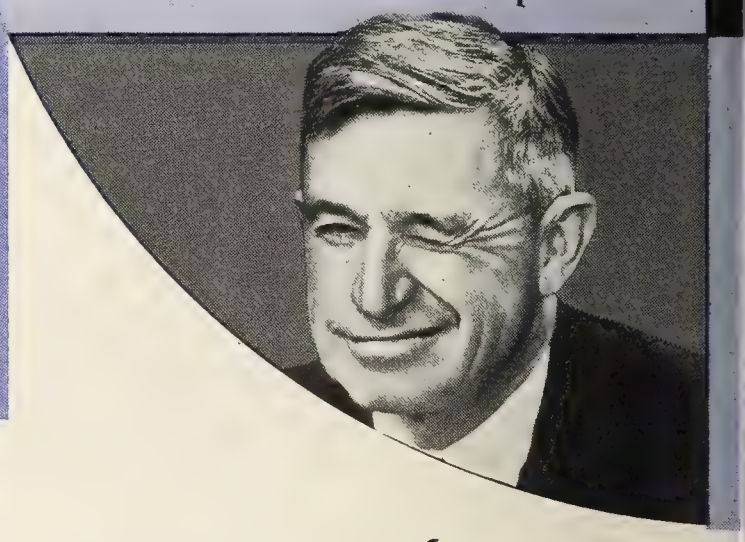
Echoes of the past were heard in New York last week when John Hertz, Jr., arrived in town from Chicago to learn about the advertising business from the experts at Lord & Thomas Agency. Paramount knew Senior Hertz some few months ago.

NO ONE ELSE is delivering so many great 1933-34 pictures

WILL ROGERS *as* DOCTOR BULL

With MARIAN NIXON, Ralph Morgan, Andy Devine. Based on James Gould Cozzens' best seller, "THE LAST ADAM." Directed by John Ford.

● Will Rogers' best picture by a mile... the down-to-earth heart punch of "State Fair"... the humor of "A Connecticut Yankee." A cinch for a clean-up.



One new season smash after another from FOX ...completed...on the screen ... in the money. "Pilgrimage" leads the parade. And now these four box-office hits. "Seeing is believing" say exhibitors... as they swamp FOX under an avalanche of contracts.

THE POWER AND THE GLORY

SPENCER TRACY **COLLEEN MOORE**

RALPH MORGAN, HELEN VINSON

Directed by William K. Howard

Jesse L. Lasky *narratage* **Prod.**

JANET GAYNOR WARNER BAXTER

"Daddy Long Legs" stars *in*

PADDY THE NEXT BEST THING

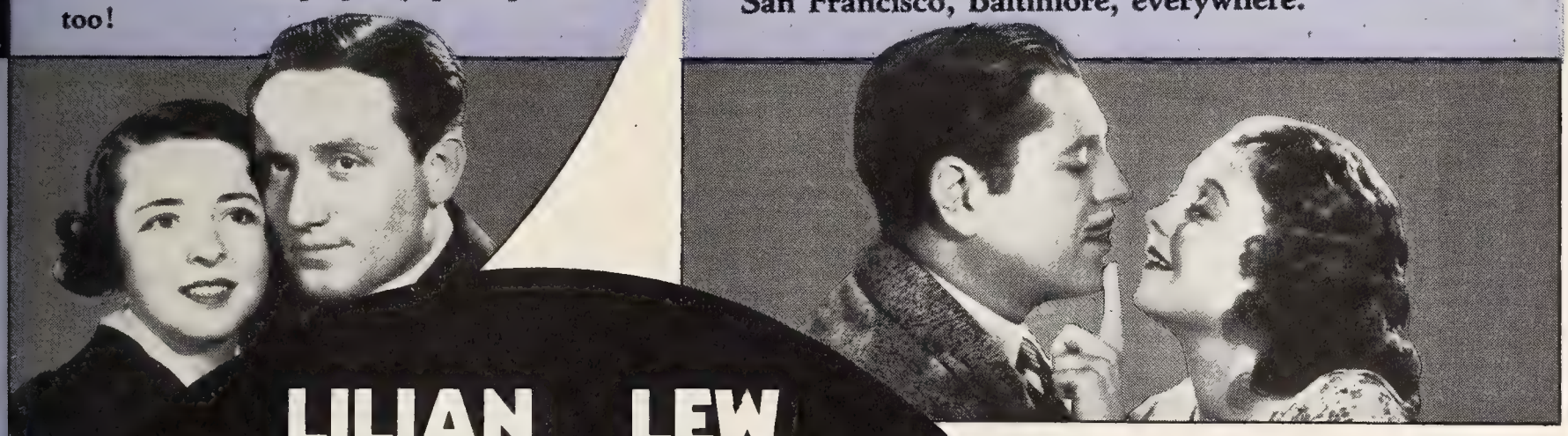
Walter Connolly Harvey Stephens

Margaret Lindsay Mary McCormic

Screen play by Edwin Burke. From Gertrude Page's novel. Directed by Harry Lachman.

● Terrific pace unabated as Lasky hit enters its *fourth* week at $2 Gaiety, N.Y. Watch it mop up at popular prices, too!

● Hitting "State Fair" figures at Radio City Music Hall...Topping "Daddy Long Legs" in Cincinnati, San Francisco, Baltimore, everywhere.



LILIAN HARVEY • LEW AYRES

and a host of Hollywood's most beautiful girls *in*

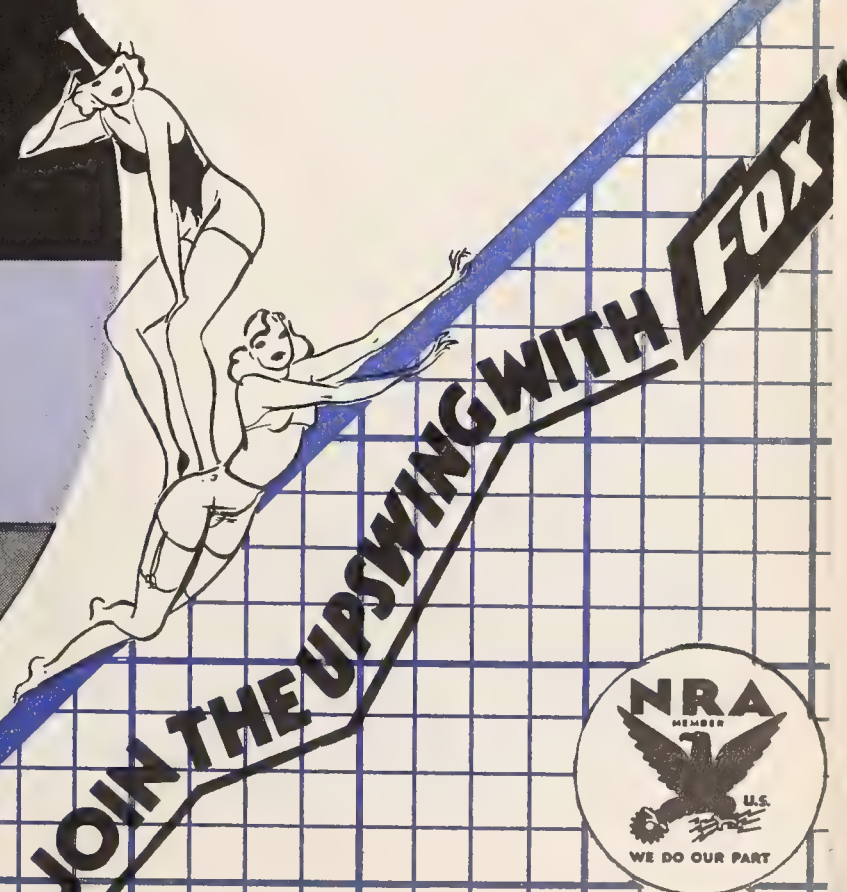
MY WEAKNESS

with Charles Butterworth, Harry Langdon, Sid Silvers, Irene Bentley.

Directed by David Butler

a B. G. DeSylva Production

● The money musical of the year...Star-spangled cast (just look)...a host of beauties...knockout songs...loads of gags gorgeous spectacle. Produced by B. G. DeSylva . . . Broadway's musical hit ace.



TEXT OF SUPPLY DEALERS' CODE

(Continued from page 10)

lations and shall designate such agents and delegate such authority as may be necessary to effectuate such purposes.

4. Such Administration Board is also set up to cooperate with the Administrator in making investigations as to the functioning and observance of any provisions of this code, at its own instance or on written and signed complaint by any person affected, and to report the same to the Administrator.

5. If formal complaint is made to the Administration Board that the provisions of this code have been violated by any dealer, the proper supervisory agency shall investigate the facts and to that end may cause such examination or audit to be made as may be deemed necessary.

6. As and when any question shall be deliberated upon by the Administration Board with respect to the unfair trade practices by dealers, which involve manufacturers of such equipment, two duly authorized representatives from The Theatre Equipment and Supply Manufacturers Association shall thereupon and only with reference to such questions in the interim become members of said Administration Board.

7. The Administration Board may from time to time present to the President recommendations based on conditions in the industry as they may develop from time to time which will tend to effectuate the operation of the provisions of this code and the policy of the Act.

8. After the completion of any investigation that the Administration Board may make upon the signed complaint of any person, if the findings of the investigator show that the complaint was unfounded, the party making the complaint may be assessed the expenses of the investigation and the cost of the same shall be billed immediately and shall be payable upon receipt of the statement. If the investigators report that the complaint is warranted and justified, the party guilty of violation of the code, or any amendment thereto or any rule or regulation issued thereunder and approved by the Administrator of the National Industrial Recovery Act shall pay all expenses of the investigation.

9. Any dealer may participate in any endeavors of the Administration Board in the preparation of any revisions of, or additions or supplements to, this code by accepting and paying the proper pro rata share of the cost and responsibility of creating and administering it.

10. The Administration Board is hereby designated the agency for administering, supervising, and promoting the performance of the provisions of this code for dealers in motion-picture theatre supplies and equipment.

ARTICLE IV

Participation in Code

Any existing dealer as herein defined, or dealer who shall become such hereafter, whether a member of any association or not, may participate in the code and any subsequent revisions, additions, or amendments thereof, by indicating his intention of fully subscribing to the provisions of the code and by assuming the responsibilities of such participation.

ARTICLE V

Unfair Competition

1. No dealer shall sell at a price destructive of the capital investment and likewise of the earning power of labor; and no dealer shall enter upon or engage in any price cutting.

2. No dealer shall sell, offer for sale, or advertise any service, or exchange any product, at a price or upon such terms or conditions that will result in the customer paying for the services or goods received less than the "cost" to the dealer, determined in accordance with the uniform and standard method of defining "costs," hereinbefore prescribed, provided, however, that dropped lines of merchandise, seconds or inventories which must be converted into cash to meet emergency needs may be disposed of in such manner and on such terms and conditions only as the Administration Board may approve and as are necessary to move such products in the buyer's hands.

3. No dealer shall sell directly or indirectly by any means whatsoever any service or any product of the industry covered by the provisions of this Article at a price lower or at discounts greater or on more favorable terms of payment than those provided in current schedules set up by the Administration Board with the approval of the Administrator of the National Recovery Administration.

4. Nothing in the preceding paragraphs shall be deemed to prevent the extending of quantity discounts for quantity purchases, provided, however, that such quantity discounts must be predicated on actual quantity purchases and not on estimated requirements over a period of time, and provided that no increased discounts for quantity shall reduce the price below the fair minimum prices defined in paragraphs 1, 2, 3 of this article.

5. Quotations and billings to purchasers by Dealers shall be at unit prices. The practice of lump-sum bidding and billing shall be deemed to be unfair competition.

6. The following practices shall also be deemed to be unfair competition within the meaning of the Act:

A. Advertising (written, verbal, printed, radio, or display) which misrepresents merchandise, values, or services; or selling methods which tend to mislead the consumer.

B. Reference in Dealers' advertisements to the goods, services or prices of competing retailers shall be regarded as an act of unfair competition.

C. The use of, participation in, publishing or broadcasting of, any statement or representation which lays claim to a policy of continuing practice of generally underselling competitors.

D. The sale by Dealers of any product of a penal institution.

E. The giving of secret rebates, refunds, credits, or unearned discounts, whether in the form of money or otherwise, or the giving of premiums or extending to certain purchasers special services or privileges not extended to all purchasers under like terms and conditions.

F. The offerings of allowances on trade-in equipment in excess of the allowances scheduled by the Administration Board shall be considered a violation of this code. The Administration Board shall set, from time to time, a schedule of allowance prices on used equipment, such prices to be based on age of equipment and model of same. Identifying factor shall be serial number of such equipment taken in trade.

G. The defamation of a competitor by words or acts, falsely imputing to him dishonorable conduct, inability to perform contracts, or questionable credit standing, or by the false disparagement of the grade or quality of his merchandise.

H. The payment to an employee of a customer or prospective customer of a commission or consideration of any character for the purpose of inducing, or compensating for, a sale.

I. The absorption of freight charges or any portion thereof.

J. Commercial bribery in whatever form it may be attempted, whether by giving commissions, prizes, premiums or excessive entertainment as an act of commercial bribery to anyone in connection with the sale, purchase, or use of merchandise, or as an inducement thereto.

K. Sale or contract to sell in violation of the provisions of this Article shall be deemed an unfair method of competition within the meaning of the Act.

L. The practice of rebuilding used equipment and selling it as new, the changing of any factory serial number, shall be a violation of this code.

M. No dealer shall misrepresent or make oral or written guarantees that conflict with or exceed the manufacturers' guarantees or recommended applications of his product.

N. Original manufacturers' identification make or number on equipment or accessories shall not be altered.

ARTICLE VI

Statistics and Reports

1. With a view to keeping the President of the United States and the Administrator informed as to the observance or nonobservance of this code and as to whether the dealers are taking appropriate steps to effectuate in all respects the declared policy of the National Industrial Recovery Act, each dealer shall, not less than once in each year, prepare and file with the Administration Board an earnings statement and balance sheet in a form approved by said Administration Board or in a form acceptable to any nationally known banking institution. Each Dealer shall likewise prepare and file with the Administration Board such current information concerning wage and salary rates, hours of work, stocks on hand, sales and prices as the Administration Board may from time to time require for the purpose of determining conditions within the industry. The failure to furnish the required data, or the furnishing of false or misleading information, or the making of false statements relating thereto, shall be regarded as a violation of this code of fair competition.

2. Except as otherwise provided in the National Industrial Recovery Act all statistics, data, and information filed in accordance with the provisions of Article III shall be confidential, and the statistics, data, and information of one dealer shall not be revealed to any other dealer except that, for the purpose of facilitating the administration and enforcement of the provisions of this code, the Administration Board or their duly authorized representative shall have access to any and all statistics, data, and information that may be furnished in accordance with the provisions of this code.

3. The Administration Board shall establish uniform credit practices, including a uniform plan of installment sales, which when approved by the members of the Administration Board and by the Administrator of the National Industrial Recovery Act shall be binding upon all dealers.

ARTICLE VII

Amendments

1. This code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued under Title 1 of said Act, and specifically to the right of the President to cancel or modify his approval of this code or any conditions imposed by him upon his approval thereof.

2. Such provisions of this code as are not required to be included therein by the National Industrial Recovery Act may, with the approval of the President, be modified or eliminated as changes in the circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this code or additional codes will be submitted for the approval of the President to prevent unfair

(Continued on page 26)

CERTIFICATE SYSTEM IS PROPOSED TO REDUCE BRITISH QUOTA ILLS

Graham Suggests Distributors Be Permitted to Buy Certificates in Respect of Product Above Their Quota Needs

by BERNARD CHARMAN
of London Correspondent Staff

A foreign renting house is the latest medication proposed for that irritant pricking the skin of the British motion picture industry—the Quota Act.

Exhibitors are chafing at the demand the act imposes upon them of screening product whose only effect is to lose them business; producers are distressed by the manner in which cheap Quota productions are discrediting British pictures generally; and American distributing companies are racking their brains to find a way out of the impasse which obliges them to handle product which in many cases lacks commercial quality. This was even mentioned as a possible subject for discussion at the ill-fated World Economic Conference.

A deputation of the Cinematograph Exhibitors Association has visited an official of the Board of Trade to discuss the possibility of an amendment to the Act to guarantee the quality of quota pictures.

The Film Group of the Federation of British Industries, representing the producers, also has for a long time been endeavoring to impress upon the same government department the necessity for setting a minimum production cost (nominally £10,000 sterling) on quota films.

Graham Proposes New System

Now J. C. Graham, chief of Paramount activities in Great Britain, has set the cat among the pigeons with a revolutionary proposal, which, says he, will regulate the situation to the satisfaction of all parties. Comes into the field, therefore, the foreign renting house.

In brief, what Mr. Graham suggests is that foreign—let us say, rather, American—distributors should be permitted to purchase Quota certificates from major British producers in respect of British product above their own quota needs, allowing the producer to retain rights of distribution for his own affiliated organizations, plus, of course, the profits of such distribution.

The major British studios, he argues, are producing films far in excess of their own requirements to fulfill their Quota obligation, and his plan would insure maintenance of the desired ratio of home product against imported pictures, without encouraging over-production of English-made films of a quality frequently well below present accepted standards.

Advantages of the Graham proposal work out, according to its author, as follows:

It would eliminate production of a surplus of films of doubtful quality—additional finance would accrue to the more stable production outfits, enabling quality to be still further improved—would provide a steady supply of box office product of British origin for the exhibitor, and would maintain the spirit as well as the letter of the Quota Act.

The proposal is indorsed by two of the leaders in the home production field—John Maxwell, chairman and managing director of British International, and Michael Balcon, general manager in charge of production at the Gaumont-British studios, both of whom claim to have figured out the problem on parallel lines. Balcon says that an identically similar scheme was put before the then President of the Board of Trade when the Quota plan was first under discussion some years ago. The President, he says, was strongly in favor of it, but it was not put into the Act for a variety of political reasons.

His opinion is that the small producers, with their "quickies" made strictly to the letter of the law, prejudice the recognition of the better class British pictures and affect the reputation of the entire programs of the American houses that buy them in. "I believe that Mr. Graham's scheme would go a long way towards standardizing the quality of British pictures on a much higher basis," declares Mr. Balcon.

See Inducement to Producers

John Maxwell also holds the view that the holding of Quota certificates, and not distribution, should be the crux of the Act. He had, he says, made a suggestion about eighteen months ago that Quota certificates should be transferable—and that they should be granted to American renters here on the understanding that they would give British releases in the United States, in the proportion of one British film for four Quota certificates.

The proposal outlined by Mr. Graham would be simpler to operate, Mr. Maxwell admits, and would be an inducement to the producers to make more and better product. He doubts that the independent producer would be any worse off. "He is in the business to make money," says Mr. Maxwell, "and, as he has no subsidy at the moment, I fail to see that this proposal will affect him adversely."

Of course there is the reverse side of the picture. Naturally both Gaumont-British and British International Pictures are interested in the proposal, as they would be in any that suggested putting money into their pockets, but what of the independents who have found in the manufacture of quota films for American renting concerns a profitable field of exploitation?

Their point of view already has been forcibly expressed by Sam Smith, chief of British Lion (which also distributes its own output), and Julius Hagen, who operates the Twickenham studio. Both declare Mr. Graham's ideas unworkable and his arguments fallacious.

Sam Smith argues that the plan would react to the advantage of three concerns only (his own being the third), and that it could not be expected that legislation would be introduced to discriminate in favor of specific companies. The only practical way to insure better quota product would be by fixing a minimum production cost as guide, though even this could not be expected to be infallible.

Hagen characterizes the plan as "a gratuitous insult to the British industry—because it reflects the prevailing contempt felt for the product of British studios by the American renting firms." He accuses the distributors of deliberate efforts to discredit British films, and says they expect quota films to be made for them at a cost of £1 a foot! Reciprocity is the only real solution to the problem, he affirms. If Britain takes American films at high prices, the United States in return should take British pictures on equal terms, if they are of the same merit, as in many cases they undoubtedly are.

What attitude the exhibitor is going to adopt has not yet been made clear, though Sam Smith outlined part of the showman's case when I discussed the matter with him. And this was it:

When the independent exhibitor complains that he cannot get good British pictures for quota purposes, because the best product is controlled by the circuits run in conjunction with Gaumont-British and BIP, his real grouse is that he cannot get the best films, either British or foreign, owing to circuit opposition. If the available quota product is to be concentrated in the hands of the British distributors he will be even worse off than before, as he will be more at their mercy than ever.

Paramount's London Executive Says Large British Studios Are Producing Far in Excess of Requirements under Quota

Film Business Develops In Dairen, Manchuria

The demand for American motion pictures in Manchuria has grown in spite of the increasing production of Japanese films, according to the American vice-consul at Dairen. While most of the American films shown are talkers, not more than 40 per cent of the Japanese imports are sound films.

No American companies have direct representatives or branch offices in Dairen, but three American concerns have their main offices in Shanghai, distributing through a Russian agency. The demand for projectors in the Manchurian city, which has a population of 275,000, has been largely satisfied, the vice-consul reported. Most Dairen theatres are equipped with Japanese projectors. Three houses use American makes.

Creditor Meetings Postponed

The meeting in New York of creditors of Paramount-Publix, scheduled for Tuesday, was postponed until this Friday, when the meeting will be held in the offices of Referee Henry K. Davis. An adjourned special meeting was scheduled for Wednesday and an adjourned meeting of Publix Enterprises creditors was set for Thursday.

YOU'LL HARDLY BELIEVE—

—what your own eyes won't see!
—what your own ears will hear!
—what your own sense tells you
is impossible . . .

—YET WHAT UNIVERSAL HAS ACTUALLY ACCOMPLISHED AND PUT ON THE SCREEN TO GIVE YOUR CAPACITY CROWDS THE BIG THRILL OF THEIR LIVES ! ! ! . . .

•

Starring **CLAUDE RAINS,**
with Gloria Stuart, William Harrigan, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by James Whale. Presented by Carl Laemmle.

The INVISIBLE

H.G.WELLS'
Fantastic Sensation—

STEP OUT WITH UNIVERSAL

LE MAN

Laboratory Code Is Up to Johnson

(Continued from page 10)

proposed that overtime work be paid for at 1½ times the regular rate.

Mr. Scoppa also proposed that the number of apprentices be fixed at not more than 5 per cent of all employees. Laboratory representatives expressed thir willingness to limit the number, but preferred 10 per cent, and also were willing to have established a shorter period during which apprentices would receive less than the minimum rates of pay.

Questions by Mr. Rosenblatt brought out that the total number employed in laboratories is about 3,500. Of this number, Mr. Scoppa declared, 1,558 normally are employed in plants in New York and New Jersey. The employment in that area now is about 1,000, two-thirds of whom, he said, are receiving more than the minimum rates proposed in the code, some of them twice as much. Other laboratories, however, he added, are paying about one-half of the proposed scale.

Some of the plants have increased pay rates during the depression, it was said, and most of them are attempting to care for all employees by staggering the work, one plant guaranteeing its employees pay for 26 hours a week even though they may work only a fraction of that time.

At the suggestion of Mr. Scoppa, the code will carry a provision that no pay rates applicable to July 1 shall be reduced as a result of the shortening of hours of labor. He also sought the inclusion on the code control committee of two employees, to be elected by the employees, to which the association representatives willingly agreed.

A number of changes were suggested by Herbert A. Huebner, of the laboratory association, most of which were minor changes in wording, but providing also for the expansion of the list of unfair practices to include the making of unauthorized copies and the acquisition by a laboratory of a substantial interest in a raw stock manufacturing business which would enable the purchase of raw stock at a lower price than that charged competitors.

A communication was read into the record from Cinema Laboratory Association seeking exemption of producers operating their own laboratories and not engaged in commercial work for others.

Eastman Seeks Exemption

Exemption of Eastman Kodak laboratories handling 16 mm. film was asked by Adolph Steuber on the ground that the laboratories did no commercial work but merely developed narrow film for amateurs, the cost of developing being included in the film. This was subject to some opposition from labor representatives, and it also was pointed out by Mr. Rosenblatt that plans were under consideration in the trade for the establishment of theatres using 16 mm. film, in which event Eastman might become a competitor of the commercial plants.

Opposition to weekly rates as against hourly wages was voiced by Alan E. Freedman, president of the laboratory association, who declared weekly rates would result in a marked reduction in the number of employees, since they would make the cost of operation fluctuate and under the existing scale of rates it would be impossible for the plants to operate. There was no objection to a weekly rate, he said, but it should not be "far in excess of our ability to pay."

An apparent effort to enlarge the scope of the jurisdictional dispute between the various laboratory unions was seen in a letter from D. W. Trace, president of the International Brotherhood of Electrical Workers, demanding a five-day week of six hours, Monday to Friday, "without exception," and a rate of 90 cents an hour for mechanical workers with one and one-half time for overtime.

Consideration of any such representations of the brotherhood was opposed by Fred Dempsey, general secretary of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators, who declared no electrical workers were employed in the laboratories.

Universal commendation of Mr. Rosenblatt's work in handling the hearing and in bringing the several groups in the industry to a prompt agreement thereafter was voiced, not only by representatives of both the employers and workers, but also by his advisers from the recovery administration.

The laboratory code will become effective within ten days following its formal approval by the President. Assisting Mr. Rosenblatt at the hearing were: R. H. Cochrane, Universal Pictures, industrial advisor; H. F. Fraser, of the NRA consumers' advisory board; L. M. Wicklein, of the NRA labor advisory board; William P. Farnsworth, of the NRA legal division; Donald K. Wallace, of the NRA research and planning division; Emanuel J. Rosenberg, special advisor.

Mr. Herbert J. Yates, president of Consolidated Film Industries, one of the largest laboratories in the business, was spokesman for the laboratory association. Mr. Scoppa is an official of Local 66 of the laboratory workers.

Text of Theatre Equipment Code

(Continued from page 22)

competition in price and other unfair and destructive competitive practices and to effectuate the other purposes and policies of Title 1 of the National Industrial Recovery Act consistent with the provisions thereof.

3. This Code shall become effective not later than ten (10) days after its approval by the President.

ARTICLE VIII

Violations

Violations by any person subject to the publication of this code or any provisions of this code, or of any approved rule or regulation issued thereunder, or of any agreement entered into by him with the aforementioned Administration Board to observe and conform to this code and said rules, is an unfair method of competition and the offenders shall be subject to the penalties imposed by the National Industrial Recovery Act.

ARTICLE IX

Saving Provision

If any court of competent jurisdiction shall finally determine that any Article or section of any Article in this Code shall be invalid, all other Articles and sections of this Code shall nevertheless remain and continue in full force and effect in the same manner as though they had been separately presented for approval by the President.

Respectfully submitted.

NATIONAL THEATRE SUPPLY COMPANY, INC.,
By W. N. GREEN, *President.*
INDEPENDENT THEATRE SUPPLY
DEALERS' ASSOCIATION, INC.,
By J. E. ROBIN, *President.*

Hays, Breen, in from Coast, Will Attend Code Hearing

Will H. Hays will return to New York from Hollywood the end of the week and will attend the public hearings on the motion picture industry's code September 12 in Washington.

Joseph I. Breen will follow Mr. Hays to New York to act in an advisory capacity at the public code hearing.

Code Ban on Dual Bills Faces Fight

(Continued from page 17)

us assume that there is a 10 per cent profit on this gross—that would leave a matter of $25,000,000 that is expended by the makers of these 225 features in salaries for lithographers, printers, raw stock companies, film laboratories, accessory corporations, theatre supply companies, motion picture operators' union, camera men, directors, actors, writers, electricians, independent producers, independent distributors, employees of the various industries, and a great many other allied industries."

Warns Production Would Drop

Declaring that the object of any code is to put people back to work, Phil Goldstone, independent producer, last week said that any "railroading" of a clause for single features will decrease production and throw thousands out of work in all trades allied with the production of independent motion pictures.

"Furthermore," he said, "if duals are banned those few small theatre men who do survive will be forced to go to the public and say: 'We are charging you more money to see our shows and giving you half as much.'"

All Monogram and Majestic franchise holders received telegrams last week requesting that they mail to Eddie Golden, Monogram sales director, proxies authorizing him to represent them at the code hearings. The Federation of the Motion Picture Industry joined the proxy fight by sending telegrams to nearly 60 independent distributors seeking their support, and it was learned that earlier in the week Charles C. Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, had communicated with several independents for Washington representation.

In reply to the circular sent out by Mr. Golden two weeks ago, urging support of a mass protest against banning double features, his desk was flooded this week by more than 1,500 protests against such a prohibition.

O'Reilly to Head Parade Group

Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, New York City, has accepted the chairmanship for the motion picture theatres' division in the President's NRA parade September 13, in which at least 200,000 business executives and employees of large and small manufacturing and retailing establishments throughout New York are expected to participate, Major General Dennis E. Nolan, in charge of the parade organization, has announced.

The parade, which is being organized according to trade and industry divisions representing all phases of the city's economic life, will climax the intensive effort being made by the local NRA committee under Grover A. Whalen to enlist both employers and employees behind President Roosevelt's nationwide program. Chairmen for 46 other such divisions have been obtained to date.

The industry on Wednesday organized a committee of publicists to prepare for film participation. Members are: Robert Gillham, Paramount; Silas Seadler, MGM; Charles E. McCarthy, Fox; Frank Wilstach, MPPDA; Edward J. Selzer, Warners; Al Friedlander, First Division; Ed Finney, United Artists; Helen Harrison, Monarch.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 189.—(A) Why is the neutral of an Edison three-wire system grounded? (B) With a grounded three-wire system, will test lamp show light when connected neutral to ground? (C) Would it be possible to remove the neutral fuse of a three-wire circuit without interrupting or affecting the service of the circuit? Explain. (D) What various devices may be used in testing for grounds? (E) What is the really best testing tool and why? (F) What is the most practical testing tool for the projectionist?

Answer to Question No. 182

Bluebook School Question No. 182 *was: (A) Is it advisable to try to refill old fuses? (B) What should be done with old fuses and why? (C) Why is it advisable to fuse projection circuits considerably above the normal current used and what should be the limit? (D) Give us your idea of fusing where fuses are used on both primary and secondary sides of a motor-generator serving projection circuits. (E) Should fuses be used on both primary and secondary sides of motor generator or transformer?*

The answers were mostly very satisfactory. I gauge answers not always by their actual wording so much as by what range of general knowledge the writer displays upon the question subject. Those answering acceptably were G. E. Doe; C. Rau and S. Evans; D. Danielson; L. Van Buskirk and E. Kroll; W. Ostrum; J. Wentworth; L. F. Evans; B. Doe; H. Haber and A. Breaston; J. T. Balinger and D. L. Mason; G. Tinlin; R. S. Allen, T. N. Williams and R. C. McDonald; W. and S. F. Love; R. Geddings; H. True; S. Maybe and R. D. Konley; A. Bailey; L. Hutch and D. Goldberg; D. L. Tapley; B. L. Blinkensdorfer; H. D. Schofield; O. L. Daris and M. Simms; L. L. Jones; L. M. Oglesby and Son; M. G. Greig, D. V. Peterson, G. McCabe and E. Martinelli; R. Rubin and L. Hendershot; D. Little and J. H. Rathburn; G. Harrison and E. Harlor; A. M. Ginsburg and J. Clark; B. L. Tanner and E. Rymer; C. A. and D. L. Prince and C. F. Kenney; J. C. Richardson; D. L. Banks and L. Summers; D. C. and H. B. Coates; C. Cummings and T. Kelley; R. B. Hammill and E. Hart; F. Butler and D. L. Catlin; G. Johnson and N. T. Kane; A. Ilks and P. L. Jensen; H. C. Lake; L. Graf, F. S. Perkins and H. Miles; S. L. Hill; W. T. Soare and H. R. Baldwin; D. U. Grainger; D. R. Peters and D. Holler; P. K. Daniels and F. F. Franks; T. H. and J. N. Wilson; H. Rogers; D. Emerson; R. Singleton and M. L. George; L. H. Danville and R. H. Patterson; L. Jones and B. L. Banning; P. L. Danby; D. R. Lyon and L. G. Lamb; O. L. Evans; M. R. Davis; M. Spencer and D. T. Arlen; P. Jackson and D. Diglah; W. Oakland, A. T. Jackson and P. Conforti; R. Suler and R. Wheeler; D. L. Sinklow; T. McGruder; G. Farmann; O. Allbright; D. Long.

I think I will give some of the old "students," whose answers, while correct, are not so very well worded, a chance by rewriting their replies without in any way changing their meaning. We will hear from D. R. Peters and D. Holler on Section A:

"It is never advisable to try to refill blown fuses unless they be such as are made especially to be refilled. Fuses are not costly and the refilled one cannot always be depended upon for reliability, whereas the new ones can. We do not believe it is even advisable to use the kind made to be refilled. Too much depends upon fuse reliability to make it worth while. New fuses we have found always to be dependable, if they be properly installed in their contacts."

An opinion with which I fully agree.

To Section B, something like 700 said "throw them away." G. Tinlin said, "Burned-out fuses should be thrown into the waste receptacle immediately they are removed. They have no value. If retained it is always possible they may get mixed with the good fuses and an attempt be made to use them, with consequent annoying delay. When a circuit is out and the show running one usually has not time to examine any fuse except those one must remove. One should know the fuses kept in stock are all right. Heave the burned ones out, pronto."

(C) To this one O. L. Daris and M. Simms answer as follows: "Projection circuits should be fused above the normal current requirement of the arc for the reason that 'the show must go on,' and since there is always the possibility of fluctuations in current flow at a projection arc, even when one has a good and usually very steady arc controlling mechanism, if fuses were only of capacity to take care of normal current flow there would be blown fuses, or at least there most likely would be, with stoppage of the show at least for a short space of time. As to how much the over-fusing should be, the table on page 115 of my Bluebook seems to take care of the matter very well, though provided everything is of capacity to carry the added current without overload I can see no real objection to a flat 25 per cent over-fusing of projector circuits, meaning of course fusing 25 per cent above the amperage ordinarily required at the arc."

(D) This one is answered by P. Jackson and D. Diglah thus: "Fuses on the primary side of a motor-generator serving projection circuits must be of sufficient capacity to supply the set when delivering its maximum secondary d.c. current demand. These fuses may without danger be of size sufficient to supply the rated capacity of the set, but unless the maximum demand be such as will approach its rated capacity, that might call for unnecessary over-fusing, which is never desirable. In this it must be remembered that 'maximum current demand' will include the current ordinarily used by two projector arcs, as well as possibly a spot and effect projector in addition, plus the possible overdraw always present in projection arcs under some conditions.

"We would sum the whole matter up thus: Primary fuses should have only the capacity necessary to supply the maximum current the machine must deliver at any one time, plus a reasonable safety margin.

"Secondary fuses should have only sufficient capacity to carry the maximum normal current demand of the particular circuit they serve, plus such amount as may seem necessary to take care of current variations incident to projection arcs."

(E) Every one in the published list, as well as many others, answered yes to this one, except one who uses another device to replace them.

RIGHT ON THE HEELS OF "MORNING GLORY"

Another Proof of
RKO-RADIO'S
Pledge for 1933-34

★

PRODUCTIONS
NOT
PREDICTIONS!

★

FIVE STARS . . . IN A FLESH AND BLOOD STORY THAT SE

JOEL McCREA

FRANCES DEE

MAY ROBSON

L I O N E L

BARRYMORE

as old Doc Watt . . humanity's favorite son . . in

"ONE MAN'S JOURNEY"

with **MAY ROBSON . . . DOROTHY JORDAN**
JOEL McCREA . . . . . FRANCES DEE

A Pandro S. Berman Production. Directed by John Robertson

ARS THE HEART

DOROTHY JORDAN

108,771 PEOPLE . . $80,563 IN FIRST FIVE DAYS AT RADIO CITY

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER
Executive Producer

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

MY WEAKNESS

Fox-De Sylva Production

In this glamorous musical romance, Lilian Harvey, star of "Congress Dances," makes her American debut. Buddy De Sylva, noted songwriter and musical comedy author, in addition to supervising, is credited with the story, dialogue in collaboration with Bert Hanlon and James Ryan, and cooperating with Leo Robin and Richard Whiting in music and lyrics. De Sylva will be remembered for "Sunny Side Up," also produced by Fox several years ago. David Butler, in addition to writing the screen play, is directing.

Lew Ayres, recently in "State Fair" and "Don't Bet on Love," has the male lead opposite Miss Harvey. Chief supporting personalities are Charles Butterworth, Harry Langdon, Sid Silvers, Broadway stage star; Henry Travers, currently in "Reunion in Vienna," and Irene Bentley. A bevy of beautiful girls contribute the color and chorus atmosphere of the musicale.

Against the musical background, the romantic story, which has a deft light comedy touch, has Ayres boasting that he can take any dame, no matter how plain, dress and polish her and make her a knockout. Given Miss Harvey to prove his claim, he throws up the sponge only to have her emerge a ravishing stunner. A four cornered love affair, topically colored, follows. The girl is hot for Ayres, but he is not willing to admit that she's his weakness. She falls into the hands of Harry Langdon, Cupid in the story, who brings about the expected romance.

The production is being lavishly and modernistically mounted. The girls, Barbara Weeks, Susan Fleming, Jean Allen, Marjorie King, Marcelle Edwards, Gladys Blake, and Mary Howard, all chosen for eye-appeal, give the show a Ziegfeld tinge. Song and dance numbers, while the show is not in the current theatrical cycle, are many; three of them look to be sure-fire popular numbers.

THE WORLD CHANGES

First National

This picture contains the elements of an historical presentation of the cattle-packing industry with the romance, drama and tragedy of an American family. Told over a period of three generations, it carries a "shirt-sleeves to shirt-sleeves" moral. The story is based on an unpublished novel, "America Kneels," by Sheridan Gigney, who did the screen plays on "I Am a Fugitive" and "Two Against the World." The screen play was prepared by Edward Chodorov, scenarist on "Captured" and "Mayor of Hell." Direction is by Mervyn LeRoy and the photography is credited to Tony Gaudio.

The cast is headed by Paul Muni, of "Scarface" and "I Am a Fugitive," who plays the parts of the three successive Nordholms. Plenty of known screen names are included, with Mary Astor, Aline MacMahon, Guy Kibbee, Donald Cook, Jean Muni, Anna Q. Nilsson, Willard Robertson, Micky Rooney and Sidney Toler. Henry O'Neil, former stage luminary, makes his picture debut.

In telling its story of the rise and fall of the Nordholm family, the picture starts in pioneer days and accentuates the spirit of the American character, bringing in such spectacular scenes as the early cattle drives, the founding of Omaha, the building of the Central Pacific Railroad, the start of the Chicago stockyards and the birth of the packing industry, with such incidental characters as Buffalo Bill and Captain Custer coloring the story. It follows the "Silver Dollar," "I Loved a Woman" (Edward Robinson) treatment until the new wealthy Nordholm family, becoming socially ambitious, invade New York, look with scorn on their forbears, become involved in intrigue to collapse with that of the Stock Market in 1929. Tragedy taking its toll, the last Nordholf goes back to the soil to begin life again as his grandfather did.

Production values being incorporated into the picture gives it the earmarks of spectacle on par with dramatic tone of the theme.

ANN VICKERS

Radio

This is a character study of a woman who sought a career, but couldn't sidestep romance, most of which is tragically dramatic. The story is from the novel by Sinclair Lewis, his first since he won the Nobel literature prize and one that has had a wide sale. The screen play was prepared by Jane Murfin, recently credited with "Our Betters," "Sweepings" and "The Silver Cord." Direction is by John Cromwell, who made "Sweepings," "The Silver Cord" and "Double Harness."

Irene Dunne, as Ann Vickers, has the lead. The men who come into her life are Sam Hardy and Bruce Cabot, both of whom love and leave; Conrad Nagel, a friend and would-be lover, and Walter Huston. The supporting cast includes Edna May Oliver, Murray Kinnell, Mitchell Lewis, Helyn Eby-Roch and Gertrude Michael.

Miss Dunne, a settlement social worker, passes from one disappointing love affair to another, her career building through friendly influence until she is superintendent of a modern correctional industrial home. Drawn to Huston, a judge who has pulled wires in her behalf, she surrenders herself to him and bears a child. Huston later is jailed for graft and divorced by his wife. Miss Dunne, forced to resign, seeks Nagel's co-operation to get a pardon for Huston and is rebuffed, only to have Huston walk in on her, a free man. The two, together with their child, take up life anew.

Drama predominating, several atmospheric episodes illustrating cruelties practised on prisoners accentuate the grimness.

BROADWAY THROUGH A KEYHOLE

20th Century-United Artists

Already widely publicized via the famous Winchell-Al Jolson fistic melee, "Broadway Through A Keyhole" is a musically tinged lowdown story of a famous but anonymous Mazda Lane personality. Romantic, dramatic, topical, the story which carries an elaborate girl dance color was written by Walter Winchell, whom just about everybody ought to know, giving it a showmanship value seldom approached in present day production. The screen play is by Gene Towne, who will be remembered for "Goldie" and "Hypnotized," and Graham Baker, who has collaborated with Towne on many stories, particularly "Billion Dollar Scandal." Songs and lyrics are by Mack Gordon and Harry Kevel; dances were directed by the internationally known Jack Haskell, and photography is by Barney McGill.

To tell the inside private life story, which runs the range of radio, backstage and Broadway color, a cast which includes well-known picture and stage names as well as several new personalities has been selected. Opposite Constance Cummings, who starred in the last Harold Lloyd picture and has been in several Columbias, is Russ Columbo, dance orchestra leader and radio singer, who makes his feature picture debut. Other picture characters are Gregory Ratoff, Hobart Cavanaugh, C. Henry Gordon and Helen Jerome Eddy. From the legitimate and vaudeville stage, Twentieth Century has taken Paul Kelly, the well-known Blossom Seeley, who succeeds Peggy Hopkins Joyce, and Hugh O'Connell, who starred in the New York production of "Once In A Lifetime." Night club asides are provided by Abe Lyman and his band, Frances Williams, Eddie Foy, Jr., and Barto and man, who have been featured over many routes. This night club atmosphere is heightened by Texas Guinan, who has an important role.

The show is being spectacularly mounted. Dialogue looks to be fast and furious, and the whole thing has plenty of up-to-date color.

I'M NO ANGEL

Paramount

Mae West appears here in a lowdown torrid character comedy. The original story is by Mae herself, but as the picture is being created, any number of gag improvisions that never appeared in the script are being worked in. Continuity is by Harlan Thompson, recently credited with "The Phantom President." Wesley Ruggles, who turned out "Cimarron" and "The Roar of The Dragon," among many others, is directing. Lyrics are by Gladys DuBois and Ben Ellison and music is by Harvey Brooks. Miss West has several song numbers, one or two of which are of the same temperature as the "Guy Who Takes His Time" hit.

The modern story, with Mae West as a lion tamer, has a spectacular circus atmosphere, with its star doing everything from riding elephants at the head of the parade to sticking her head in the lion's mouth. At the same time, she's a rough and ready romantic customer with a startling propensity for making wealthy folk and big shots fall in love with her. The supporting cast includes many wellknown screen names with Cary Grant of "The Eagle and The Hawk" and "Gambling Ship" in the lead opposite Miss West. Others are Edward Arnold, Ralf Harolde, Russell Hopton, whose role in "The Little Giant," with Eddie Robinson, has made him a hot number, Dorothy Peterson, Gregory Ratoff, Irving Pichel and Walter Walker as the most prominent support.

Semi and straight blackouts coloring the gag atmosphere, the picture has the advance earmarks of being a riot of laughter. But recognizing the tremendous popularity of "She Done Him Wrong," Paramount is exerting every production effort to have "I'm No Angel" top that show, a fact that bespeaks plenty of showmanship.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 2, 1933, from 108 theatres in 19 major cities of the country reached $1,212,057, an increase of $90,245 over the total for the previous calendar week, ended August 26, when 104 theatres in 19 cities reported an aggregate gross of $1,121,812.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Fenway	1,800	30c-50c	"Three Cornered Moon" (Para.).. and "I Have Lived" (Chesterfield)	8,000	"Captured" (W. B.) and..... "Her Resale Value" (Mayfair)	8,000	.....	
Keith's	3,500	30c-50c	"Morning Glory" (Radio).....	20,000	"Secret of the Blue Room" (U.)..	19,500	High 12-5 "Frankenstein".....	27,000
							Low 3-9-33 "When Strangers Marry"..	12,000
Loew's State	3,700	35c-50c	"Turn Back the Clock" (MGM)..	19,000	"The Masquerader" (U. A.).....	19,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Songs of Songs" (Para.).....	33,000	"Devil's In Love" (Fox).....	32,500	High 1-31 "No Limit".....	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"Three Cornered Moon" (Para.).. and "I Have Lived" (Chesterfield)	8,500	"Captured" (W. B.) and..... "Her Resale Value" (Mayfair)	9,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Another Language" (MGM).....	15,200	"Double Harness" (Radio).....	13,300	High 3-28 "My Past".....	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Warrior's Husband" (Fox) and.. "Supernatural" (Para.)	6,100	"Zoo in Budapest" (Fox) and.... "The Mind Reader" (F. N.)	5,200	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"The Nuisance" (MGM).....	11,300	"Lilly Turner" (F. N.).....	15,000	High 8-8 "Politics"	35,100
							Low 4-14-33 "Rome Express".....	5,400
Hippodrome	2,100	25c-40c	"Tugboat Annie" (MGM)	15,400	"Moonlight and Pretzels" (U.).....	5,100	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"....	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (15th week)	600	"Be Mine Tonight" (U.)..... (14th week)	500	.....	
Lafayette	3,300	25c	"By Appointment Only" ..... (Invincible) and "Riot Squad" (Mayfair)	6,700	"I Have Lived" (Chesterfield) and "Behind Jury Doors" (Mayfair)	5,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Goodbye Again" (F. N.).....	75,000	"Three Cornered Moon" (Para.)..	73,000	High 8-31-33 "Goodbye Again".....	75,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Moonlight and Pretzels" (U.)....	9,000	"She Had to Say Yes" (F. N.)....	14,000	High 2-7 "Doorway to Hell".....	38,170
							Low 6-27-33 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"Tugboat Annie" (MGM).....	38,000	"Song of Songs" (Para.)..... (3rd week)	17,500	High 3-7 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna".....	11,300
Palace	2,509	35c-75c	"No Marriage Ties" (Radio).....	31,000	"Moonlight and Pretzels" (U.)....	34,000	High 8-26-33 "Moonlight and Pretzels..	34,000
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"Gold Diggers of 1933" (W. B.).. (4th week)	14,000	"Gold Diggers of 1933" (W. B.).. (3rd week)	15,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"The Masquerader" (U. A.)..... (2nd week)	17,000	"The Masquerader" (U. A.)..... (1st week)	25,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"..	6,800
Cleveland								
Allen	3,300	25c-35c	"Diplomaniacs" (Radio) ..... (2nd week)	2,800	"Diplomaniacs" (RKO) ..... (1st week)	4,500	High 1-30-32 "Hell Divers".....	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"Emergency Call" (Radio)..... (35c-50c)	25,000	"The Big Brain" (RKO).....	12,000	.....	
RKO Palace	3,100	25c-40c	"Morning Glory" (Radio)	8,000	"Secret of the Blue Room" (U.)..	4,650	High 5-2 "Laugh and Get Rich".....	40,000
							Low 8-18-33 "No Marriage Ties".....	4,200
State	3,400	25c-40c	"Turn Back the Clock" (MGM)..	6,200	"Song of Songs" (Para.).....	6,800	High 12-5 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Tugboat Annie" (MGM)..... (2nd week)	5,200	"Tugboat Annie" (MGM)..... (1st week)	8,900	.....	
Warner's Lake	800	25c-40c	"Captured" (W. B.)	3,500	"Voltaire" (W. B.) ..... (2nd week)	7,000	High 10-3 "Five Star Final".....	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Moonlight and Pretzels" (U.).... (2nd week)	3,500	"Moonlight and Pretzels" (U.).. (1st week)	5,500	.....	
Denham	1,500	15c-25c	"The Wrecker" (Col.).....	3,000	"Black Beauty" (Monogram) and "Lucky Devils" (Radio)	2,400	.....	
Denver	2,500	25c-50c	"Heroes for Sale" (F. N.).....	4,300	"Mama Loves Papa" (Para.).....	5,500	High 8-8 "Politics"	25,000
							Low 8-30-33 "Heroes for Sale".....	4,300
Orpheum	2,600	25c-40c	"Pilgrimage" (Fox)	4,800	"No Marriage Ties" (Radio).....	5,000	.....	
Paramount	2,000	25c-40c	"Storm at Daybreak" (MGM)...	4,500	"She Had to Say Yes" (F. N.).. (4 days)	1,600	High 1-10 "Hell's Angels"	22,000
							Low 7-6-33 "The Barbarian"	2,000
					"Her Bodyguard" (Para.)..... (3 days)	1,400		
Tabor	2,000	20c-25c	"Flying Devils" (Radio).....	2,800	"Secret of the Blue Room" (U.)..	3,500	.....	
Detroit								
Downtown	2,750	25c-40c	"Morning Glory" (Radio)..... (25c-50c)	11,200	"Double Harness" (RKO).....	5,400	.....	
Fisher	2,700	15c-40c	"Tugboat Annie" (MGM).....	8,400	"Songs of Songs" (Para.).....	6,200	.....	
Fox	5,100	25c-40c	"F. P. 1" (Fox)	16,100	"Devil's In Love" (Fox).....	14,500	.....	
Michigan	4,000	25c-50c	"Turn Back the Clock" (MGM)..	18,600	"Three Cornered Moon" (Para.)..	19,200	.....	
State	3,000	25c-50c	"This Day and Age" (Para.).....	10,300	"Tugboat Annie" (MGM)..... (3rd week)	11,600	.....	
United Artists	2,000	25c-50c	"The Masquerader" (U. A.)..... (2nd week)	8,300	"The Masquerader" (U. A.)..... (1st week)	11,300	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-40c	"Goodbye Again" (F. N.).....	14,000	"The Narrow Corner" (W. B.)....	14,500	High 2-7 "Little Caesar" ..... 30,000 Low 1-17 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Pilgrimage" (Fox)	2,500	"Her First Mate" (U.).....	2,500	High 6-13 "Daddy Long Legs"..... 10,000 Low 8-19-33 "No Marriage Ties"..... 2,000
Circle	2,800	25c-40c	"Life of Jimmy Dolan" (W.B.)....	10,000	"Gold Diggers of 1933" (W.B.)..	5,000	High 2-14 "Cimarron" ..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Lyric	2,000	25c-40c	"Her Bodyguard" (Para.).....	4,000	"Disgraced" (Para.)	3,500	.....
Palace	3,000	25c-40c	"Turn Back the Clock" (MGM)..	4,500	"Midnight Mary" (MGM).....	4,000	High 5-2 "Trader Horn"..... 22,000 Low 7-22-33 "Storm at Daybreak"..... 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Headline Shooter" (Radio) and.. "India Speaks" (Radio)	6,000	"Moonlight and Pretzels" (Univ.) (7 days and Sat. midnite show)	8,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"Midnight Mary" (MGM)..... (7 days and Sat. midnite show))	10,000	"Tugboat Annie" (MGM)..... (7 days and Sat. midnite show) (2nd week)	10,000	High 1-5-33 "Strange Interlude" ..... 30,000 Low 12-8-32 "Man Against Woman".... 6,000
Newman	2,000	25c-40c	"Mary Stevens, M.D." (W. B.).. (7 days and Sat. midnite show)	7,000	"The Song of Songs" (Para.)..... (8 days and Sat. midnite show)	11,000	High 2-27-32 "Shanghai Express" ..... 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"Tarzan the Fearless" (Principal)	2,500	"The Man Who Dared" (Fox)....	2,750	High 1-10 "Girl of the Golden West".. 8,000 Low 8-20-33 "Life in the Raw"..... 1,750
Los Angeles							
Criterion	1,610	25c-40c	"The Masquerader" (U.A.)..... (25c-55c)	2,950	"Don't Bet on Love" (U.).....	3,750	.....
Filmarte	850	40c-50c	"Mussolini Speaks" (Col.) ..... (3rd week)	1,200	"Mussolini Speaks" (Col.)..... (2nd week)	1,950	.....
Loew's State	2,416	25c-55c	"Tugboat Annie" (MGM)..... (3rd week)	15,455	"Tugboat Annie" (MGM)..... (2nd week)	18,325	High 10-25 "Susan Lenox" ..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Los Angeles	3,000	15c-25c	"Important Witness" (Tower) and "Doubled and Redoubled" (Ind.)	2,200	"Sing, Sinner, Sing" (Majestic)..	3,000	.....
Paramount	3,596	25c-40c	"This Day and Age" (Para.)..... (2nd week)	17,105	"This Day and Age" (Para.)..... (1st week)	22,000	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Morning Glory" (Radio).....	8,800	"No Marriage Ties" (Radio).....	3,800	.....
W. B. Downtown	3,400	25c-40c	"Goodbye Again" (F. N.).....	11,500	"The Narrow Corner" (W. B.) ..	12,200	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Midnight Club" (Para.)	3,500	"Mary Stevens, M.D. (W.B.)....	4,000	.....
Lyric	1,238	25c-35c	"The Devil's in Love" (Fox).....	1,500	"The Man Who Dared" (Fox)....	1,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum...	2,900	25c-40c	"Morning Glory" (Radio).....	6,500	"No Marriage Ties" (RKO).....	5,000	.....
State	2,300	25c-40c	"Tugboat Annie" (MGM)	6,300	"Baby Face" (W. B.).....	5,500	High 1-2-32 "Sooky" ..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (20th week)	1,000	"Be Mine Tonight" (U.)..... (19th week)	1,000	.....
Montreal							
Capitol	2,547	25c-60c	"Private Detective 62" (W. B.).. and "Lilly Turner" (F. N.)	10,000	"Stranger's Return" (MGM) and "Gambling Ship" (Para.)	8,500	High 1-10 "Just Imagine" ..... 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" 7,500
Imperial	1,914	25c-60c	"Rivaux de la Piste" (French)....	2,300	"Criez-Le Sur Les Toits" (French)	2,000	High 1-17 "Office Wife" ..... 10,000 Low 7-7-33 "Les Bleus de l'Amour".... 1,500
Loew's	3,115	25c-65c	"Secret of the Blue Room" (U.) and "Black Beauty (Monogram)	8,500	"It's Great to Be Alive" (Fox) and "Bondage" (Fox)	8,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 9-1-33 "Secret of the Blue Room" and "Black Beauty" 8,500
Palace	2,600	25c-75c	"Waltz Time in Vienna" (British)	9,000	"Another Language" (MGM)	10,000	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"The Masquerader" (U. A.) and "A Study in Scarlet" (World Wide)	6,500	"Midshipman" (British) and..... "Love on the Spot" (British)	6,000	High 4-1 "City Lights" ..... 22,500 Low 8-11-33 "Whoopee" and "Virtue" 5,000
New York							
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM).....	21,000	.....		High 1-2-32 "Hell Divers"..... 24,216 Low 3-26-33 "The White Sister"..... 14,559
Cameo	549	25c-40c	"Pilgrimage" (Fox)	1,514	"Savage Gold" (Auten).....	1,820	.....
Capitol	4,700	35c-$1.65	"Turn Back the Clock" (MGM)	35,778	"Tugboat Annie" (MGM) ..... (2nd week)	48,711	.....
Gaiety	850	55c-$1.65	"The Power and the Glory"..... (Fox) (2nd week)	7,900	"The Power and the Glory" (Fox) (1st week)	9,700	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Hollywood	1,543	25c-$1.10	"Voltaire" (W. B.)..... (2nd week)	25,868	"Gold Diggers of 1933" (W.B.).... (9th week—3 days) "Voltaire" (W.B.) (1st week-3 days)	11,349	.....
Mayfair	2,300	35c-85c	"Police Call" (Showmen's)..... (2nd week)	9,600	"Police Call" (Showmen's)..... (1st week)	8,700	High 12-12 "Frankenstein"..... 53,800 Low 5-31-33 "When Strangers Marry".. 4,900
Palace	2,500	25c-75c	"The Mayor of Hell" (W. B.)..	12,156	"Heroes for Sale" (F. N.).....	10,461	.....
Paramount	3,700	35c-99c	"This Day and Age" (Para.)....	26,885	"Three Cornered Moon" (Para.).. (2nd week)	32,800	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Moonlight and Pretzels" (U.).... (2nd week)	16,500	"Moonlight and Pretzels" (U.).. (1st week)	22,000	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,200	40c-85c	"Bitter Sweet" (U. A.).....	24,640	.....		High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall.	5,945	35c-$1.65	"Paddy, the Next Best Thing".. (Fox)	89,217	"Morning Glory" (Radio).....	101,249	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
New York (Continued)								
RKO Roxy	3,700	25c-55c	"Pilgrimage" (Fox) (4 days) and "Her Bodyguard" (Para.) (3 days)	10,601	"Midnight Club" (Para.) (4 days) "Professional Sweetheart" (Radio) (3 days)	11,343		
Roxy	6,200	25c-55c	"Flying Devils" (Radio)	21,000	"Blarney Kiss" (Principal)	20,800	High 1-1-32 "Delicious"	135,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"Captured" (W. B.) (2nd week)	13,988	"Captured" (W. B.) (1st week)	26,754	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-41c	"Midnight Mary" (MGM)	2,700	"Mama Loves Papa" (Para.)	2,700	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"I Cover the Waterfront" (U. A.)	4,300	"Stranger's Return" (MGM)	5,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Gold Diggers of 1933" (W. B.)	3,900	"Devil's In Love" (Fox) (3 days)	1,100	High 1-24 "Under Suspicion"	7,200
					"Secret of the Blue Room" (U.) (4 days)	1,400	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Victoria	800	10c-26c	"Blind Adventure" (Radio) (4 days)	600	"Storm at Daybreak" (MGM) (4 days)	600		
			"Be Mine Tonight" (U.) (3 days)	600				
Omaha								
Orpheum	3,000	25c-40c	"Voltaire" (W. B.) and "The Secret of the Blue Room" (U.)	8,250	"Midnight Club" (Para.) and "Devil's In Love" (Fox)	8,000	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"This Day and Age" (Para.)	6,250	"The Song of Songs" (Para.)	7,750	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-50c	"Three Cornered Moon" (Para.) and "What Price Innocence?" (Col.) (25c-35c)	5,500	"Tugboat Annie" (MGM)	5,850	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"College Humor" (Para.) (6 days)	2,600	"Gambling Ship" (Para.) (6 days)	1,800	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-65c	"Tugboat Annie" (MGM) (6 days)	21,000	"Captured" (W. B.) (6 days)	8,500		
Earle	2,000	40c-65c	"Don't Bet on Love" (U.) (6 days)	13,500	"Storm at Daybreak" (MGM) (6 days)	16,500	High 1-5-33 "Breach of Promise"	29,000
							Low 8-3-33 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"Paddy, the Next Best Thing" (Fox) (6 days)	23,000	"Up the River" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back"	40,000
							Low 8-3-33 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Bed of Roses" (Radio) (6 days)	3,700	"Stranger's Return" (MGM) (6 days)	4,000	High 5 2 "City Lights"	8,000
							Low 8-10-33 "Ann Carver's Profession"	2,500
Stanley	3,700	40c-75c	"Double Harness" (Radio) (6 days)	22,500			High 12-19 "Frankenstein"	31 000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"Midnight Club" (Para.) (6 days)	6,000	"Her Bodyguard" (Para.) (6 days)	6,000	High 3-21 "Last Parade"	16,500
							Low 7-13-33 "I Love That Man"	4,500
Portland, Ore.								
Blue Mouse	669	25c	"Gold Diggers of 1933" (W. B.) (4th week)	1,800	"Gold Diggers of 1933" (W.B.) (3rd week)	1,800		
Broadway	1,912	25c-40c	"Song of Songs" (Para.)	5,700	"Midnight Club" (Para.)	5,700	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	25c-35c	"Whoopee" (U. A.)	2,500	"I Love That Man" (Para.)	2,400		
Music Box	3,000	25c-35c	"The Mayor of Hell" (W. B.) (25c-40c)	2,900	"Bed of Roses" (RKO)	3,500		
Oriental	2,040	25c-35c	"Life of Jimmy Dolan" (W. B.)	2,000	"Professional Sweetheart" (RKO)	2,000		
United Artists	945	25c-40c	"Tugboat Annie" (MGM) (3rd week)	6,500	"Tugboat Annie" (MGM) (2nd week)	7,700	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Filmarte	1,400	35c-50c	"Joan of Arc" (Ind.)	2,000	"With Williamson Beneath the Sea" (Principal) (2nd week)	3,000		
Fox	4,600	10c-35c	"Night of Terror" (Col.) and "Doubled and Redoubled" (Ind.)	7,500	"Sing, Sinner Sing" (Majestic) and "Return of Casey Jones" (Monogram)	8,000	High 1-3 "Lightning"	70,000
							Low 9-1-33 "Night of Terror" and "Doubled and Redoubled"	7,500
Golden Gate	2,800	25c-65c	"Moonlight and Pretzels" (U.)	16,000	"No Marriage Ties" (RKO)	12,700	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Song of Songs" (Para.) (2nd week)	11,000	"Song of Songs" (Para.) (1st week)	16,000	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"Mary Stevens, M.D." (W. B.) and "The Man Who Dared" (Fox)	6,500	"Devil's In Love" (Fox) and "The Narrow Corner" (W. B.)	5,500		
United Artists	1,200	25c-50c	"The Kid From Spain" (U. A.)	6,000	"The Wrecker" (Col.)	4,000		
Warfield	2,700	25c-90c	"Paddy, the Next Best Thing" (Fox)	18,500	"Pilgrimage" (Fox)	17,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Captured" (W. B.) (9 days)	5,000	"No Marriage Ties" (Radio)	3,500		
Fifth Avenue	2,750	35c-75c	"Man of the Forest" (Para.) (5 days)	10,000	"Hold Your Man" (MGM)	7,500	High 8-5-33 "Tugboat Annie"	19,250
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"False Faces" (World Wide) and "Return of Casey Jones" (Monogram)	3,750	"The Phantom Broadcast" (Monogram)	3,500	High 1-10 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-50c	"Bed of Roses" (Radio)	4,250	"Baby Face" (W. B.)	4,000	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"F. P. 1" (Fox) and "Aniakchak" (Fox) (6 days)	4,000	"She Had to Say Yes" (F. N.) and "Midnight Club" (Para.)	4,500		
							High 1-10 "Paid"	18,000
							Low 9-22-33 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Secret of the Blue Room" (U.)	6,000	"Devil's In Love" (Fox)	4,000		

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Ladies Must Love

(Universal)

Comedy-Drama

Breezy and snappy, this is a new kind of gold digger yarn, novelly premised to permit a unique romantic angle. It introduces a new personality, June Knight, who clicked with the preview audience. Dialogue is crisp and brittle, action is fast and catchy and a couple of Miss Knight's song numbers have that tingle and tempo that should have audiences humming as they leave the theatre. The story is modern for the moderns, the kind of show that should appeal strongly to the young bloods, yet which holds plenty of sparkle to intrigue the more mature. It is a bit too advanced for the juveniles even though there is nothing objectionable in it. Without being dished up on a silver platter, there is a subdued sex angle that gives the show a peppy color.

With an atmosphere of youth prevailing, the story portrays a few weeks in the lives of a quartette of gay girls. Temporarily on their uppers, Jeannie, Dot, Peggy and Sally Lou sign a contract whereby they will share their "take" equally. Comedy, in which smart-crack dialogue majors, ensues until Jeannie, singing in a night club, has Bill fall in love with her. The cooperative deal is off as far as she is concerned. But she can't permit Bill to rush her too fast and his diamond bracelet gift is made a collar for the cat; to be stolen and pawned by Peggy and Dot. Building up to a comedy-dramatic point where the girls are offered a job in a night club revue by Joey, with Jeannie's song-specialties intervening the picture becomes exciting as all the girls simultaneously find out that each is double crossing the other by holding out. Anti-climax is an almost slapstick, furniture busting, hair-pulling, apartment wrecking melee which is brought to a tuneful finale by the consummation of the Jeannie-Bill romance.

Possessing a colorful punch, the gay girl atmosphere being made alluring by Dorothy Burgess and Mary Carlisle, a pair who have the answer for any situation; the sap-girl comedy being carried by Sally O'Neil and Miss Knight contributing the romance as well as harmony, the film is one that should hold more than usual interest for the men. Yet by cleverly constructing advertising lines that carry hints of how the girls get and hold their men, it should prove equally as exciting to the feminine patrons. Lines that recreate interest in the old "butter and egg man" gag in accentuating the atmosphere of the picture suggest the type of publicity to follow. Get over the idea that "Ladies Must Love" is refreshingly novel in a smart, snappy style. Play up the always interesting new personality angle; use the title tone for all it's worth in exploitation and ballyhoo.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by E. A. DuPont. From the play by William Hurlburt. Screen play and added dialogue by John Francis Larkin. Music and lyrics by Lynn Cowan and Harry Sauber. Photographed by Tony Gaudio. Release date, September 25, 1933. Running time, 70 minutes.

CAST

Jeannie.....June Knight
Bill.....Neil Hamilton
Dot.....Sally O'Neil
Peggy.....Dorothy Burgess
Sally Lou.....Mary Carlisle
Joey.....George E. Stone
Van Dyne.....Edmund Breese
William Muller.....Richard Carl
Nessbauer.....Oscar Apfel

Penthouse

(MGM-Cosmopolitan)

Drama with Romance

This is a good audience picture. Fundamentally a gangster yarn, an unusual story twist makes it different. Against that background, a fine character study being worked out, the picture is dramatic to the point of being thrilling. Also it develops a smart romantic angle. Mainly because of pointed, crisp dialogue, some of which can be given torrid interpretations, though it appears to be the natural thing to say, there is much comedy.

Marked by noticeable good taste in handling delicate situations, the picture moves with pleasing speed. Any hint of the sensational climax is well concealed until the psychological moment. In the concluding sequences, rigid suspense is brought to full power in an anti-climactic gangster-intimidation scene wherein George Stone gives a performance that should be fully as much talked about as the Jack LaRue horse-whipping episode in "The Woman Accused."

It is always a good-looking picture, modernistic sets and dressing reflecting high production values. The picture is well cast. Warner Baxter and Myrna Loy fit right into their parts, acting with easy naturalness. The surprises from an audience point of view, however, will be Butterworth as the butler and Nat Pendleton, a semi-heroized gangster.

Jackson Durant is ostracized by legal associates, friends and sweetheart for successfully defending Gazotti. When Siddall, now engaged to Sue, is arrested for killing his erstwhile paramour, Mimi, Durant assumes his defense. Gertie, gang-moll, and Durant meet in Gazotti's night club. Hot romance is anticipated as he takes her to his penthouse, but while Gertie wants love, Durant has other things on his mind. He evolves a theory on Mimi's murder. Alone invading Crelliman's stronghold, he proves his theory, escapes Crelliman's gunmen to round up Stevens' police, gets into Murtoch's apartment and puts him through a third degree re-enactment of the Mimi killing which brings about his confession.

The show has much in its favor to stimulate patron interest. First, it's a *Cosmopolitan Magazine* story by Arthur Somers Roche. Although the title is very inexpressive of the theme, it possesses a stimulating ring. Many of the dialogue lines can readily be adapted to catchline copy. The thrill should attract the menfolk, while the romantic angle is the bait for the women. The picture is too pungent for juvenile consumption.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. A Cosmopolitan Production. Directed by W. S. Van Dyke. Associate Producer, Hunt Stromberg. Screen play by Frances Goodrich and Albert Hackett. From the Cosmopolitan Magazine story by Arthur Somers Roche. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Alexander Toluboff. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by Lucien Andriot, Harold Rosson, Robert J. Kern.

CAST

Jackson Durant.....Warner Baxter
Gertie Waxted.....Myrna Loy
Layton.....Charles Butterworth
Mimi Montagne.....Mae Clarke
Tom Siddall.....Phillips Holmes
Jim Crelliman.....C. Henry Gordon
Sue Leonard.....Martha Sleeper
Tony Gazotti.....Nat Pendleton
Murtoch.....George E. Stone
Stevens.....Robert Emmett O'Connor
Bodyguard.....Raymond Hatton
Bodyguard.....Arthur Belasco

One Man's Journey

(RKO Radio)

Drama

Very definitely in the nature of a eulogy of the small town country doctor, "One Man's Journey" has those elements of drama and story value which serve to make it a highly appealing motion picture, one which should make the exhibitor's selling job comparatively simple, at the same time productive of a strong box office.

Taken from the story, "Failure," by Katherine Haviland Taylor, the picture is filled with box office drawing power. First is the leading player. Lionel Barrymore has built for himself an enormous popularity everywhere. It is the exhibitor's not difficult task to sell him in a picture which is virtually his own, though he has able assistance. May Robson, highly effective character actress, has the chief supporting role. In addition for marquee names there are Dorothy Jordon, Joel McCrea, Frances Dee, in a small role, and David Landau.

The setting is that of the small town in the country, always appealing, and in the case of the small town audience, a locale definitely familiar and attractive. The picture is clean-cut and straightforward drama, relieved by spots of comedy for the most part supplied by Miss Robson.

Barrymore, apparently a failure in the large town, returns to his home village, a widower, with his small son, Buster Phelps. His first case is a birth, in which the mother dies, and the father, Landau, throws the doctor from the house. He takes the child, a girl, and with the assistance of Miss Robson, who walks in and establishes herself as the housekeeper, brings up the two children. Through snow and rain, in carriage, sled, and later ramshackle automobile, Barrymore serves the community, for the most part without pay. He comes to be revered. His son, McCrea, is studying to be a doctor, and Barrymore plans to send him to Europe.

He receives recognition when, single-handed, he stems the tide of a smallpox epidemic. The girl he had brought up, Miss Jordon, and later returned to a contrite father, meets and falls in love with James Bush, and it is through the influence of Barrymore that the two are married, overcoming the objections of the boy's father. A visiting physician from a New York medical center invites Barrymore to accompany his son there for study, but Miss Jordon falls ill, and he gives up the chance he had always wanted. His life is a continuous round of sacrifices for the community. Finally, through the application of what he terms "horse sense" he cures Miss Jordon when renowned specialists have failed, and is honored by a famous doctor at a medical dinner. Finally he effects a reconciliation between McCrea and Miss Dee, his fiancee.

Barrymore here adds another striking performance to his already long list of excellent characterizations. That is a strong selling point. In addition there is the locale of the story, especially for the small town exhibitor, the drama which is the life work of the self-sacrificing doctor, which may well be tied in with the strongly significant title. Medical groups in any community should be contacted, as well as women's organizations. A strong, entertaining attraction, the picture should be sold

as such. It is more nearly an adult film, yet it comes very close to being a family picture.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by John Robertson. Screen play by Lester Cohen and Sam Ornitz. From the story, "Failure," by Katherine Haviland Taylor. Executive producer, Merian C. Cooper. A Pandro S. Berman production. Technical director, E. B. Woolfan. Sound recorder, D. A. Cutler. Film editor, Arthur Roberts. Art directors, Van Nest Polglase, Al D'Agostino. Photography by Jack MacKenzie. Music director, Max Steiner. Release date, September 8, 1933. Running time, 72 minutes.

CAST

Eli Watt ..... Lionel Barrymore
Sarah ..... May Robson
Letty McGinnis ..... Dorothy Jordan
Jimmy Watt ..... Joel McCrea
Joan Stockton ..... Frances Dee
McGinnis ..... David Landau
Bill Radford ..... James Bush
Jimmy Watt (Age 6) ..... Buster Phelps
John Redford ..... Oscar Apfel
May Redford ..... June Filmer
Doctor Babcock ..... Sam Hinds
Dr. Tillinghas ..... Hale Hamilton

Myrt and Marge

(Universal-Foy)

Comedy

Basically a lot of fun, this show is better than usual program entertainment. Gags, jokes, situations, some of which are a little bit hot and may be toned down in final editing, really take the place of a story plot as far as catching and holding audience interest is concerned. The theme combines a radio broadcasting and backstage theatre atmosphere. It moves with satisfactory speed; the laughs come pretty fast; the romantic angle follows a fairly familiar formula and the contrasting dramatic twist carries just enough suspense to provide the proper amount of color.

While the Myrt and Marge radio team enjoys a definite popularity among radio fans, picture personalities are confined to Eddie Foy, Jr., Ted Healy and his gang, Trixie Friganza and J. Farrell Macdonald. This fact indicates that in drawing popular attention to the show, the Myrt and Marge popularity be capitalized to the limit. Tieups, where possible, with stations featuring their program are naturals, and efforts would be made to get space in radio columns.

The real story concerns the travails of a meagerly bank-rolled musical comedy troupe. Not proving very impressive to the hicks as it tours the sticks en route to New York, Myrt assumes the responsibility of digging up an angel. He, Jackson, complicates the situation by falling in love with Marge, who is very much that way about Hanley. Between the condition that Jackson finds himself in, Myrt and Marge's efforts to hold him, the antics of Hanley, Mullins and his Helpers, the angel decides he wants his money back, only to have the situation salvaged by Mrs. Minter at the psychological moment.

The film "Myrt and Marge" has enough of the familiar entertainment elements to please the ordinary rank and file theatre-goer. It must be sold. Comedy, some catchy music and snappy dancing are the big features. Some of the jokes and gags are rather ancient, but they brought laughs.

The title makes it almost obligatory that as much radio-broadcasting exploitation as possible be rung into the advance campaign. A little special showmanship, such as a talent discovery contest staged in conjunction with the picture and with cooperation of local radio stations, would fit in nicely in bringing out the crowds.—MCCARTHY, Hollywood.

Produced and distributed by Universal. A Foy Production. Directed by Al Boasberg. Story by Beatrice Banyard. Photographed by J. A. Valentine. Running time, 68 minutes. Release date, Sept. 18, 1933.

CAST

Myrt Minter ..... Myrtle Dale
Marge Stear ..... Donna Damerell
Mullins ..... Ted Healy
Eddie Hanley ..... Eddie Foy, Jr.
Grace ..... Grace Hayes
Mrs. Minter ..... Trixie Friganza
Jackson ..... Thomas Jackson
Clarence ..... Ray Hedge
Mullins' Helpers ..... Fine, Howard and Howard
Grady ..... J. Farrell MacDonald
Bonnie ..... Bonnie Bonnell

The Lucky Number

(Gaumont-British)

Musical, Sports, Romance

Though the Honorable Anthony Asquith has seemed to direct this a la Rene Clair and has not quite "got it there," this production from the Gaumont British studios is notable.

It is not the best film turned out of Shepherds Bush, London, and that is a pity, for it might easily have been. British producers have been mightily slow to exploit on the screen the enormously active interest in British sports, and here was promise.

The hero is a professional footballer who is suspended by his club because he kicked a ball at his rival in love. He suffers a good deal, but while down at the lowest finds a girl more worthy of him. Then he gets a winning lottery ticket (here one thinks of Clair's "Le Million") and cashes it for a meal. How to buy back the ticket in time to get the prize provides a series of situations, some feasible and others less so. The incidental footage provides time for a good song or two, and a fair leavening of comedy. Finally love and the winning ticket reach the lottery office just in time to claim the fortune, but the man with the money bags has gone on ahead. Love and romantic inspiration urge the sporting hero to make a grand comeback to the ball game, and in the end he is kicking his way to a happiness no money could buy!

There are some excellent shots of the English ball game in progress; some glimpses of a dog race track, and of a real English Fair (Coney Island), but in the main these cannot be said to provide anything more than light atmospheric backgrounds. They could maybe have formed more important substance in the actual structure of the story, but deftness and lightness and camera trickery evidently have led Mr. Asquith away from the direct path. The net result is a really sound program offering which should please American audiences even more than British.—MOORING, London.

Produced and distributed by Gaumont-British. Directed by Anthony Asquith. Story by Franz Schulz. Music by Mischa Spolianski. Lyrics by Douglas Furher. Length, 6,535 feet.

CAST

Percy Gibbs ..... Clifford Mollison
A saloonkeeper ..... Gordon Harker
Winnie ..... Joan Wyndham
Members of London Arsenal Football Team.

Police Call

(Showmen's Pictures)

Drama

Designed to appeal more to the patronage of the smaller theatre in the lesser community, this independently-produced effort begins to be several different types of drama, only to change on the way, which presents the exhibitor with something of a problem in the selling.

Initially, the title is somewhat misleading, since it has a definite indication of a fast-moving police action thriller in the streets of the big city. Such is not the case, however, the title having its only significance in the fact that the story's hero is, he believes, sought by the police for a crime which was not committed.

The cast names are not very strong marquee material, the leading role being taken by Nick Stuart, the role opposite by Merna Kennedy. A familiar name is the player of the boy's mother, Mary Carr, though her role is minor.

The story opens with a punch, showing a few rounds of a really active ring battle, thereby giving an indication of a fight picture. But the direction quickly shifts. Offered a job by a racketeer, after winning the championship, Stuart turns it down, telling him he is through with boxing, planning to study archaeology, and also telling the racketeer what he thinks of him. At home comes complication, when Stuart's sister, out one night, is discovered in the racketeer's office, where she had been enticed. A fight, one of the racketeer's henchmen is thrown down a flight of stairs, and Stuart flees aboard a South American boat. Aboard he meets the great scientist, Walter McGrail, bound for Yucatan and new adventures in Stuart's chosen field. He joins the expedition, and the story's complexion once more undergoes a change.

He falls in love with Miss Kennedy, secretary to McGrail, who is also in love with her, though considerably older. They discover treasure, bandits raid their camp, and McGrail is killed. Determined to face the music with the girl, Stuart returns to his mother's home, only to find that the man he thought he had killed is well, and married to Stuart's sister.

There is a certain amount of action in the film, but there are also lapses laden with dialogue, which serve to break the sustained movement of the drama. The exhibitor would perhaps derive most from the film by ignoring the title to a considerable extent, since, though it is a promising line, may cause the patrons to be disappointed. Sell the idea of the boy who found the only girl in the wild fastness of South America, and came back to face the music. Or the angle of the boxing champion who thought more of digging the history of the ancients than becoming rich via the ring may have some effect, with some slight emphasis on the opening ring sequence. For smaller houses particularly, the film is best set in the midweek spot. There is no reason why the youngsters should not enjoy it.—AARONSON, New York.

Produced by Screencraft Productions. Distributed by Showmen's Pictures, Inc. Directed by Philip Whitman. Story and adaptation by Norman Keen. Continuity by Jean Hartley. Photographed by Abe Scholtz. Release date, July 24, 1933. Running time, 60 minutes.

CAST

Danny ..... Nick Stuart
Evelyn ..... Merna Kennedy
Nora ..... Roberta Gale
Mother ..... Mary Carr
Professor Gordon ..... Walter McGrail
Sammy ..... Warner Richmond
Crown ..... Robert Ellis
Hymie ..... Eddie Phillips
Steward ..... Harry Myers
Ellsworth ..... Ralph Freud
Bandit leader ..... Charles Stevens

Beauty for Sale

(MGM)

Drama

Modern and lively, this is a 1933 romance which carries just enough drama, quite a bit of comedy both in dialogue and action, a vivid trace of tragedy, plenty of character and a lot of human interest. Elaborately mounted, action is fast and punchy, and dialogue, even where talk is occasionally prolonged, is sharp. The story is well developed, building strongly to its climaxes, yet preserving an air of suspense until the finale.

The film has those entertainment elements that appeal strongly to modern-minded audiences, but there are certain phases that may not appeal so universally to some patrons. These being particularly the general theme, a young girl and married man falling in love to have their way to happiness cleared by the wife divorcing him and the situation which drives a young mother to suicide when her faithless lover deserts her.

Locale is a colorful beauty parlor, situated in New York. The story generates interest immediately when Letty chooses a job in the beauty parlor rather than marriage with Bill, gag-mouthing auto mechanic. With Carol's smart comedy, the film develops to a point where Letty and Sherwood are very much in each other's company. A domestic scene ensues as Letty turns Bill down. Catchy beauty shop asides intervening, the story shifts to the romance between Bill and Jane which culminates in Jane's suicide. Opening Letty's eyes to the futility of fooling around with married men even though everything is on the up and up, the story is made more colorful when Carol pursuades her elderly swain to give her a European trip.

Ignoring Sherwood, devoting herself to her job, Letty has Bill interested in her again in his funny way when Carol comes back with the intention of buying a love nest in the suburbs. Deserting Bill at the church, Letty

COLUMBIA THUN

MAN'S CASTLE

FRANK BORZAGE PRODUCTION

SPENCER TRACY—LORETTA YOUNG
with
Walter Connolly, Arthur Hohl, Glenda Farrell,
Marjorie Rambeau; Dickie Moore, Helen Jerome Eddy

From the play by Lawrence Hazard

Screen play by Jo Swerling

FRANK BORZAGE

The LADY IS WILLING

starring
LESLIE HOWARD

with
Binnie Barnes — Cedric Hardwicke
W. Graham Brown — Sir Nigel Playfair
Nigel Bruce

Screen-play by Guy Bolton

Directed by
GILBERT MILLER

LESLIE HOWARD

RED SQUARE

(Temporary title)

A LEWIS MILESTONE PRODUCTION

prize-winning director of "All Quiet On The Western Front" and "The Front Page"

Story by LAURENCE STALLINGS
co-author of
"What Price Glory?" and "The Cock-Eyed World"

LEWIS MILESTONE

DERS AHEAD !!

WORLD PREMIERE
RADIO CITY MUSIC HALL NOW
4 STARS ★★★★ from LIBERTY Magazine

LADY FOR A DAY

A FRANK CAPRA PRODUCTION

Screen play by ROBERT RISKIN

with WARREN WILLIAM
MAY ROBSON
Glenda Farrell
Walter Connolly
GUY KIBBEE
Ned Sparks
Jean Parker

A NEW PICTURE THAT TAKES ITS PLACE AMONG THE GREATEST!

From the Cosmopolitan Magazine story by DAMON RUNYON

FRANK CAPRA

AMAZES SHOW-WORLD WITH A STEADY STREAM OF BOX-OFFICE GIANTS !

FRANK CAPRA

NIGHT BUS

A FRANK CAPRA PRODUCTION
with
ROBERT MONTGOMERY
heading a superb cast

From the Cosmopolitan Magazine story by Samuel Hopkins Adams

Screen play by Robert Riskin

MARCH FORWARD WITH THE NEW LEADER COLUMBIA !

COLUMBIA PICTURES

goes on an inspection trip with Carol to learn that Sherwood built the house, but will not occupy it because his wife has divorced him. Then the hectic finale when Letty madly dashes to Sherwood and lifelong love.

There are names, novelty, color and thrill in this picture which should be of selling value. With Madge Evans and Una Merkle being particularly effective, Alice Brady has the kind of role that will enthuse plenty of customers. Otto Kruger, newcomer to films is impressive. Supported by such names as May Robson, Hedda Hopper, Phillips Holmes, Charles Grapewin and Eddie Nugent, they should meet the demand.

The background of the story, a modernistic, highly showmanshipped beauty parlor, suggests any number of ballyhoo and exploitation possibilities which permit a wide variety of interest creating tieups. "Beauty For Sale" is a strictly adult attraction. There is plenty in it to intrigue the curiosity of woman patrons particularly and there is glamour and color that will attract the men. Modernism is the theme to sell. Put that over in a smart snappy style, with copy lines that carry a definite hint of thrill. Don't overlook that this story is by Faith Baldwin, one of the currently most popular short story writers and that it was a highly popular Cosmopolitan Magazine feature.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Richard Boleslavsky. Associate producer, Lucien Hubbard. From the novel "Beauty," by Faith Baldwin. Screen play by Zelda Sears and Eve Greene. Editor, Blanche Sewell. Cameraman, James Howe. Recording director, Douglas Shearer. Release date, September 1, 1933. Running time, 80 minutes.

CAST

Letty	Madge Evans
Mrs. Sherwood	Alice Brady
Sherwood	Otto Kruger
Carol	Una Merkel
Mrs. Merick	May Robson
Burt Barton	Phillips Holmes
Bill	Eddie Nugent
Madame Sonia	Hedda Hopper
Jane	Florine McKinney
Hortense	Isobel Jewell
Mrs. Lawson	Louise Carter
Robert Abbott	John Roche
Gordon	Charles Grapewin

Broadway to Hollywood

(M-G-M)

Comedy-Drama

A sincere story of simple, unadorned backstage life, "Broadway to Hollywood" gives the exhibitor a package of genuine entertainment, designed for all classes, with which to start the autumn season.

Packed with laughter, tears and more laughter, the astute theatre man should capitalize on the story itself, as well as the many stars, brief as some of their moments may be: Alice Brady, who flits from delicate comedy to poignant tragedy; Frank Morgan, debonair, as the old-time hoofer who dances his way through life ever confident that his generation never can be outmoded by the whirlpool of changing time and space; Madge Evans, Jackie Cooper, Eddie Quillan, May Robson, and Russell Hardie, and Jimmie Durante appears for one short moment.

The story which concerns the history of three generations of the Hackett family, opens back in the '80's at Tony Pastor's theatre down in Fourteenth street. Those were the days when life and plenty of engagements were easy for the "Two Hacketts." Then Ted, Jr., steps into the act, and the parents are outclassed by their son. When he gets an engagement with Weber and Fields they are handed minor parts and fail to make the grade, but they keep on like the grand old troupers they are. Ted takes to heavy drinking after his marriage to Madge Evans, a dancer. He plays around with other "ladies of the town" and his wife kills herself. Their baby, Ted III, goes to the care of his grandparents. Ted, jr., goes to war and is killed. The two Hacketts once more try a comeback with the added attraction of their grandson. Again their old-fashioned methods fail. Young Ted is given a contract in Hollywood but steps too lively a drinking pace and is pulled out of the fire by his grandfather just in time to avoid being "given the gate" by his studio.

The boy reforms and the last sequence shows the two oldtimers watching the shooting of Ted's big scene in a musical film. With the cameras turning, and amid the gaiety of a lively dance number, old Ted dies but Mrs. Hackett, true to the traditions of the theatre, allows the show to go on without breaking down.

Suitable for every age, the picture should appeal to both mass and class audiences.

Frank Morgan and Alice Brady are the top names for marquee billing.—Ayer, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Willard Mack. Associate producer. Harry Rapf. Screen play by Willard Mack and Edgar Allan Woolf. Musical arrangement by Dr. William Axt. Art director, Stanwood Rogers. Interior decorations by Edwin B. Willis. Photographed by William Daniels and Norbert Brodine. Film editor, William S. Gray. Release date, September 15, 1933. Running time, 89 minutes.

CAST

Lulu Hackett	Alice Brady
Ted Hackett	Frank Morgan
Anne Ainslee	Madge Evans
Ted Hackett, Jr.	Russell Hardie
Ted Hackett, Jr., as a child	Jackie Cooper
Ted, the Third	Eddie Quillan
Ted, the Third, as a child	Mickey Rooney
David	Tad Alexander
Joe Mannion	Edward Brophy
Wanda	Ruth Channing
Grace	Jean Howard

and

Jimmy Durante	Muriel Evans
Fay Templeton	Claudelle Kaye
May Robson	Nelson Eddy
Claire Du Brey	Una Merkel

Albertina Rasch Dancers

Too Much Harmony

(Paramount)

Comedy with Music

Girls and gags, music and dancing; the lively color of the stage and its folk; a romantic theme tone given a touching twist; a spectacular chorus ensemble finale; Bing Crosby, Jack Oakie and Harry Green, topping a satisfying cast, give "Too Much Harcony" the verve that makes for a satisfactory musical comedy.

More an elaborate vaudeville show, although the romantic trend provides definite continuity, specialty treatment gives most of the audience—interesting fun. There's laughter in the antics of all and everything save the Bronson-Ruth romance, but that has a twist that makes it appealing.

Comedy predominating, there's everything from smiles to bellylaughs in the show. There's a flamboyant gayety to the ham and egg vaudeville team of Day and Dixon who surrender their partner Ruth to Bronson only after they have promoted themselves into a Broadway show. A load of laughs as the relative-bedeviled Merlin rehearses his epic. A touch of sympathy as the audience realizes that Benny's girl, Ruth, is falling in love with Bronson and the poor guy can't do anything about it. A little drama as the glamorous Lucille, noting the growing Bronson-Ruth infatuation, turns on her erstwhile fiance. A bellylaugh as Patsy frames a gag on hated Lucille to show her up as a golddigger. Explosive fun as Day is introduced to her as the incognito millionaire, son of a tobacco planter and he, using an exaggerated Southern dialect, brings about the breaking of her engagement with Bronson and there's a thrill to the modernistically group song dance finale that finds Ruth and Bronson in each others' arms and Day and Dixon riding the crest of success as the hits of Merlin's show.

There's entertainment enough in this show and lots of stuff with which to sell it. Crosby has several song numbers, with "Boo-boo-oo," "Bucking the Wind" (the finale) and "Thanks" possessing that rhythm that reflects popularity. This may serve as a reminder that it might be well to have a loudspeaker broadcast of the numbers as part of the advance ballyhoo. Supplementing the music, fun and color are the elements to concentrate upon, also the disappointed-lover romance to intrigue the ladies, the girl spectacle that always clicks with the men. The show needs to be circused. The names Crosby, Oakie, Gallagher, the newcomer metta, Ned Sparks and the odd angle of having Jack Oakie's mother in the cast with him, make that easily possible. The more hip-hip-hoorah that's put into the introductory campaign the better the box offices. Word-of-mouth advertising should be valuable too.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Edward Sutherland. Story by Joseph L. Mankiewicz. Dialogue by Harry Ruskin. Music and lyrics by Arthur Johnston and Sam Coslow. Dance ensembles by LeRoy Prinz. Photographed by Theodor Sparkuhl. Running time, 75 minutes. Release date, Sept. 15, 1933.

CAST

Eddie Bronson	Bing Crosby
Benny Day	Jack Oakie
Johnny Dixon	Richard "Skeets" Gallagher
Ruth Brown	Judith Allen
Lucille Watkins	Lilyan Tashman
Max Merlin	Harry Green
Lem Spawn	Ned Sparks
Verna La Mont	Grace Bradley
Patsy Dugan	Kitty Kelly
Mrs. Day	Mrs. Evelyn Offield Oakie
Mr. Gallotti	Henry Armetta
Mrs. Gallotti	Anna Demetrio
Manager small town theatre	Del Henderson
Stage director	Billy Bevan
Lilyan	Shirley Grey
Baggage man	Red Corcoran
Dance director	Sammy Cohen

Lullaby Land

(United Artists)

Splendid

Another of the brilliant Walt Disney Silly Symphony numbers, this subject almost outclasses the others in cleverness, pictorial beauty by virtue of the color work and entertainment value. It tells the story of the little boy, rocked to sleep by his mother, who dreams of being in lullaby land, where everything is as little boys like it. Then he wanders with his little dog to a forbidden land of spouting fountain pens, fighting knives and scissors, pins, clocks and hammers, matches and goblins. The sandman overtakes him and he falls asleep as mother draws the cover to his chin. Worth special billing, the short will fascinate the youngsters, intrigue the adults and stir them to applause.—Running time, 7 minutes.

Gordon of Ghost City

(Universal)

Western Serial

Universal offers a new serial, in which Buck Jones, hero of many a youngster, is at his usual active task of rushing wrestlers all over the hills, and in turn being rushed by them. Important to the theme of the serial is the ghost city, deserted mining town, where Buck first encounters the other half of the inevitable romance, played by Madge Bellamy. The first three episodes of the serial, which is designed to run in 12 installments, are titled "A Lone Hand," "The Stampede" and "Trapped." Though there is the usual plentitude of gun fights, horses, and straight fist fights, the film is spotted with dialogue which occasionally slows its pace, and a serial pace should be extremely rapid. Jones is hired to bring in a band of rustlers, and finds his way accidentally to Ghost City, from which point, through the three initial episodes, follows a series of rescues of Madge Bellamy from various difficult positions. Buck Jones, of course, has his youngster following, and that fact should not be ignored in the selling of the serial. It is, after all, real kid material, and is a definitely salable serial. Each episode runs approximately 20 minutes.

Walter Donaldson

(Vitaphone)

Good

A brief but effective number is this, in which Walter Donaldson, well known composer of popular melodies over a period of years, supposed to be taking a sea voyage, does some work on deck. With that for excuse, various of Donaldson's most popular numbers are played and sung, with a dance or two for pictorial effect. With Donaldson's name as the draw, the subject should be worth billing.—Running time, 10 minutes.

GIRLS!

Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY

JACK OAKIE

SKEETS GALLAGHER

Directed by

EDWARD SUTHERLAND

Paramount Pictures

JENKINS' COLYUM

Denver, Colo.

Dear Herald:

We slipped up on A. F. Kehr of the Princess theatre at Ogallala, Nebraska, when he wasn't looking. Heretofore he was off hunting or fishing when we called. Before prohibition butted in and raised such a rumpus, A. F. used to be a professional mixer of incidental, oriental, occidental, ornamental and mostly detrimental drinks over in Plainview, Nebraska, one of the suburbs of our home town of Neligh. His reputation for mixing Manhattan cocktails reached far and wide, but of course we couldn't furnish any personal proof to substantiate the claim.

When he isn't hunting or fishing, he runs the Princess, and the Princess is good enough for a town five times the size of Ogallala, and the Princess seems to be run about as it should be. A. F. is an ex-Nebraskan and that makes him all right.

Mr. Guild, who operates the theatre at Holyoke, Colorado, says that if Nature doesn't want to send 'em any rain that's Her business. It seems that Nature has been on a vacation for three or four years and Holyoke is beginning to wonder when She's going to get back on the job. Conditions are bad in that locality but Guild still keeps up his nerve.

Akron is located right out on the arid plains of Colorado, and all you can see in every direction is country and more country.

M. S. Beach, who operates the Variety theatre, says that scenery doesn't mean a thing in this day and age, that what people want is an expansive view, and the more expansive the better. Akron has it.

M. S. says he hasn't shot a film salesman or exchange manager in over thirty days but that he has hopes of doing better.

J. C. Anderson, who operates the Cover theatre at Ft. Morgan, says he has been trying to reduce his avoirdupois (or something like that), but we told him he couldn't reduce by eating six pounds of beefsteak, a half peck of potatoes and two huckleberry pies each day. We prescribed a diet of dill pickles, spinach and buttermilk, all of which he won't pay any attention to, and we wouldn't blame him if he didn't.

Ft. Morgan is located in the irrigated district and crops are fine and the outlook for business excellent. It's in the heart of the beet sugar industry and one can see great fields of beets in every direction. Ft. Morgan looks like a snappy town.

▽

An Open Letter to Ned Sparks:

Dear Ned: We have seen you in several pictures lately, the last one being "Gold Diggers," and the more we see of you the more we want to congratulate your father and mother. There's a pair who has contributed something worthwhile to this picture industry.

We don't know whether you are married or not, but if you are we want to commend Mrs. Sparks for her excellent judgment and foresight in chasing you into the matrimonial stall and throwing the harness on you. And listen here, Old Timer, should our chickens ever get into your garden and scratch up your onions and cucumbers, and our bulldog get ugly and want to bite you, please notify us and we will shoot 'em on the spot. That's the kind of a guy we are.

▽

Dave Morrison is managing the Rex theatre at Greeley. The Rex formerly belonged to Fox but was recently turned back to the original owner. Mr. Morrison seems to know about what Greeley folks want in entertainment, and that's what he gives them.

Temple De Vilbise operates the Kiva theatre in Greeley for the Griffith circuit out of Oklahoma City. Mr. De Vilbise recently came here from managing a theatre in New Mexico.

A. H. Vincent operates the Sterling theatre, one of the Fox houses in this district. Mr. Vincent showed us every courtesy and we had a very pleasant visit with him. Greeley is about the snappiest town we know of for its size.

Three years ago when we were going through Brighton to Denver Glen Miller saw our sign on our car and he drove by and honked his horn at us. We didn't stop because we didn't see a theatre when we drove through the town. He met us at one of the exchanges in Denver and proceeded to give us a panning for not calling on him. We stopped this time and had a delightful visit with Mr. and Mrs. Miller and from then on everything was all right.

When we were introduced to Thomas Love of the Hanna theatre at Hanna, Wyo., he said, "Boy, renew my subscription to the Herald before you draw another breath." We did. Thomas is one of those western boys who loves the wide open spaces, and Hanna is in the wide open spaces. He is harmless, like the rest of the herd out there, because they have all been dehorned. Thomas is our type of a westerner. To know him is to know the West.

▽

Paul H. Hoppen of the Plaza theatre, here in Denver, was formerly a Nebraskan. We can always tell 'em by that far-away longing look in their eyes. Paul used to manage a theatre at Albion and Columbus, Neb. The Plaza seems to be the rallying place for those seeking entertainment at depression prices.

Jack Langdon, exchange manager for Universal, scented a hot trail of an exhibitor down in New Mexico who wanted Universal pictures. Jack hit the trail and left us to talk with the hired help.

Jimmy Morrison, of the Fox exchange, knew us the minute we stuck our mug in the door. Jimmy has a wonderful memory, also a tremendous appetite for business and liver smothered in onions. We are to go to dinner with him tomorrow out to the Country Club. Now, can you beat that?

▽

Wayne Ball handles Columbia's business in this territory. Wayne says Columbia has wonderful service. There are two of us, Wayne, who hold to that opinion.

We didn't get to see much of Joe Ashby of the RKO exchange. Joe was busy and we never like to interfere with a man when he's working.

Earl Bell has been a globe trotter from New York to Los Angeles and back. He stopped in Omaha for some years and sold Warner-First National and is now located here in Denver with the same concern. Earl knows Nebraska like some husbands know the hired girl and Earl's word is better than our bond. He's a square shooter and that's why Warner-First National covers this territory like an April shower.

Henry Friedel, who handles MGM's business, used to ship us one-sheets and cans of film out of the Metro office in Omaha away back when. Henry came up to our town on his wedding tour to sell us some Metro pictures. Can you imagine a couple going to Neligh on a honeymoon? Henry's family consists of one canary and two Angora cats, but he says he still has hopes. He should have stayed in Nebraska where the weather isn't so changeable. All right, Henry, we're for you.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

SIGNED...

Columbia

Wallace Ford and Dorothy Tree added to "East of Fifth Avenue," Albert Rogell directing. . . . Warren Hymer and Andre Cheron join "My Woman". . . . Morgan Wallace and Edmund Breese sign for "Above the Clouds". . . . Shirley Rickert, Billy Barton, James Robinson and Marvin Stephens cast for "Mickey's Touchdown" (two reels). . . . Marjorie Rambeau succeeds Helen MacKellar in "Man's Castle." . . .

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Eddie Dowling

Lillian Gish signed for "The Great Adventure." . . .

▽

Educational

Stepin Fetchit engaged for "Lazy Bones" (short subject). . . .

▽

Fox

Francis Ford engaged for "Smoky." . . . Yale Puppeteers sign for "Marionettes." . . . André Cheron, Franch war ace, added to "Walls of Gold." . . . Howard Lally's contract renewed. . . . Roger Imhoff and Herbert Mundin added to "Hoopla." . . . Warner Baxter assigned to "Odd Thursday." . . . Lionel Barrymore and Henrietta Crosman joins "House of Connelly." . . .

▽

MGM

Robert Z. Leonard, director, and Laurence Olivier, British player, given contracts. . . . David Torrence and Lawrence Grant added to "Queen Christina." . . . Ben Bard joins "The Hollywood Party." . . . Ted Healy and his "stooges" assigned to "Dancing Lady." . . . Norma Shearer in "Marie Antoinette," An Average Woman," Sidney Franklin will direct. . . . May Robson and Polly Moran cast for "Hill Billies." . . . Richard Dix signed for "Forever Faithful," Charles Brabin to direct. . . .

▽

Paramount

Carole Lombard assigned to "White Woman." . . . Mitchell Leison will direct "The Trumpet Blows." . . . Pickens Sisters signed for "We're Sitting Pretty." . . . Ruth Hiatt engaged for "Cap'n Jericho." . . . Jacqueline Wells joins "Tillie and Gus." . . .

▽

RKO Radio

Laura Hope Crews signed for "Behold We Live." . . . William Cagney cast for "The Balloon Buster" and "Rodney." . . . Geneva Mitchell and Rex Lindsay added to "Beautiful . . . Leon Errol engaged for a two reel comedy. . . . Ginger Rogers assigned to "Hips Hips Hooray." . . .

▽

United Artists

Lee Tracy and Paul Hervey in "Miss Lonelyhearts." . . . H. B. Warner assigned to "Sorrell and Son." . . . Blossom Seeley added to "Blood Money." . . . Loretta Young in "Born to be Bad," Lowell Sherman will direct. . . .

▽

Universal

Eddie Buzzell's contract renewed. . . . Louise Razenda in "Mountain Music" (two reels). . . . Grant Mitchell, George Meeker and Maxie Rosenbloom added to "Kid Gloves." . . .

▽

Warner-First National

William Powell in "The Gentleman from San Francisco." . . . Joan Blondell and Dick Powell assigned to "Convention City." . . . Paul Muni in "Hi, Nellie." . . . Richard Barthlemess succeeds Paul Muni in "Massacre." . . . Dick Powell and Lyle Talbot cast for "The College Coach." . . . Ken Murray and Dorothy Burgess added to "From Headquarters." . . . Adolphe Menjou in "Bedside." . . .

SONGS!

"The Day You Came Along"

"My heart went leaping the day you came along, Forgot the weeping the day you came along."

"Thanks"

"Thanks for all the lovely delight I found in your embrace,
I'm thankful tho I know it's ending all too soon.
And thanks for unforgettable nights I never can replace."

"Buckin' the Wind"

"In a flurry we never worry we're Buckin' the Wind,
Safe and sound, we're holding our ground for we're Buckin' the Wind"

"Boo-Boo-Boo"

"All the world is saying "Booba Booba Boo".
That's the way they coo their blues away."

Electrical transcriptions, suitable for broadcasting, of the "TOO MUCH HARMONY" music with Bing Crosby, Jack Oakie, Skeets Gallagher, Nat Finston and Paramount Orchestra, "Buckin' the Wind" Girls in songs and skits—available at your Paramount Exchange.

Paramount Pictures

Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER

Directed by
EDWARD SUTHERLAND

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

PROBATION: Sally Blane, John Darrow—Excellent play and cast. We were complimented on it very much. Our patrons were more than pleased. Mark this one up with the best. Running time, 70 minutes. Played August 1-2.—Grand Theatre, Dunkirk, Ohio. General patronage.

Columbia

AIR HOSTESS: Evelyn Knapp, James Murray, Thelma Todd—Swell plane shots. The story is not up to snuff, nor does the cast appeal, but it will pass. Played August 25.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

AIR HOSTESS: Evelyn Knapp, James Murray, Thelma Todd—A very good flying picture. Good story, well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BITTER TEA OF GENERAL YEN, THE: Nils Asther, Barbara Stanwyck—Well made and timely. It's a right smart show all through. Played July 28.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

CALIFORNIA TRAIL, THE: Buck Jones—Good western with draw above the average for westerns. Played August 19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CIRCUS QUEEN MURDER, THE: Adolphe Menjou—Very good program picture but it has poor drawing power because of the title. The word "murder" means only disaster at my box office. If you can get them in they will like this. Played August 10-11.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

DECEPTION: Leo Carrillo, Barbara Weeks, Nat Pendleton—This is a good action picture. One of the best wrestling pictures we ever have played. Story good and all the cast fine.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MAN AGAINST WOMAN: Jack Holt—Good gang type picture. Holds interest. Hard to get them in. Played August 11.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

OBEY THE LAW: Leo Carrillo—Fair patronage. Our patrons were satisfied that came, but it was no crowd drawer. All right for a big city, but not much good here. Running time, 68 minutes. Played August 5-6.—Grand Theatre, Dunkirk, Ohio. General patronage.

SILENT MAN: Tim McCoy—A very good western. Pleased a Saturday crowd—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—A dandy picture. A great team. Plenty of story, action, romance and all that goes to make a good picture. I know several big companies who would have made it a road show had they produced it. I was late playing it, but you tell 'em brother, it's a real picture.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy—This and "State Fair" are the two best shown this year. It's a perfectly grand picture. Tracy perfect. We salute him. Played July 14.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—Excellent play and a very good cast. Our patrons complimented us on this play very much. We would like to thank Columbia for this play. Running time, 64 minutes. Played August 19-20.—Grand Theatre, Dunkirk, Ohio. General patronage.

Crusader

SHOULD A WOMAN TELL: Lew Cody, H. B. Warner, Evelyn Brent—Good enough for any theatre. Good names. Well handled and well acted. Will not appeal to children.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. General patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—A very fine picture, the star and cast splended. Story interesting, good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—This is good entertainment, but not outstanding. Star has slipped the last few pictures.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LILLY TURNER: Ruth Chatterton—I advertised this as the poorest picture Ruth Chatterton has made for years and people came out to see if they could call me a liar. Most of them agreed.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LILLY TURNER: Ruth Chatterton, George Brent—A fairly good picture, a little better than the average program picture. From previous reports we did not expect as good a picture as this. Chatterton and Brent do their best, but that is not enough to build up the poor story. We did a little better than average business on this one and pleased the majority that saw it. Running time, 64 minutes. Played August 17-18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—This is one swell show and people liked it. Robinson is no great box office draw, but he does have good stories and you can depend on this to please them.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIND READER, THE: Warren William—This is just another picture. Can fill in without hurting you, but no one will get hurt in the rush to see it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—This is a dandy little show. I believe twice as many people liked it as enjoyed "Baby Face" or "Ex-Lady." The title is a millstone around its neck, but if you get them in you can charge them when they come out and be able to collect 100 per cent.—Chas. Lee Hyde, Grand Theatre, Pieere, S. D. General patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—The title is against this picture. It should have been "Broadway Good," for it turns out Joan Blondell was really good. A nice story in spite of that. Tell 'em it not bad at all or some mothers are going to object to it, as they did with me till they saw it. Poor business. Ran this with double bill. Weather hot. Running time, 58 minutes. Played August 21-22.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CALL HER SAVAGE: Clara Bow—Clara is all washed up here. Played July 21.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—This picture is a wonder. But we did a very poor business on the picture. A small town cannot put over pictures of this kind. All that saw it called it great, but we just cannot get them in on pictures of this type. I call them too good. The acting wonderful. Played August 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Played this rather late, but seemed to give satisfaction. Business fair. Played August 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—This is a dandy. Draws well and pleases 100 per cent. Played August 4.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—Pretty good picture to pretty good business. They are trying hard to thaw out Landi; put her opposite Gable for a couple of pictures. Press book on this had great scene on cover. This not available to exhibitor for resale to public. Other mats terrible. Big scenes suppressed, and as is the custom with the incompetents who make press books, clinches and clutches are substituted for intelligently selected scenes. No brains.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—A box office flop. Failed to please majority. Recording not too good. Sorry I showed this one. Liberty added too many stars. Played August 18.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—They don't make any better entertainment than this picture gives you. Story interesting and well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—Here is another one for your cut-rate admission night. Sorry to discourage you, but it will not draw and it will not entertain. I see no excuse for offering such as this to exhibitors who advertise entertainment for sale. I have no bargain nights, so when I get a picture like this I hardly know what to do with it. Played August 12.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—Very good comedy with one very broad scene. Business below normal. Played August 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—This picture kept our patrons in an uproar through the entire first half and again toward the end. It is a knockout for rural or small town patronage. Played July 15.—George Lodge, Green Green Lantern Theatre, Claymont, Del. General country patronage.

STATE FAIR: Will Rogers, Janet Gaynor—I have never shown a picture which registered as well with all patrons as "State Fair." Thanks Fox, you're O. K. Played August 21.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers—This is a natural. With one like this about once a month the showman's dream of getting out of the red would come true. You can't go wrong on this one. Plug it all you can stand. Warm or rather hot weather made little or no difference to us. Packed 'em in and they liked it. Running time, 97 minutes. Played August 18-19.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—Mr. Sidney Kent (who everyone says wouldn't fool you for worlds) says that block booking is necessary because it makes the dumb exhibitor run pictures bright men like Kent make, doubtless had this gem in mind when he last eulogized block booking. Their block booking did as much to ruin Fox Theatres as even Bill Fox's incredible lack of financial horsesense.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—A very nice story. Drags a little up to the last two reels, which are full of excitement when the animals in the zoo escape. No murders in this for a change. Ran this double billed. Poor business. Weather hot. Running time, 85 minutes. Played August 21-22.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Fairly good production. Interesting in the first part, slow and dragging in the middle and full of excitement at the end. Little above the average picture. Played August 5.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

Majestic

VAMPIRE BAT, THE: Lionel Atwill, Fay Wray—A good mystery story. Spooky, with plenty thrills and chills. Patrons well pleased. Played three days to excellent business. Admission matinee 15 cents, evening 20 cents.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. General patronage.

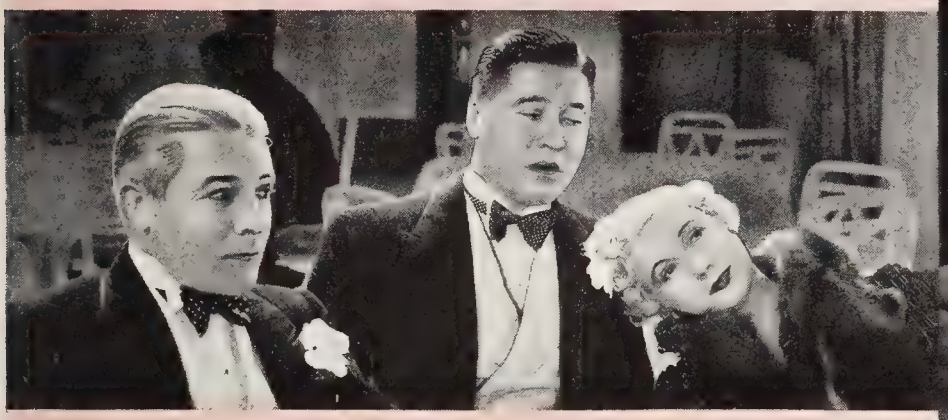
MGM

GABRIEL OVER THE WHITE HOUSE: Walter Huston—drew much more than average business and was well liked. In my estimation this is a picture that should be exploited to the skies. Your efforts will be repaid in all ways and you will be glad that

STORY!

Hold tight, Jack! You're about to lose something!

"There's too much loving here and not enough harmony!"



The boys put the bee on a blonde belle!

Broadway called it acting
...but they knew it was love!

Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER

Directed by
EDWARD SUTHERLAND

Paramount Pictures

you were privileged to exhibit it. Played August 8-9.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HELL BELOW: Robert Montgomery—Here is a picture, mates, that you should hop aboard with both feet, exploit and dynamite your towns over. It is a wonderful picture sold at a fair percentage and if you don't miss the fact that this is one of the Great Ones for small towns you will be pleased and so will your public.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

HOLD YOUR MAN: Clarke Gable, Jean Harlow—The answer to the exhibitor's prayer. I doubled my efforts in my advertising campaign because I knew the picture would please. It drew wonderful crowds and they simply ate it up. Step on this to the limit. Your fans will adore both Harlow and Gable after they see this. It should appeal to all classes. Play it on your best day. Played August 13-14.—Edith M. Fordyce, Princess Theatre, Salem, La. General patronage.

LOOKING FORWARD: Lionel Barrymore—A flop. Don't try to sell by tying in Roosevelt's name. I did. The public want entertainment, not economics, and they suspect this. Metro has the world's worst press department. Their press sheets are twenty years behind the times, their mats are terrible. They should buy a few current magazines and study modern advertising. Their pictures would gross twenty per cent more if they used photographs instead of terrible drawings.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

LOOKING FORWARD: Lionel Barrymore—Satisfactory program picture. No drawing power. Played August 24-25.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—A fair picture that will get by all right, although it's the old story of the high pressure Broadwayite that make a poor girl a star with the accompanying dialogue. They won't pan it and they won't cheer it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—This is a great entertainment; action and lots of it. Pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PEG O' MY HEART: Marion Davies—This one is a honey at the small town box office. It holds up so they must like it.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

RED DUST: Clark Gable, Jean Harlow—This was a return engagement played in the place of "The Outsider." It drew very well and pleased. Played August 5.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard, Frank Morgan—Excellent acting. Miss Wynyard hard to understand at times. They shout at each other at times, which is too loud, and immediately they talk in regular tone, then it's too low. Recording very unsatisfactory. From the time John comes on until near the end he rants around like a wild bull scheming to get her in his room. If you call this entertainment than I can't play golf. Played August 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—They have finally done it! Queen Marie and Clown Prince Wally have given us another "Min and Bill." Far better draw than recent Dresslers. Personally thought Wally did himself proud in this one. Marie as usual "good" and direction superb and just look who directed this picture. Youngster Mervyn LeRoy, who also megged "Gold Diggers," which after all proves that Warner Brothers have "Not" lost all their directorial genius. This boy LeRoy is sure a whiz. Of course in "Tugboat" he had pretty good artists to work with together with a good story, but in "Gold Diggers," with good artists also, he had some man's job in a vastly different story and it shows LeRoy's true versatility. Running time, 87 minutes. Played August 20.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A wonderful picture. Both stars great. A picture you won't forget. We did not do the business on the picture it deserved, but it will do your house good to play it, if you don't make a cent. Played August 20-21.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—A good railroad story. Played on a double bill with a western and gave satisfaction on Saturday.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Paramount

BIG BROADCAST, THE: Bing Crosby, Stuart Erwin, Leila Hyams—I started to pass this one up because it was so old, but I ran it and am mighty glad. My house was packed the first night and almost full the second. Many came to see it for the fourth and fifth time. This should be good for a repeat booking. Pleased 100 per cent. Played August 17-18.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—A little late in playing this one, but it was box office and real satisfaction combined. Just the type of entertainment our patrons want and they did not hesitate to tell us so. Jack Oakie stood out in this. All the others were good, too.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

DEVIL IS DRIVING, THE: Edmund Lowe, Wynne Gibson—You will make no mistake in booking this one for either first part of week or last half. It will make suitable entertainment any time or any place. The picture is cast by best set of screen folks that have ever been thrown together. Story deals with hot car traffic in a big way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DISGRACED: Helen Twelvetrees—Excellent play. Our patrons were very well pleased with it. The name fooled several, but were more than satisfied. Handling time, 70 minutes. Played August 8-9.—Grand Theatre, Dunkirk, Ohio. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—Excellent production and a fine cast. Our patrons were very well pleased. We hope Paramount makes many more good plays like this one. We thank Paramount. Running time, 72 minutes. Played July 12-13.—Grand Theatre, Dunkirk, Ohio. General patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—A good program picture. Has no drawing power. Business fell off 20 per cent. Guess the name killed it for small towns.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—This is just another program picture, but one that will please all types of people. It is a good one day picture and is entirely different from the usual run of pictures. Practically all of the picture is filmed in a public hospital. A great love story together with a gangster background and an excellent supporting cast. Well acted and business about average. Running time, 62 minutes. Played August 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—We ran it on a merchant night. Very good play, but not much of a crowd drawer. The patrons we had enjoyed it very much. Paramount should give Wynne Gibson a break. Running time, 70 minutes. Played July 15-16.—Grand Theatre, Dunkirk, Ohio. General patronage.

JENNIE GERHARDT: Sylvia Sidney, Donald Cook—Good woman's picture to fair business in spite of great heat and heavy nature of picture. I asked Paramount to make this title three years ago, they are three years late making a tragedy on a tragic year when comedy is wanted. It would soon have been utterly passe. Wait a year for "Sister Carrie." Give the unfortunate maltreated public a break, let them laugh.—Herman J. Brown, Majestic Theatre, Nampa, Ida. General patronage.

LADY'S PROFESSION, A: Alison Skipworth, Roland Young—Very good comedy, ably presented. Our business was way off on account of rain. Played August 23-24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY'S PROFESSION, A: Roland Young, Sari Maritza, Alison Skipworth—Another good program picture from Paramount. Not a special, but a picture that will please all who see it. Sari Maritza is a coming star and she puts in some good acting in this picture. We played this on bargain day and our patrons thought it well worth their time and money. It is good clean entertainment with plenty of comedy. Running time, 72 minutes. Played August 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Excellent play with amusement and entertainment every minute throughout the show. Paramount should have starred Charles Ruggles years ago. We are glad to see Paramount waking up and recognizing talent. Running time, 68 minutes. Played August 26-27.—Grand Theatre, Dunkirk, Ohio. General patronage.

MIDNIGHT CLUB: Clive Brook, George Raft—Fine play, and excellent acting. These are the kind of plays that we want and need. Paramount made a very entertaining play when they produced this one. Running time, 70 minutes. Played August 22-23.—Grand Theatre, Dunkirk, Ohio. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Charles Laughton, Claudette Colbert—Draw below average for Sunday and Monday. This was indeed a surprise to me. I don't think anybody liked it because it is so very cruel and depressing. It is another one of those pictures that you are glad to ship. Played August 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

RKO

BILL OF DIVORCEMENT, A: John Barrymore, Billie Burke, Katharine Hepburn, David Manners—This is just another program picture. The acting is very good, but the story is rotten. Entirely too many sad scenes. Many of our patrons left the theatre with red eyes from crying, and they told us that the picture did not meet with their approval. Billie Burke. Katharine Hepburn and David Manners are very good as the supporting cast. Running time, 71 minutes. Played August 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CONQUERORS, THE: Ann Harding, Richard Dix—A very excellent production, that appealed to our patrons. Good action and good photography. Played August 12.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

CROSS FIRE: Tom Keene—One of the best westerns of the year. Excellent comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DIPLOMANIACS: Wheeler and Woolsey—This drew well above the average and pleased fairly well. It is not as good as most of their pictures have been, but if your patrons like Wheeler and Woolsey you will do well to play this. August 6-7.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A nice title for the first picture with these two co-stars and they have made a nice picture of it. You can use it on any day of the week and please the majority well.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—An imitation of "Front Page" and a good show, but they have had plenty of these newspaper racket stories and think the public is fed up on them.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

INDIA SPEAKS: Richard Halliburton—Did all right. Worth running. Halliburton a shoddy fifth rater who hypnotizes jittery old ladies, has interpolated bum hokum that is in poor taste and done so rottenly that people commented on it. He failed to intelligently film his subject. He smeared religions untruthfully, that he lacks brains to understand. Picture men in spite of fun poked at them have more brains. Could have done this job better. No Jain Temple; no Taj Mahal. Beauty and goodness left out, dirt and drainage shown. Why? England?—H. J. Brown, Majestic Theatre, Nampa, Ida. General patronage.

KING KONG: Fay Wray, Robert Armstrong, Bruce Cabot—A sensational picture. Kids just eat this up and yell for more. The ladies think it rather gruesome in spots but stick it for the excitement. This is something different. A marvel of trick photography. Did very well with this in spite of hot weather. Running time, 98 minutes. Played August 23-24.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—Good picture for one reason. Charles Ruggles was in it and as usual stole the picture. Plenty of genuine pudding in this nine-reeler. Could have been done nicely in six reels. For some reason the director of the picture didn't let Phil Harris use his great pleasing voice to best advantage. Don't let 'em tell you it's a special. Played August 25.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MELODY CRUISE: Charles Ruggles, Greta Nissen, Phil Harris—Nice little picture chock full of entertainment. Recording good. Played August 20-21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—A very good entertainment. A program picture. Story good and acting fine. Will satisfy any class of patrons and it is clean, too. Played August 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RENEGADES OF THE WEST: Tom Keene, Betty Furness, Roscoe Ates—Just a western, but what men these western boys are. They can judge at a Baby Show, love like Clark Gable, and lick six men fully armed in a room 10 by 12. What men and the amount of brain power that it takes to produce a western. Oh, yeh! That is what is wrong with the westerns today. There is too much similarity in the stories. If they would get some new ideas in them there is still a market for the good ones in the small towns now that the farmer is beginning to get a break.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SONS OF THE BORDER: Tom Keene, Julia Haydon—A good western. Tom knocks several out, but is consistent because they come one at a time. Recording good. Played August 19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SWEEPINGS: Lionel Barrymore—Poor name spelled poor business. Great character study with dwindling finish, which was evidently intended to cheer one up with the idea that the son would follow his father and save the good name of the business by working girls until midnight and driving them to hysterics. A showman should have told them that a known author can sell 50,000 books to his followers and still title it "Sweepings," but that you can't resell 120,000,000 who never heard of Cohen and won't buy "Sweepings." Run four book stores of my own so don't pooh pooh my remarks about books and authors.—H. J. Brown, Majestic Theatre, Nampa, Ida. General patronage.

TOMORROW AT SEVEN: Chester Morris—Another mystery. This is number one hundred for the season. Business fair. Independents who think they can really make picture and avoid cycles should plunge into production they will have little opposition. Page J. D. Williams, why doesnt he take exhibitor money and make us some pictures. Hurray for Joe Schenck; he is 100 per cent right.—H. J. Brown, Majestic Theatre, Nampa, Ida. General patronage.

TOPAZE: John Barrymore—A great piece of acting by Barrymore. A classic. Not an ordinary picture; will not please 50 per cent of the people. "Grand Hotel," that greatly over advertised piece of cheese, rather hurt the drawing power of Johnny. Terrible mistake on his part being coazed into that thing. We call it a frame-up.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

NATIONAL RELEASE DATE

of JOHN M. STAHL'S Great Production for

UNIVERSAL—

ONLY YESTERDAY

Roadshow

SINS OF LOVE: Got business and does a valuable work that the University extensions lecturers should do. Too bad we live in a Puritan land. The Puritans should have had the Plymouth rock land on them instead of vice versa. Two good lecturers with this—one man and one woman. Unlike many of our features, neither the picture nor lectures were dirty.—H. J. Brown, Majestic Theatre, Nampa, Ida. General patronage.

United Artists

CYNARA: Ronald Colman—Very fine production. Acting and direction excellent, but the recording is not very good. It did not draw because of the title, but it pleased well. It is a pleasure to show a picture like this. Played August 22-23.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Universal

COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sidney—A funny picture. This team of old-timers can make me laugh any time.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—The picture has wonderful possibilities, and with a little careful cutting could have been made a lot better; as it is does fairly well because story is teeming with loads of human interest material, box office is better than average.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville—They have gone nautical now, but it is the same old line. You can get too much of a good thing. Pitts is being used in too many pictures. These stars with the same line need a better supporting cast if they are to keep their popularity. Another George Sidney, Charles Murray complex that Universal has. A cycle picture from the same producer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIDDEN GOLD: Tom Mix—I would call this a thrill a minute production. It was most generously applauded and it kept our patrons on their toes all through it. Played July 29.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—This outstanding team brought the business. Many laughs, but I see no good reason for all the suggestive stuff. These people don't have to pull the shady stuff to get a laugh; only the amateurs resort to that. Better cut it out, Slim and Zasu. You know the fate of the others, gone and forgotten. Played August 22.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—We consider this Lee Tracy's most satisfactory presentation. Thoroughly enjoyed by average audience. Played August 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

REBEL, THE: Vilma Banky, Luis Trenker, Victor Varconi—Since Hollywood went indoors with sound, it was refreshing to see a picture with some of the most marvelous shots of the Alps. This scenery was gorgeous, and there is no question that it was appreciated by the audience as a change from the cut and dried one-room scene pictures. Whoever did the photography did one swell job in "The Rebel." But this star, Trenker, who is plenty good, is not known and none of the cast but the principal, and hence it did not do the business that it should have done. It has action, and good story, but the war angle may have hurt it, too. It is an atmospheric picture with just some shots that are in costume. As far as I am concerned, the sooner they take a few of them out in the open again, the better I think that the audiences will be pleased. Why doesn't some one film the Service story, "Shooting of Dan McGrew"? That was one swell picture, the last that Barbara La Marr made.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Gloria Stuart, Paul Lukas, Onslow Stevens—Run as a midnight show. Good mystery entertainment, recording good. Played August 19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner

BABY FACE: Barbara Stanwyck—This star seems rather washed up to me. I don't care for her and no one else seems to. Did one of the poorest weekend businesses I have ever done. Perhaps it should not be run on Sunday, but it was rated as big league stuff so thought it was good enough, though I wouldn't waste another Sunday on this star.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BABY FACE: Barbara Stanwyck, George Brent—This is a very good picture, but strictly adult entertainment. This is the modern version of how the ambitious country girl goes to the big city and gains worldly success. It is full of interest and decidedly sexy in atmosphere. It is well acted and will please the majority of your patrons. Business about average. We played this one day, but it would stand two better than some. Running time, 74 minutes. Played August 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EX-LADY: Betty Davis—I didn't think so much of this, but the theme is overdone and guess it is as good as the average of this "fallen woman" type of picture.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GOLD DIGGERS OF 1933: Warren Williams, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell—This is the best box office bet of the year and pleases every one who comes. It did third day business and more money than "42nd Street" and was good enough to please them all. It is worth the biggest price you pay for anything. I liked it twice as much as "Kid from Spain" or "College Humor," though they are good.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KEYHOLE, THE: Kay Francis, George Brent—This pair of actors got away nicely in this picture. They are not a box office draw, but then with the hot weather and conditions it takes another "Gold Diggers" to bring them out.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MAYOR OF HELL, THE: James Cagney—This is great show. Was a terrible disappointment at the box office, but tie up with the local boy scouts or some other worthwhile organization and sell it as a lesson as well as an entertainment and it will click. Name is only criticism.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MAYOR OF HELL, THE: James Cagney, Madge Evans—This is one of the best pictures that I have ever seen, and should prove to be one of the best of this season. It is a picture showing the existing conditions of the state reform schools. Let the kids know that it is a kids' picture and that 500 juvenile stars appear in it. Warner is the only producer that could have put this over and they deserve credit for it. Running time, 80 minutes. Played August 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

A BROKEN LEG— AND SALES HINTS

A hint or two on methods of exploitation, plus a problem along the same lines, comes from Ray W. Musselman, veteran of the "What the Picture Did For Me" department. Even a broken leg didn't deter Mr. Musselman from meditating on his pictures and their value for the department, we gather, since his reports came "en masse." We are glad the limb has mended. From the gentleman from Lincoln, Kan., and the Princess theatre:

"Have been nursing a broken leg for the past five weeks and forgot to send in my reports, so am enclosing reports on everything to date.

"We used the Mat on Metro's 'Stranger's Return' to find all the different articles beginning with C and in three days we had over fifty lists turned in. Believe it created interest in a picture that is going to do business.

"We use a lot of banners, get them out of Omaha for 60 cents each, and find them to be very good advertising. Our monthly calendar is mailed over the whole county and on the big pictures we use a lot of tack and window cards. Ballyhoo is hard to put over as most of our crowd comes in on Saturday evening and it's expensive, when the picture is just shown for two or even three days.

Yours very truly,
RAY W. MUSSELMAN."

NARROW CORNER, THE: Douglas Fairbanks, Jr.; This picture is better than I expected. I would rank it as a good picture that will please more patrons than the average.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.: This was a good show and pleased a Saturday crowd. It has more story than lots of action pictures and considerable excitement and comedy.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PICTURE SNATCHER: James Cagney—Cagney is good and so is the story and supporting cast. Overdone story but well told and nicely produced.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PRIVATE DETECTIVE 62: William Powell—This was entertaining all right, but as is usual on a hot Friday and Saturday, people stayed out on the curb and talked about the weather instead of buying tickets.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SOMEWHERE IN SONORA: John Wayne—None of them has anything on this man for making westerns. He has everything the rest have to make a he-man picture and they have all been good we have played. Gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—One of the best western pictures we have had the pleasure of running in our theatre in the past several months. We cannot too highly recommend this picture. It is packed full of action and thrills, just the kind they all want to see. Frank McHugh adds a few laughs, as usual. These Warner westerns are all good and we only wish there were more. Running time, 55 minutes. Played August 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Short Features

Columbia

KRAZY KAT: Very good but not much to it. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

SCREEN SNAPSHOTS: Different in the way of entertainment. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

SHINDIG: Micky Mouse—A Micky Mouse re-issue that is a knockout.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNOW TIME: Krazy Kat—Very good cartoon.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Copley Pictures

FELIX THE CAT: Very good and entertaining. Running time, 10 minutes.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

Educational

BOY, OH BOY! Andy Clyde—Here is a two reel comedy that will make any audience laugh and please them all. I believe this is the best comedy Andy Clyde has ever made, but all of his are good. It is a little old but still better than most of the new shorts. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KEYHOLE KATIE: Gale Seabrook, John T. Murray—A dandy old fashioned slapstick comedy. Great for Saturday night in the small towns.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR NOBLE ANCESTORS: Bray's Naturgraphs—A very fine two reel. Comparing man to the gorilla and elephant. Good anywhere.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROBIN HOOD: Terry-Toon—A very fine cartoon and good for Sunday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

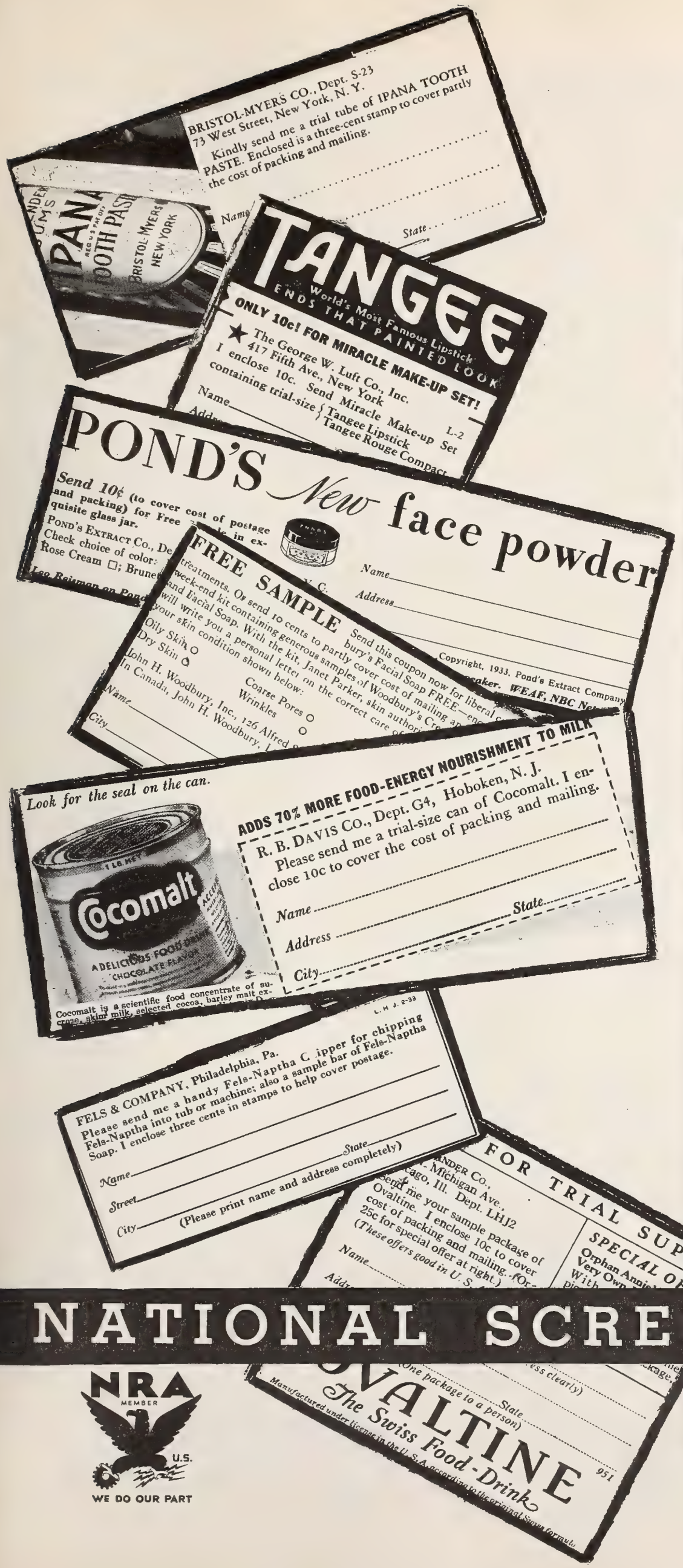
TORCHY'S KITTY COUP: Ray Cooke—Another good comedy and full of laughs. Torchy and Franklin Pangborn handle the entire film and give you some very good laughs. This is the kind of comedy that everyone enjoys and we hope to have more of them. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Madison

BAER-SCHMELING FIGHT FILMS: Got business.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

SHARKEY-CARNERA FIGHT FILMS: Got business.—H. J. Brown, Majectis Theatre, Nampa, Idaho. General patronage.

SHARKEY-CARNERA FIGHT FILM: Good film and showed the fight in great style. Running time, 20 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.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73 West Street, New York, N. Y.
Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a three-cent stamp to cover partly the cost of packing and mailing.
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TANGEE
World's Most Famous Lipstick
ENDS THAT PAINTED LOOK
ONLY 10c! FOR MIRACLE MAKE-UP SET!
The George W. Luft Co., Inc.
417 Fifth Ave., New York
I enclose 10c. Send Miracle Make-up Set containing trial-size { Tangee Lipstick / Tangee Rouge Compact
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Name
POND'S New face powder
Send 10¢ (to cover cost of postage and packing) for Free
quisite glass jar.
POND'S EXTRACT CO., De
Check choice of color:
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FREE SAMPLE
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treatments. Or send 10 cents to partly cover cost of mailing a
week-end kit containing generous samples of Woodbury's Cr
and Facial Soap. With the kit, Janet Parker, skin author
will write you a personal letter on the correct care of
your skin condition shown below:
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Dry Skin ○
Coarse Pores ○
Wrinkles ○
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In Canada, John H. Woodbury, L
Name
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Look for the seal on the can.
ADDS 70% MORE FOOD-ENERGY NOURISHMENT TO MILK
R. B. DAVIS CO., Dept. G4, Hoboken, N. J.
Please send me a trial-size can of Cocomalt. I enclose 10c to cover the cost of packing and mailing.
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Cocomalt
A DELICIOUS FOOD DRINK
CHOCOLATE FLAVOR
Cocomalt is a scientific food concentrate of sucrose, skim milk, selected cocoa, barley malt ex-
FELS & COMPANY, Philadelphia, Pa.
Please send me a handy Fels-Naptha Chipper for chipping Fels-Naptha into tub or machine; also a sample bar of Fels-Naptha Soap. I enclose three cents in stamps to help cover postage.
L. H. J. 2-33
Name
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City
State
(Please print name and address completely)
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Orphan Annie
Very Own
With
ANDER CO.,
Michigan Ave.,
cago, Ill. Dept. LHJ2
Send me your sample package of Ovaltine. I enclose 10c to cover cost of packing and mailing. (For special offer at right.)
(These offers good in U. S.
Name
Addr
ess clearly)
State
(One package to a person)
951
OVALTINE
The Swiss Food-Drink
Manufactured under license in the U. S. A. according to the original Swiss formula.

SAMPLES SAMPLES SAMPLES

. . . and all for what!

Because samples sell merchandise . . .

And samplevues sell seats . . .

That's why National Scene Trailers have double the selling-punch . . . double the value . . .

Because they have actual scenes and actual dialog from the picture itself . . . samplevues of what's to come . . .

That's why they're worth more . . . because they sell more . . .

Yes sir . . . National Scene Trailers by

NATIONAL SCREEN SERVICE

. . . sells the show with showmanship

NRA MEMBER U.S.
WE DO OUR PART

MGM

DAUGHTERS OF THE SEA: FitzPatrick Traveltalk—Mostly about Copenhagen. Very interesting. Good if you like traveltalks.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LUNCHROOM, THE: Flip the Frog—A fair cartoon.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MOTORCYCLE MANIA: Sport Champion—Stunt riding on motorcycles. Fine entertainment.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NATURE IN THE WRONG: Charlie Chase—Very good Chase comedy with Charlie playing the role of Tarzan. This always pleases.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SWING HIGH: Sport Champions—This is the best of the series so far.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TECHNO-CRACKED: Flip the Frog—Fairly good cartoon.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Paramount

AGGRAVATIN' BEAR, THE: Sports Eye View—This will please any audience.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ALOHA OE: Royal Samoans—Fair short and good enough to fill in. We want something more American here. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

BETTY BOOP: Talkartoon—Very good short. Very entertaining. Our customers enjoy this short. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

JUST MENTIONING THE UNMENTIONABLES: Paramount Pictorial No. 2—An excellent short.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LET'S DANCE: Burns and Allen—A fairly good one reeler with Burns and Allen doing their same familiar wisecracking. If your patrons like them, this one is bound to please, but my patrons do not like them and therefore only a few stayed till the finish. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAKING FRIENDS IN THE DESERT: Paramount Pictorial No. 3—Excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT PICTORIAL: No. 9—Not so good as they usually are. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

SINGING BOXER, THE: Donald Novis—Good two reeler. Very entertaining and excellent singing. Running time, 20 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

TOO MANY HIGHBALLS: Best comedy that Paramount has given us yet. We are glad and hope they keep it up. Running time, 20 minutes.—Grand Theater, Dunkirk, Ohio. General patronage.

WRESTLERS, THE: Sennett Star—Fair comedy as comedies go but not extra. Running time, 20 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

RKO

CENTURY OF PROGRESS, A.: Pulled extra business.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MERCHANT OF MENACE, THE: Edgar Kennedy—A good two reel comedy, very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MICKEY'S BIG BROADCAST: Mickey McGuire—Good. Recording good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SO THIS IS HARRIS: Phil Harris—Three-reeler starring Harris. It is a novelty musical (without dancing.) This is 100% entertainment. Play it with a weak picture and they won't mind the weakness of the feature.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

United Artists

THREE LITTLE PIGS: Silly Symphony—One of the greatest cartoons we ever played. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

LUMBER CHAMP, THE: Pooch Cartoon—Good where a cartoon is needed—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARRIED OR SINGLE: Little Jack Little—A fine two reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SHOULD CROONERS MARRY?: Frank Albertson—A funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Warner Vitaphone

ALONG CAME RUTH: Ruth Etting—Another very good comedy. Ruth Etting at her best and plenty of music and singing. This is the best she has made this season. She sings several popular song hits and has an excellent supporting cast with her. Play it and see for yourself. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S MECHANICAL MAN: Looney Tune—This is a very good cartoon comedy with plenty of music and a few laughs. A good filler on any program and is sure to please. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S WOODLAND DAZE: Looney Tune—Another good cartoon comedy featuring Bosko. Has good music and will make a good filler on any program. A little better than the average cartoon and will please 100 per cent. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUZZIN' AROUND: Fatty Arbuckle—This is a funny comedy. Too bad this comedian had to die as he was needed to put the laughs in comedies. A very few of the comedies are real funny nowadays. Comedians are born.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FROM BETHLEHEM TO JERUSALEM: E. M. Newman World Adventures—Another World Advertures one reeler showing the scenes of the Far East in and around Bethlehem and Jerusalem. Contains some very interesting and educational shots. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LIKE MOUNTAIN MUSIC: Merry Melody—A very fine Merry Melody. Good cartoon. Excellent singing.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE THY NEIGHBOR: Pepper Pot—This is another rotten comedy of the Pepper Pot series. Too silly to be funny and no story. This series of shorts are the worst that Vitaphone has made and we cannot understand why they do not discontinue them. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot, No. 6—This is about the best short in the Pepper Pot series. We have played several of these and they were all good. They show shots of the popular Radio stars at work in the studio. Plenty of music and some dancing. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPORT THRILLS: No. 6—This is a very interesting one reeler. Showing the art of trout fishing, hunting and ice hockey. These shorts are interesting and educational, but our patrons do not care for them. They leave when these start. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STUCK, STUCK, STUCCO: Pepper Pot—Just a one reel comedy. Not so much.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Resolute in Radio City

Resolute Pictures Corporation, a new producing company, has leased space on the seventh floor of the RKO building in Radio City. Officers of the company are Herbert R. Ebenstein, president; Alfred T. Mannon and Walter Futter, vice-presidents in charge of production, and J. Goldberg, vice-president and general sales manager.

Creditors' Meetings Postponed

Creditors' meetings of the Fox Midland and Rocky Mountain Theatre companies in Kansas City have again been set over, until September 15. Reorganization is expected to be under way by then. On September 25 hearing on M. B. Shanberg's motion to discharge the receiver is due in federal court.

W. J. Conway Dead

W. J. Conway, Toronto sales manager for RKO Radio, died Tuesday in that city following a stroke. He was 48.

TRAVELERS . . .

JOSEPH H. SEIDELMAN, Columbia's foreign manager, is due in New York from England next weekend.

MAY ROBSON, Columbia player, arrived in New York from Hollywood.

ROBERT MONTGOMERY, MGM player, reached Culver City from New York.

FRANCES MARSHALL arrived in New York from Hollywood for stage appearances.

ANDY SMITH and NORMAN MORAY, Warner and Vitaphone sales executives, returned to New York from Detroit.

KATHARINE ALEXANDER, New York stage player, arrived at Culver City to work for MGM.

ROBERT J. TASKER, author, was en route to Hollywood, from New York, by boat.

DOROTHY LEE returned to Radio studios on the Coast, following Broadway stage work.

IDA LUPINO, British actress, left New York for Paramount's western studio.

HOWARD S. CULLMAN, receiver for the old Roxy, returned to New York from Washington.

CHESTER BEECROFT returned to Tampa from New York, to prepare for production at Beecroft-Tampa studios.

JOHN KRIMSKY, of Krimsky and Cochrane Productions, finally sailed for France.

MARION NIXON, Universal player, sailed for London.

HAROLD ROBB, ED ROWLEY, SOL GORDON and JOSEPH CLEMMONS, Texas exhibitors, were in New York for product.

ADOLPH POLLACK and RAY FRIEDGEN returned to New York from Detroit.

JAMES DUNN left New York for Fox Movietone City, after film work at Astoria.

HARRY DELMAR, producer, returned to New York from Coast.

JOE ENGEL, former Metro production executive, was in New York from Hollywood.

DAVID RUBINOFF left New York for Hollywood to discuss film offers.

W. B. COKELL, Paramount treasurer, sailed for Europe.

HERSCHEL STUART was in New York from Detroit.

FLORENCE LAWRENCE was visiting in New York from Hollywood.

E. T. GOMERSALL returned to New York from Kansas City.

ROGER PRYOR flew from New York to Universal City.

GEORGE STONE is due in New York from the Coast.

POLA NEGRI returns to New York from Paris next week.

JULES LEVY, Radio's sales manager, returned to New York from Chicago.

RAQUEL TORRES sailed for Europe.

REGINALD REUBENSON, British distributor, arrived in New York from London.

W. RAY JOHNSTON, president of Monogram, returned to New York from the Coast studio.

BEN HECHT, author, arrived in New York from South America.

ALICE TERRY, wife of Rex Ingram, reached New York from France for a short visit.

BEN LYON, BEBE DANIELS, EDNA FERBER, MRS. ADOLPH ZUKOR and MRS. MABEL CONNOLLY, mother of MARC CONNELLY, all arrived in New York on the *Ile de France* from Europe.

SIDNEY R. KENT left Hollywood for New York.

H. M. RICHEY arrived in New York from Detroit.

A. M. BOTSFORD, head of the Paramount story department, is in New York for a month's holiday.

M. A. SCHLESINGER arrived in New York from the Coast.

MARY PICKFORD left New York for Hollywood.

HORTENSE SCHORR returned to her desk in the Columbia publicity department from her Lake George holiday.

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 99—Storm deals death on eastern coast—Bronx girl wins New York beauty contest—Roosevelt talks to neighbors at Poughkeepsie, N. Y.—Queen Helen loses tennis crown by default to Helen Jacobs at Forest Hills, N. Y.—Monkey jockeys race at Linden, N. J.—Japan stages war test.

FOX MOVIETONE NEWS—No. 100—Thousands join in great pilgrimage to sacred Lourdes -Labor chief backs NRA campaign—Show Fall hat styles—Lott and Stoeffen win tennis doubles crown at Brookline, Mass.—Children enlist in Nazi army—Secretary Dern asks United States to battle crime—Roosevelt's horse wins honors at Rhinebeck, N. Y.

HEARST METROTONE NEWS—No. 298—President sees son triumph with horse at Rhinebeck, N. Y.—Hungary honors national hero—NRA support urged by labor head—French winemakers see prohibition's end—Snapshots from here and there-

HEARST METROTONE NEWS—No. 299—Gar Wood retains speed boat crown at Marine City, Mich.—Roosevelt sails on vacation trip from Poughkeepsie, N. Y.—Van Wie retains golf championship at Highland Park, Ill.—Snapshots from here and there—Negro baptizing season ends in waters of Potomac—Racing season ends at Saratoga, N. Y.—De Pinedo dies as plane burns in New York takeoff.

PARAMOUNT NEWS—No. 9—Hold baby pageant at Ocean City, N. J.—Veteran daredevil performs at Luna Park, New York—Detroit bank inquiry widens—Japan stages biggest war test—New York entertainers back NRA—Browning retains wrestling crown in Los Angeles.

PARAMOUNT NEWS—No. 10—Storms lash Cuba and United States gulf states—Hold balloon race in Chicago—Storm wrecks train at Tucumcari, N. M.—Sailors form NRA letters on deck of U.S.S. Saratoga in California—United States backs home owners—Hold fifteen mile swim race in Toronto—De Pinedo dies in burning plane in New York.

PATHE NEWS—No. 10—Storm batters eastern coast—President reviews troops at Camp Smith, N. Y.—Tiny boat wins sailboat race at Long Beach, Cal.—Moley to edit mazagine—Pick Miss New York in beauty pageant—Helen Wills defaults in tennis match at Forest Hills, N. Y.—Equipoise victor at Hawthorne Race Track, Illinois.

PATHE NEWS—No. 11—Lott and Stoeffen win tennis doubles trophy at Brookline, Mass.—Dern urges war on racketeering—Hold rodeo at World's Fair—Rufus Dawes crowns Prince and Princess of Progress at World's Fair—Roosevelt's horse wins blue ribbon at Rhinebeck, N. Y.

UNIVERSAL NEWSPAPER NEWSREEL—No. 176—Train wreck kills eight at Tucumcari, N. M.—Build giant pyramid at Monte Ne, Ark.—French athletes vie in queer contest—Ancient jousting tilt revived in Italy—Fete marks national holiday in Hungary—

UNIVERSAL NEWSPAPER NEWSREEL—No. 177—General De Pinedo perishes in flames in New York—President sails from Poughkeepsie for Capital—International Air Races in Chicago thrill crowds—Five nations seek balloon title at Glenview, Ill.—Children form NRA letters in San Francisco.

All Claims Are Filed Against Fox West Coast

All claims against Fox West Coast Theatres were filed in Hollywood on Monday of this week in the office of Referee McNabb. Creditors, when questioned, placed the total of claims at $50,000,000, indicating at the same time that the situation is in such a disorganized state that three years may be required before it is completely clarified.

ON BROADWAY

Week of September 2

GAIETY
- Motor Mania ..... Fox
- Glimpses of Greece ..... Fox

HOLLYWOOD
- Costumes of the World .... Vitaphone
- Use Your Imagination ..... Vitaphone
- Bosko, the Speed King ..... Vitaphone
- Fisherman's Holiday ..... Vitaphone

MAYFAIR
- Denmark ..... Beverly Hills
- Dora's Dunking Doughnuts .. Fox

PARAMOUNT
- Song of Labor ..... Paramount
- Paramount Pictorial—No. 2 . Paramount
- When Uba Plays the Tuba Down in Cuba ..... Paramount

RIALTO
- I Heard ..... Paramount
- Screen Souvenirs—No. 2 ... Paramount
- Paramount Pictorial—No. 1 . Paramount

RKO MUSIC HALL
- Lullaby Land ..... United Artists

ROXY
- The Big Squall ..... Fox
- In the Good Old Winter Time . Columbia
- Tarzan, the Fearless ..... Fox

STRAND
- We're in the Money ..... Vitaphone
- Salt Water Daffy ..... Vitaphone
- Rufus Jones for President .. Vitaphone

Los Angeles to New York in 20½ Hours

There's no lost motion between studio and the public when you ship by Air Express—the fastest service between Los Angeles and New York. Shipments leaving Los Angeles as late as 5:45 P.M. (P.T.) arrive in Omaha at 8:17 next morning, with cities as distant as Las Vegas, Salt Lake and Cheyenne included in the over-night delivery radius. Proportionately fast schedules link 85 principal cities over the country's leading air lines with coordinated air-rail schedules reaching 23,000 Railway Express Agency points. Pick-up and delivery in leading cities are included in the low rates, while duplicate receipts give added protection to all shipments. Your nearest Railway Express Agent has full details of rates and the new, high-speed schedules.

AIR EXPRESS
Division · Railway Express Agency, Inc.

WABASH AVENUE

CHICAGO

Two deaths last week spread grief over Film Row. One was the sudden passing of Fred Cleveland of the Circle theatre. Mr. Cleveland had been down on the Row Monday morning and left for his theatre about noon. The same afternoon word was received that he had been stricken by heart disease. Mr. Cleveland was a director of Allied Theatres of Illinois and one of the city's most popular exhibitors.

▽

Joe Daly of the Southern theatre, Oak Park, also died last week following an illness.

▽

The Film Relief fund is in need of replenishing. After many discussions as to how to proceed—a dinner dance as previously, a Monte Carlo night or some such thing, the committee have concluded to dispense with all hocus-pocus. They have decided to compile a list of 150 names and request of each of these an outright donation of $10. It's a simple, direct and economical way of meeting an urgent requirement.

▽

Gollos Bros. are getting ready to reopen the Hyde Park theatre. The building originally was built for theatre purposes and later converted into a bank. Now it becomes a theatre again with new projection equipment and Ideal seats being installed by Joe Goldberg.

▽

Theatre owners who were fortunate enough to win a trip to Chicago's Century of Progress Exposition in the July Exploitation Contest sponsored by the Managers' Round Table Club of MOTION PICTURE HERALD were greeted by many old friends in the film colony here.

Roy Adams of Mason, Mich., reported that business for him suddenly jumped 50 per cent about the middle of July and had continued good ever since. "I am seeing a great many farmers coming into my theatre for the first time in three years," he said.

Mitchell Conery of Kingston, Pa., said that things were looking up steadily in Pennsylvania. He predicted that Fall would see a big revival of attendance.

R. D. Hutchings of Portage, Wis., was delayed getting to the Fair, as he was held at his post until Wednesday on account of personally leading an orchestra on his feature night. Mr. Hutchings is one of the most versatile managers in the business, which helps attendance but makes it doubly difficult to get away.

▽

Thomas Jisa, a veteran exhibitor who has been out of the theatre business for the last several years, is opening the Opera House at Coal City, Ill. The house is being wired and new equipment installed.

▽

Charles Stern, who operates the Cinema and Austin theatres, has added the Karlov.

▽

An exhibitor from Glasgow, Scotland, was a visitor along the Row last week. He is George F. Green of George Green, Ltd., operating a number of theatres, who came here to see the Fair with his relative, J. M. Wilson, of Theatre Screen Corporation of Roosevelt, N. Y.

▽

Herb Chatkin has been named assistant to Jack McPherson at National Screen Company.

▽

Lou Kuttnauer and Arthur Mirchard have opened offices of Midwest Theatre Supply Company on the fourth floor at 910 S. Michigan avenue.

▽

News was received here last week of the death in New York of Ben Abrams, brother of Jerry Abrams.

HOLQUIST

SEPTEMBER 1, 1933

FROM RCA VICTOR PHOTOPHONE TO EXHIBITORS EVERYWHERE

FOUR 4 MESSAGES

1 GRATEFUL APPRECIATION
of your discriminating judgment which made our August, 1933 sales to theatres of "HIGH FIDELITY" Photophone equipment greater than Photophone sales of any other month—an all-time high for Photophone!

2 SINCERE CONGRATULATIONS
to the hundreds now equipped with "HIGH FIDELITY"—the finest sound that money can buy!

3 HEARTY INVITATION
to those hundreds on the threshold of decision to join the happy host of Photophone fans who know that in new "HIGH FIDELITY" equipment they have a business builder; in fact, a genuine, self-liquidating new deal!

4 DEEP DETERMINATION
to continue to shape and adopt only Four Square [4] policies, always considerate of your best interests.

Cordially,

PHOTOPHONE DIVISION
RCA VICTOR COMPANY, INC.
CAMDEN, N. J.

RCA "HIS MASTER'S VOICE"

NRA WE DO OUR PART

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A BIT OF BARNUM

Stout words, indeed, in last week's issue, from Elmer C. Rhoden, Fox Midwest division manager, who laments the passing of the old time showmanship and clamors for the rebirth of the "Barnum" technique. Rhoden states, and justly, that there is no outward difference today between the dignified banker and the local theatre man and desires that this state of affairs be remedied immediately. Managers of his division are therefore requested to throw off the restraints of the past decade and to place more glamour around their operations.

Easier said than done. Not every manager is "barnumesque" either by instinct or inclination. That class of showman is born, not made, a statement that does not indicate any lack of managerial ability or effort in those who are temperamentally different. The "barnums" are still extant, but until now repressed by non-showmen superiors, regarded with indifference and intolerance, misunderstood by uncomprehending executives, these "sons of barnum" have been compelled to bury every instinct of old time showmanship and conform to a narrow-minded, short-sighted code of operation laid down by "business men" who for many years have ridden high in theatre operation.

Conform or die! Many have conformed, for they, too, must eat. But too many have "died" rather than surrender one iota of their genius, rather than relinquish their precious birthright for an odorous "mess of pottage."

The weakness of autocratic bungling having become glaringly apparent, many executives are now learning that though pictures come in cans, the showmanship necessary to make their exhibition profitable cannot be likewise contained. "Barnumism" is a rare quality that withers under packaging of any sort.

Rhoden's heartening words may mean the beginning of a new deal as well for those disillusioned showmen who can and are only too eager to inject the life-giving needle of glamour and color into the wasting body of the bled-white theatre.

▽ ▽ ▽

ADDED STRENGTH

To the expanding list of top flight showmen now operating in this metropolitan area we happily add the name of William R. (Big Bill) Raynor, head man at the newly opened de luxe Brooklyn Paramount Theatre. A well-seasoned theatre man, with many years of varied experience, Raynor brings to his present connection a wealth of ability and keen judgment that should lift the Paramount to a still higher eminence.

Your chairman recalls with pleasure a tour of duty at the Fox Detroit under this capable executive where we had every opportunity to study theatre operation as is, where with these old eyes we observed the phenomena of $50,000 grosses garnered with such ammunition as local talent stage shows plus(?) less than strictly first class screen attractions.

Showmanship such as this, finds a ready and profitable welcome, and theatregoing Brooklyn may look forward to further excellent entertainment from this skilled hand that will add strength to the efforts of the other notables now functioning in the sister borough across the river.

▽ ▽ ▽

SPEEDING UP

With this issue, your Round Table inaugurates another service for the benefit of the memberhip: key city campaigns on late releases wired "hot" from various sections of the country as soon as they are planned or completed, to be published currently upon receipt.

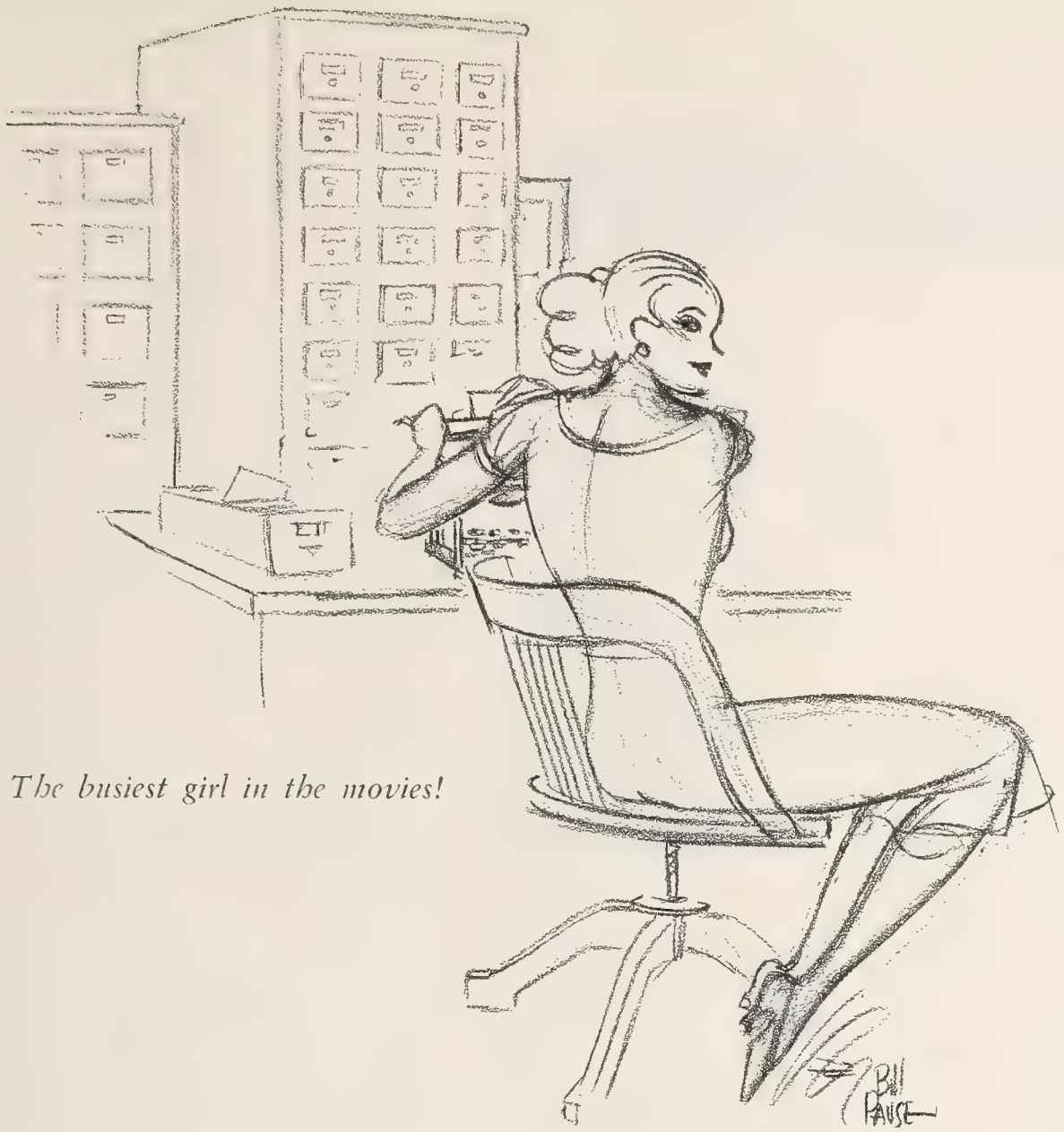
The advantages of this procedure are obvious to managers playing close up behind the prominent key spots, who thus may be informed of the successful exploitation used in time to utilize these ideas or adaptations for their campaigns on the same attraction. Elmer Brient, Loew's, Richmond, Va., Bunny Bryan, Belmont, Chicago, Ill., and Frank Larson, Paramount, Idaho Falls, Idaho, were among the first to respond, and to these helpful members our thanks.

However, the success of the plan depends almost entirely upon the co-operation of managers in key spots playing the new releases first. Local Western Union executives are contacting these showmen to facilitate the forwarding of their campaigns, and the response from the field will determine whether or not this service is to be a permanent feature.

▽ ▽ ▽

Copies of our last week's lead editorial, "Att: Hon. Sol A. Rosenblatt," have gone forward to the Administrator in Washington, where we trust it will be brought to his personal attention for consideration. What provisions are to be made, if any, for the improvement of managers' working conditions, cannot be foretold, but as we have stated before, any code that does not include some measure of relief, is incomplete. Protection must be given the manager if he is to remain an important factor in theatre operation. We shall report on further progress.

A. Mike Vogel



The busiest girl in the movies!

This little advertisement has nothing for sale. It is just to remind you that the little lady depicted here is at work.

Each day she has entries to make in her card files, all about you and what you do and what your company does.

She hears about you often, but it will be nearly a year before you hear from her—for she is the Recording Angel of MOTION PICTURE ALMANAC—the industry's reference book about who and what and which and where.

coming

MOTION PICTURE ALMANAC

1934-35

SHOWMEN'S LOBBY LAFFS!

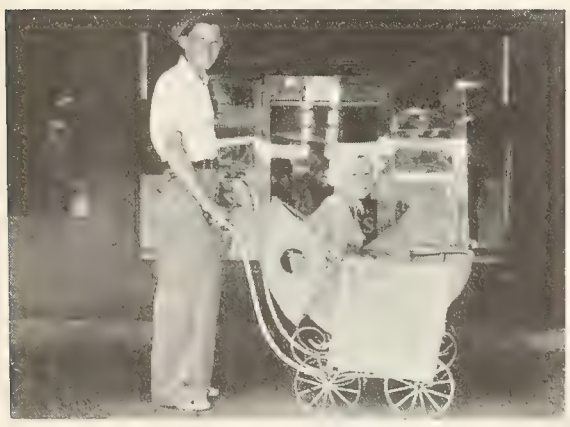
We have Ed Doane to thank for this outburst. Where are all the customers? Inside?

GROWN UP INFANTS USED BY JOHN FALK ON "BABY" CAMPAIGN

Plugging a baby angle on "Baby Face" seems to have gotten a lot for Manager John Falk, Orpheum Theatre, Eldorado, Ill., who put on a number of comedy infant gags to sell his attraction.

A week in advance, he dressed two local boys in baby makeup and had them knocking on every door in town and nearby communities, shouting "baby face" at the startled residents. John says it started lots of talk as the folks called the newspaper and theatre for the answer to the gag. A variation of this, with a bannered baby carriage bally (see below), also gathered the curious.

A bathing beauty stage contest was also put on in which the number from the picture was sung, and Falk also states that he had the mayor proclaim a "Baby Face Day" endorsed by his lunch club and commerce chamber, in conjunction with which a co-op page was put over, each ad containing the names of local babies, whose parents on presentation of the ads at the theatre were given passes. Quite a busy campaign, and John reports satisfactory returns.



Baby Bally!

KAY VACATIONING

Come on, boys, drag out your Waterman and get busy; one of our good members, Kay Kligler, asks to have all you fellows write to him. Under doctor's orders he's "vacationing," and when an honest-to-goodness showman like Kay is out of harness for a while, he's just got to keep in touch with things, so drop him a line at Derrymore Road, Quarterdeck, Nantucket Island, Mass.

SATURDAY BOOKING SWITCH GETS BROWN CAPACITY GROSSES

Figuring that a change on Saturdays from the usual western to bigger pictures might react favorably to the box office, Manager H. J. Brown, of the New Capitol, Martin (Tenn.) booked "Melody Cruise," put a big campaign behind it and rolled up the biggest gross in months.

A beaver board front, with a center circus canopy effect against a sun burst background joined to 40 x 60 posters over his front lobby frames, made an out of the ordinary flash. Lettering was cut out and tacked to the beaver board, the whole painted by "H. J." himself in yellow, red and blue.

Hanging banner in the shape of a pennant held together with thin wood was lettered on both sides, attracting both those driving and walking. Very good, "H. J." let's hear from you again.

$1,000,000 Immediately Available for Advancing Insurance Premiums

We can have your insurance premiums, all kinds (excluding life), countrywide, advanced to Insurance Companies at little cost; no collateral, no endorsers. $1,000,000 immediately available. Initial payment 15 to 25%—balance monthly 8 to 24 months. Insurance engineering service without additional cost. No insurance account too large—none too small.

HANCOCK COMPANY, Inc.
45 JOHN STREET NEW YORK CITY

LADY ROUND TABLER PUTS ON SOCKO CAMPAIGN FOR HER HOUSE

Theresa Nibler, one of our most gracious and charming members who manages the Paramount Theatre out in Springfield, Missouri, sends us her campaign on "College Humor" when it played her house.

For one of her street ballys, she had a boy wearing a raccoon coat distribute heralds at the State Teachers College, office buildings, street, etc. A Ford car with girls and boys in it toured the streets throwing away heralds announcing playdates. Apparently, they go for street ballys in Springfield, because another one she pulled was a tie-up with a milk products and foods company, serving free sandwiches and chocolate milk in the main foyer. The merchants gave her free advertising on all their trucks and in the street parade.

A special front display was erected with microphone hookup, playing ballyhoo records and the Crosby hits. Music store and 10-cent store tie-up was effected. Tire covers on cars, streamers on taxis, display at library and sundaes named after the pix were but a few of the angles covered by Miss Nibler.

EICHENBERG HOLDS "HOLD" EXTRA DAYS WITH CLICK IDEAS

In spite of a rigid newspaper restriction against free theatre publicity spreads, Manager A. H. Eichenberg, Rialto Theatre, Colorado Springs (Colo.), by a slight increase in his ad budget obtained much more than the usual art and story breaks on "Hold Your Man," his advance teaser ads being the same as used by the Capitol, in New York, and the current displays compelling enough to steal the page.

Merchants and newspapers having adopted a general "thumbs down" policy against theatre tieups or contest, "A. H." brought the importance of the booking to the attention of his patrons by plugging the picture from the stage before running the trailer, and he says this rare, for him, endorsement angle got plenty of attention.

The usual radio, heralds, college contacts, and dance band plugs were also made, but what impresses us most in this campaign was that Eichenberg, by persuading his newspapers to come across, made up for other stunts, as was indicated by a two-day holdover.

TWO-WAY FLIVVER

Some time ago we described Joe Crivello's campaign on "College Humor" at the Capitol, Litchfield, Ill., and in the story spoke of his two-way Ford gag that went over so well that other managers in nearby towns used the stunt. Joe dug up a shot of the screwy vehicle, and here it is.

EGAN TIES IN BIG ANNUAL "STAMPEDE" TO HOUSE CAMPAIGN

A few of the things that Pete Egan, dear old Petah, of the Palace Theatre in Calgary, Alberta, Canada, has been doing are worthy of mention.

On "King Kong" during the morning parade of the Annual Stampede which was viewed by about 100,000 he used a small Austin with a man dressed up as "Kong" drawing the car by a rope, this attracted due attention.

The Stampede was held in front of the theatre and the cowboys and Indians were judged there. Mr. Nathanson, general manager of Famous Players Canadian Corp., was made an Indian Chief at the ceremony. The cowboys drove right into the theatre, picked up "Kong" who was dressed for the occasion and took him out with a rope around his neck and hung him to one of the principal lamp posts on the main street.

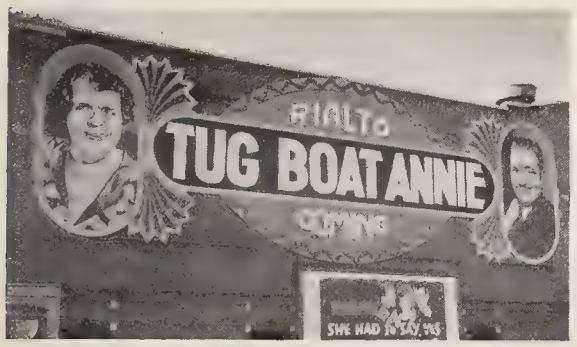
Pete also tied up with the Board of Trade, which allowed him to distribute 10,000 heralds on the picture with their Stampede invitations. He secured an Australian Phallanger (whatever that may be) from the Calgary Zoo and which is considered very lucky in Australia, put the monkey in front of the theatre and thousands stopped to touch the animal for the lucky omen. Give Mr. Phallangar a rub for us, will you, Pete? We can stand it.

Apparently Pete stood the town on its ear with his "Kong" doings.

THEATRE EMPLOYEES CONSTRUCT LARGEST ELECTRIC DISPLAY

Said to be the largest changeable electric sign on any motion picture theatre in the country, a display 81 feet wide by 24 feet high was recently placed in commission at the Rialto Theatre, Williamsport, Pa., advertising "Tugboat Annie."

This tremendous flash is of more than passing interest, as it was the product of the brain and labor of two house employees, William L. Heiss, organist, who conceived and worked out the plans, and Al Webster, chief projectionist, responsible for the complicated electrical construction.



Theatre's Largest

The panels at both ends, 20 feet high and 10 feet wide, are removable and contain the faces of the stars of each picture, these paintings made from 8 by 10's, and executed in the theatre workshop. Heiss drew the plans for five earlier signs, the first much smaller in size and built about five years ago. The Rialto is fortunate in having the services of two such versatile craftsmen, who no doubt are already planning for a display even bigger than the above.

WIRED FROM THE FIELD

The following are the first results of our efforts to speed up to the membership, publication of campaign highlights being put over by managers in prominent key spots on the new releases. Elmer Brient wires us the dope on "Broadway to Hollywood," Bunny Bryan, on "College Humor," and Frank Larson, "Moonlight and Pretzels." Wired campaigns from members in other sections will be run as soon as received. Managers in many first run situations have been requested to co-operate.

Elmer H. Brient, Mgr. Loew's Theatre, Richmond, Va.

Campaign Broadway to Hollywood centered on opening of Loew's Sixth Championship Year first of our big parade of hits stop Hooked up with nation wide broadcast from Capitol theatre premiere with radio in lobby stop Sold evening paper on distributing and posting one hundred tie-up posters on Borden's Malted Milk in soda fountains one hundred fifty on Lux soap and one hundred on Maxwell House Coffee on windows of stores as means of paper showing cooperation with their national advertisers stop Used double newspaper space regular advance stories with special cartoon and contest tracing route from Broadway to Hollywood stop Account no press sheets and heralds we made up special herald using contest and tied up our being hundred per cent N.R.A. and distributed ten thousand house to house also three thousand contest cards to patrons day before opening stop Promoted truck pasting two twenty fours on sides and paraded street two days before opening continuing for three more days and had three thousand bags imprinted we paying for printing and distributed at opening of new store week before opening stop Placed ads and stories in all small nearby towns in advance giving passes to publishers sending in tear sheets stop Ran special eighteen inch ad on Wednesday personally endorsing picture and staking reputation of house on our statement and have thousand comment cards too we were right and following with comments but to play safe am planting half dozen prominent people as my guests to get their comments for publication stop On opening night will have Mayor and two N.R.A. representatives dedicate our Sixth Championship Year and report on finals of N.R.A. drive and have arranged with morning paper to have picture given special review by Harry Tucker in which he will reminisce on old time performers, etc., with story getting special heading and by line stop Your wire service good idea depend upon me to assist in putting it over best wishes and regards.

Bunny Bryan, Mgr. Belmont Theatre, Chicago, Ill.

College Humor campaign. One week advance lobby. Two 24 sheets over front lobby exit doors. One hundred per cent attention getter. Effective because of startling contrast with beautiful lobby. Easels on grand stairway, in all lounges. Ushers dressed as college boys. Banners on back sold screen and vaude show.

Ford sedan dressed with white paint sales copy on streets Saturday afternoon and evening tin cans wired behind dragged streets compelling attention. Occupants dressed as students. Stopped at street corners passed heralds.

One hundred fifteen street corners stencilled after midnight prior to opening. Stunt rarely pulled in Chicago. Music stores played hits. Crosby imitator contest for kids. Breaks in Metropolitan newspapers.

Notwithstanding large political picnic in nearby park and German-Hungarian Day at Fair, gross largest since Forty-second Street stop Wire idea excellent regards.

Frank P. Larson, Mgr. Paramount Theatre, Idaho Falls, Idaho

New Show Year Campaign Paramount Theatre stop One hundred auto bumper strips new show year on laundries delivery trucks etc stop One hundred special twenty two twenty eight window cards show year coming stop Seventy five same show year is here stop Opened with midnight revue combined vaudeville and Brower Revue with Preview of Moonlight Pretzels stop One thousand envelopes containing pretzels passed out prior to opening stop Window tieups stop Mayor signed proclamation stop Newspaper classified campaign week prior to opening on name stars contest five different stars each day stop Heavy newspaper ad and publicity campaign regards.

IMPORTANT

We call to your attention, "Preparing the Theatre For Winter," by J. T. Knight, Jr., in "Better Theatres" section, issue of Aug. 26, now on your desk.

Mr. Knight is one of the best known experts in the boiler field, and his advice should be thoroughly digested by every showman anxious to put his boiler in tip top condition for the coming winter.

Study the article conscientiously. Following its directions will insure perfect service in the cold weather, for there is nothing that will give more trouble than a balky heating system.

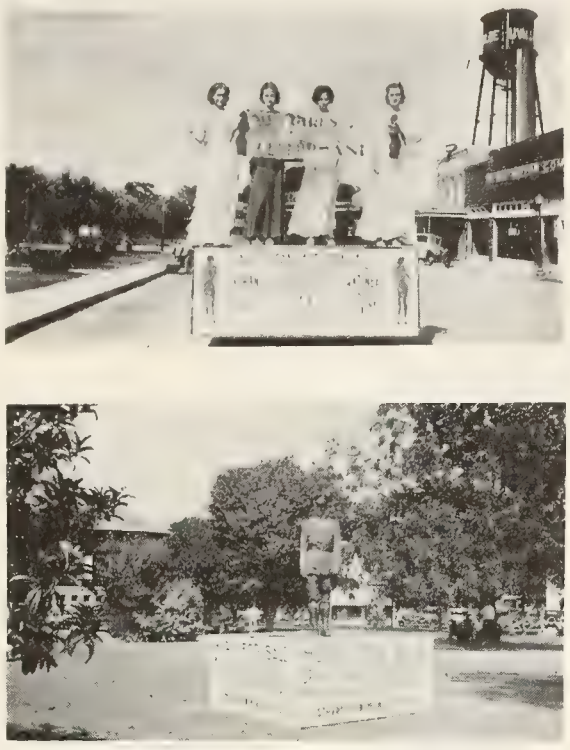
HARD HITTING TAYLOR!

Young Texas Showman Puts Over His Attractions With Many Sock Exploitation Ideas That Click

In one of the recent issues, we outlined some of the activities of Kenneth Taylor, who, among other projects, operates the Strand Theatre, in Uvalde (Tex.), the home of Vice President John Garner. Ken is in his early twenties, a manager for only a few years in spite of which he is putting over the theatre to fine business with campaigns that would do credit to houses in much larger communities.

Ken, like many other real showmen, goes for effective street ballys, and on "International House" he put out a float (see photo) with four local gals in evening dress carrying a red lettered cellophane banner calling attention to the costumes of that material worn by the chorus in the picture. Taylor put on the bally from the front seat, as he says he always does to make sure it goes over right.

Then after the bally, the signs were removed and placed above the marquee, the front further consisting of a title panel across the entrance with oil paintings of the stars, and two side panels of chorus figures in black against a light background, and very flashy.



Street Bally on "International House" and "Heroes For Sale" Platform

"Smoke Lightning"

Tieup with leading store, in which merchant gives free theatre tickets with every $5.00 purchase. This sum does not have to be bought at one time, as patrons are told to save cash receipts until they reach the stated amount. Store takes big display to advertise the hookup, and pays full price for the tickets. This deal has been on for a long time, and the store gives it credit for bringing in extra business.

Ken's bally on this was a box car effect on a truck, sides lettered, and three mounted cowboys riding behind, one with his hands in the air, and the others covering the "bandit" with guns that were borrowed from the local ranger force, which made an ace "crowd-stopper."

"Diplomaniacs"

Painted a store window white, leaving a clear circle in center, copy above reading—"For ladies only," with a picture display inside the store. Naturally, the men stopped for a look, and the gag got a good laugh while it sold the picture.

Lobby was given a barber shop treatment, with actual chair, shelves, shine outfit, wash bowl, etc., Ken again promoting everything without cost. These were also used for a truck bally, with the addition of local boys who doubled for the stars. Taylor had a job getting their costumes, and even tried to borrow one of Vice President Garner's scissor-tail coats to keep the stunt in character. That's how he goes after things.

"Heroes For Sale"

At the cost of less than a dollar, Taylor had his carpenter make up a cloth "army tank," using old beaverboard and frames, and put this out as a truck bally with three boys in uniform, guns and all, borrowed from the American Legion. A stunt that got plenty of attention was a soldier in uniform who stood on a platform in the center of town, copy advertising him as a "hero for sale" (see photo).

Title arrows were tacked all over town pointing in the direction of the theatre, and Ken planted the first one in front of the Vice President's home, figuring it would be seen by the many tourists who stop off to see Mr. Garner's residence. And to round out his campaign, this livewire put over two of the press book newspaper contests to big returns against the handicap of his paper being a weekly.

These above descriptions give you only the highlights of Taylor's campaigns, and we assure you that he backs up all his flashes with plenty of other practical exploitation. Ken keeps going from early morn to midnight, and every attraction gets some kind of a plug. He's a comer, and we are going to hear from this lad, make no mistake.

KAY PROMOTES GUM FOR DISTRIBUTION AT A WELFARE PARTY

Cultivation of the big confectionery company road salesmen is paying dividends to Manager Harold Kay, of the Utopia and Park Theatres, Painesville, Ohio, who reports that a diplomatic approach to one of the travellers netted the theatre thousands of free chewing gum slices for a giveaway on "Another Language." Each slice was fastened to a card which read—"awaken to the facts of life," the facts being the picture and theatre and also the merits of the gum.

It is a fact that the candy travelling salesmen usually have a lot of samples on hand, and that they can be promoted is something other members might take under consideration. Kay states he has the boys in the habit of dropping in to see him when in town, and the good will build up is valuable in getting the needed assistance on giveaway campaigns.

Sound thinking, Harold, and thanks for the kind words about your Round Table.

ART WORK AS IS ART WORK!

Above we are showing three dandy samples of the art work of Andy Beiter, poster artist for Jack Hodges at the Tampa Theatre in Tampa, Fla. Here's hoping that this is only a beginning of a series that we can expect from Andy. What say, can we count on you for more of these samples of real box office showmanship?

PLEASE COOPERATE!

We have close to four thousand members on record at Club headquarters. Unless we are notified of a change of address our lists will be inaccurate.

It takes but a moment for YOU to drop us a letter or post card advising of a change, either of location or theatre connection.

Please keep this in mind and help us maintain our membership lists right up-to-the-minute. You can never tell when we may want to get in immediate touch with you and then find that your letter is returned because of some change of address.

SPOOKY STUNTS PUT OVER BY JUSTIN TO BALLY "THE SPHINX"

For two seconds in advance of the trailer, every light in the Mayfair Theatre, on Seventh Avenue, New York, was extinguished, and through the house p. a. system, a voice mysteriously announced, "Beware the Sphinx," immediately after which the trailer was shown with the house flooded with dark green lights.

This spooky build up was used by Manager Leo G. Justin as part of his campaign on "The Sphinx," other effective ideas also carrying out the mystery angle. These included two large lobby cutouts of the Sphinx, to which were attached wires leading to concealed microphones and loudspeakers. Two mind readers were placed at the "mikes" and answered questions, their replies coming ostensibly from the mouths of the figures.

At intervals of five minutes, prepared announcements were made from each speaker,

"Sphinx" Front

plugging the picture, and as the bally drew constant crowds, it gave the impression that there were hundreds in line at the box office, which, of course, helped the gross.

Blowup newspaper raves were planted in the lobby, and special newspaper ads with extra billing were also used.

ESTRIDGE GETS THE MEDAL FOR TIMELY SHOWMANSHIP IN VA.

We've got lots of aggressive showmen in the Club, but James A. Estridge, manager of the Virginia Theatre in Portsmouth, Va., certainly is on his toes.

When his town turned out for the NRA parade, Jimmy went right along with it by furnishing attractive floats; on one he had Uncle Sam riding a pony with banners urging the support of NRA, and on another he had his usherette and operator on a truck holding up a banner advertising his current attraction, "Hold Your Man," which created a lot of comment because a rope was tied around the usherette and operator with a sign reading "Hold Your Man" on the girl's back and "I've Got Mine" on the man's.

Estridge tells us the float got quite a bit of applause as it drove by and we're sure he deserves credit for taking advantage of the parade to the fullest extent.

H. D. McBRIDE PUTS OVER FIRST CO-OP AD IN SPOKANE IN 2 YRS.

There's no doubt but that Spokane was aware that "Hold Your Man" was playing at the Fox Theatre when Manager McBride went out to let the populace know about it.

He used the "dummy" phone call in calling every number listed in the phone book. The minute the subscriber would answer, his girl would say "What time does 'Hold Your Man' go on?" and then apologize profusely when informed she had the wrong number.

Life-savers were secured gratis and distributed in leading cafes, restaurants and hotels. Sets of rules on "How to Hold Your Man" were given out a week in advance of playdate. Jigg saw puzzles were promoted and for two weeks in advance "circuited" through beauty shops. They were also used in the mezzanine for the amusement of patrons waiting for the second show.

Inserts in loaves of bread, Baking Company bannered trucks with playdates, milk bottle hangers, laundry inserts and individual shopping bags were but a few of the gags McBride used.

And one of the best things he put over was the first cooperative ads that had been in the Spokane papers in two years. All in all, we'd say "H. D." put on an excellent campaign and we congratulate him on it.

HARMONY!

NOEL COWARD'S
"BITTER SWEET"
A "Design For Loving" by the author of "Design For Living". Enchanting! Unforgettable! From the play so successfully presented by FLORENZ ZIEGFELD for two years on Broadway!
NRA
STARTS TOMORROW 9:30 A. M.
RIVOLI
UNITED ARTISTS
B'WAY AT 49th

To harmonize with the spirit of the Nowel Coward romance, Hal Horne, United Artist ad chief, engaged the international artist Hans Flato, to make up the newspaper displays, and the above is one of the beautiful pastel effects that distinguished the New York opening of "Bitter Sweet." Mats of these ads are available to all exhibitors.

MUSICAL GAG!

H. L. Jordan, advertising manager, Richardson Theatre, Seneca, S. C., sends along a sweet little idea he used on "42nd Street" which he writes can be put over on any musical without much expense attached. It takes the form of a stage with a shadow box effect against a background, 18 x 30, containing selling copy. Figures of the principals were cut out from two 11 x 14's, mounted and set up to represent a scene from the picture. Neon lights and lumber were promoted, and the stage set in the foyer in advance, drawing much favorable comment. Jordan's snappy work is indicative of what is being done by ad men with ideas and limited budgets.

ROUND TABLE BIRTHDAY GREETINGS

Urban R. Anderson
Edward G. Austin
Earle N. Bailey
Rockwod D. Bailey
Richard Bauke, Jr.
J. H. Berlinger
Fred L. Bixby
Ben W. Blackmon, Jr.
Ben Broskie
Charles Brown
A. G. Buchanan
George Clarke
Burr W. Cline
Reid L. Crow
L. O. Daniel, Jr.
Norman L. Davis
J. Ramos Defontaine
Joseph Feldman
Charles Ferguson
Bert Gildersleeve
Meyer Golding
Wesley R. Griffith
C. A. Grissinger
Mike Guttman
W. H. Hall
Rotus Harvey
John P. Hassett
Sydney J. Hobbs
Rossiter J. Hodrick
Jack Huwig
Fred E. Irion
Jack L. Johnson
Thomas R. King
Carl L. Krueger
Maurice H. Leahy, Jr.
H. B. McFarling
R. V. McGinnis
L. I. McMillen
Jerome Marx
Robert Menches
Michael S. Milo
Irvin A. Moffett
Fred Naify
Lee Naify
Millard Ochs
Edward J. Oliver
Tom Olsen
J. Alan Peters
Ralph C. Ressler
Robert O. Robison
G. A. Romaine
Sam Rothstein
Robert J. Rydeen
Harry Sayer
Harry Sefton
Morris Simms
Frank D. Solomont
S. F. Sutaria
William Truesdell
Jack Zaitzow

EDITOR RUNS THEATRE

R. B. Vail Tells How He Doubles in Brass, With Refreshing Account of Effective Campaign on "42nd St."

Not often do we find editors who are, at the same time, exhibitors, and R. B. Vail, publisher of the weekly "Baldwin Times," at Bay Minette, Ala., runs the 200-seat Rex Theatre with the aid of his family and some of the newspaper staff.

The theatre-paper setup under one control is, of course, a natural, and Vail did not miss any bets on his "42nd St." campaign. In addition to art spreads and display copy, the four-page special feature broadside was inserted in every paper, a gag new enough in "Bay" to cause plenty of excitement among the town's 1,545 residents.

That the attraction played 41 per cent of the total population again proves that showmanship is not a question of favorable location, but native ability, and the following is Vail's own story of his activities:

GENTLEMEN:

The Rex Theatre, here (which we own and manage), showed "42nd St." to 41 per cent (pay customers) of our entire population last Thursday, Friday and Saturday. "Them's results!" as we see it!

Our goal was one-third of our pop. Our campaign was 99 per cent printer's ink. As we own both the show and the newspaper, we were able to put on a campaign that was a press agent's delight.

We gave it plenty, as the enclosed copies of our weekly paper show. We had a big advantage in owning the paper—a mighty good combination in a small town—show and paper. We had no money for a big ballyhoo—no outside loudspeaker, nor car with music, or such like. But what we had, we used.

Of course, this is a shirt-tail spot and our house is probably the smallest to presume to joust with the "Roxys," the "Capitols," the "Chineses" and the other million-dollar babies in this contest. But our "inferiority c." has been given a healthy wallop by a mounting ego, as a result of our very OK showing with "42nd St." last week.

Bear in mind "Forty-second Street" played in Mobile, 25 miles away, three weeks ago. It played in Atmore, 20 miles away, Sunday, Monday and Tuesday, immediately before we started it Thursday. Both spots caught some of our prospects.

The Rex Theatre has 200 seats (some King, eh!). Our town HAD, according to the 1930 census, 1,545 persons. 637 of those persons, or 41 per cent, paid to see "42d Street" the three days we showed it. If you add to this our own family, "John Law" and the passes, we played to 43 per cent of our total population. Percentagely, we are gratified, and in no way are we mortified!

We've been hanging on to the show business by our straggly eyebrows all year. Ought have closed long ago, but just wouldn't.

We manage the show personally, our daughter sells the tickets, our projectionist is also our linotype operator on the newspaper, our son is general handy man. None of us have to depend on the show for bread—neither did any of us get any out of it. But it's looking up, and we are, too! We grossed nearly seven times our average for the preceding 12 months. (And we had rain the first day, too!)

Our campaign was simple. It was based on a recipe by old John Henry Publicity himself—"Tell 'em what you are going to tell 'em, then tell 'em, then tell 'em what you told 'em!" We did. The papers enclosed will show our publicity on the picture. In addition to the papers, we saturated the community with copies of the four-page bill used in the July 27 issue of The Times enclosed. We soaked the mail routes and town box-holders with Exchange postcards.

We placarded the trees, posts, barns, barber shops and all gathering places with cards of the "42d St." ad used in the July 13 issue of The Times enclosed. We stuck out a few more one-sheets than usual, window cards, stills, a banner at the theatre, some "fire sale bunting" in the lobby, invited the Probate Judge of the county and his wife, the Mayor of the town and his wife, a popular army captain residing here and his wife, announced these in the paper as guests of honor for the first show, then ran a "dime show" on another picture at 8 o'clock, following it with the first showing of "42d St." at 10 P. M. (we usually run only one show each night) and then let nature take its course.

She did—and how pleasingly! "SRO" two nights, with 'em actually lined up at the box office to get their ducats for the first time here in over four years. It all but panic-ed the little girl at the window—her first such experience! Eighty per cent of those attending the "dime show" stayed for the other, which gave us over a hundred to start with.

We screened the picture four times during the three days, to an average pay audience of 159 persons in a 200-seat house, in the "countryest" spot outside of South Carolina.

Why, I'll bet you have never even heard of Bay Minette! "Forty-second Street" gave us our highest total gross; our two highest single show grosses and our highest matinee since we've been in the biz. (Sure, we've booked "Gold Diggers!") Why, we had 'em in there who hadn't seen a talking picture before; lots of them who hadn't been in more than a year.

The show business is looking up this bright Monday morning, boys, just have faith in your God, your job, printer's ink and the "New Deal" and there's plenty of "new highs" ahead. I've enjoyed telling you about it. Good luck.

R. B. VAIL.

"LAUGHING" JOE LEE

The above is some of the recent handicraft of Joe Lee, at Arthur Mayer's Rialto theatre, on Broadway, New York. Joe, known far and wide as the Doctor of Ailing Box Offices, goes big for fronts that automatically stop the passerby.

Notice to Members:
PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

JACK NELSON PUTS ON GRAND CANADIAN THEATRE CAMPAIGN

What started out to be a picture exploitation but became a city wide drive was Jack Nelson's campaign on "Looking Forward" at the Capitol, North Bay, Ontario, Canada. Realizing the possibilities of the picture's title, Jack tied in every civic organization, lunch club and merchants' association to a "Looking Forward Day" plugged by his local paper with a special six-page section in which every ad carried mention of the day and, of course, the picture. A full page smash on the opening day featured Jack's picture, with credit for the idea.

This event was announced in a masthead box for days in advance, and teaser ads

Banners in Street!

were scattered all through the paper. All stores carried window banners and on the big day put on special sales featuring big window theatre displays. Thousands of title pennants were tacked around town, and the radio station cooperated with free broadcasts during which time prominent American, English, French and Italian residents delivered optimistic talks in different languages advising all auditors to "look forward."

Auto stickers were also used, and these with the pennants were promoted. A shadow box in a prominent window with spaces left for the eyes disclosed a rainbow background in front of which there were stacks of gold, and theatre cards.

Street in front of theatre was heavily bannered, and you can see in the above shot the flags and the snappy theatre Jack manages up thar' in the northland.

KENTUCKY OPENING!

Above photo shows American Legion Drum Corps at opening of Kentucky Theatre, Lexington, Ky. This house is now part of the Phoenix Amuse. Co. chain of which Anna Bell Ward is assistant general manager.

COMMERCE CHAMBER AIDS EXPLOITATION OF SHORT SUBJECT

An effective exploitation campaign for "Inflation," Metro-Goldwyn-Mayer's timely and popular short feature explaining present economic problems, was worked out during the booking of the short subject at the Palace Theatre in Indianapolis. "Inflation" played here on the same bill with "The Stranger's Return."

The Chamber of Commerce, whose members were enthusiastic about the film after attending a preview, cooperated actively with the theatre in getting it to the attention of the public. Mimeographed messages were sent by the Chamber of Commerce to all leading manufacturing concerns and stores, requesting that their employees be informed of the showing of the film at the Palace Theatre, "so they will have a better knowledge of what the present administration is doing for the betterment of the nation." The mayor and other city officials added their endorsement of this plan of campaign.

A local paper arranged to banner its delivery trucks with copy reading "Inflation—What it is—and what it means—Read about it in the Times and Hear Pete Smith Explain It on the Screen—Now at Loew's Palace," and mention of this short was included in all advance ads on the day of the opening and the following day.

MONTEREY SITS UP AND TAKES NOTICE OF O'CONNOR'S WORK

Back a few weeks ago we reproduced the attractive lobby display that Joe O'Connor had for "Reunion in Vienna" when it played the Golden State Theatre out in Monterey, Cal.

And now we'll tell you a few of the things he did to put the picture over. Three days before "Reunion" opened, an elaborate shadow box nine feet tall and six feet wide was built. It was done in silver metallics and red and black enamel, and two of the attractive usherettes handed out two thousand invitations as the patrons left the theatre. The invitation announced that there would be no advance in price to attend one of M-G-M's outstanding pictures.

Three days in advance Joe made a personal appearance telling the audience about the coming attraction, at the end of his speech a glimpse of the picture was given and then the talking trailer on "Reunion" was shown. This is a gag that can be used on any picture and is a good one.

The streets were bannered, one at the entrance to the other and one banner five blocks from either end of the street. So that people coming or leaving the theatre were bound to see the signs.

Joe is in charge of the local district for the Golden State Theatre Circuit, an outfit that boasts of nearly 100 per cent Round Tablers.

TREASURE HUNT PUT ON BY MENDENHALL TO PLUG "DIGGERS"

To judge from the shot below, every kid and many of the adults in Boise (Idaho) took part in the treasure hunt that featured Manager J. R. Mendenhall's exploitation on "Gold Diggers" at the Fox Theatre there.

"J. R." put the gag on with one of his local papers, and a total sum of $40 was buried in varying amounts, each in a small box. Passes were also placed in other boxes in addition to lucky pocket pieces. The daily gave it a grand send off by printing a map of the district, showing the treasure field. Lettered arrows pointing to the field were put up in advance. The money and passes were buried in the afternoon, and in the evening, at a given signal, hundreds of money hunters went to work.

Radio announcements and the picture song hits were plugged weeks in advance,

The Hunt's On!

and during the run of the picture, these musical numbers were picked up from the theatre and broadcast together with theatre and picture credits. Mendenhall also discussed interesting sequences of the picture during other advance air plugs.

Over 200 windows were obtained, from full displays to single cards, and in exchange for a theatre foyer display, the biggest store in town, previously against tieups, went for one of their most prominent windows.

The lucky pocket press book coins were given out at the box office for weeks in advance with change for every bill, and "J. R." says the coins gave out as the demand was terrific. Two bannered cars toured the city and helped to bring in the business this campaign well deserved.

HOUSE INSPECTIONS NOW IN ORDER!

In preparation for the coming winter season we cannot urge too strongly the necessity for a careful house inspection from top to bottom. Among the items to be looked after are:

Heating plants.
Roofs to be free of leaks.
Seats to be gone over and put in good repair.
Lobbies to be brightened up and displays to be checked.
Booth and sound equipment to be in tip-top condition.
Signs to be relamped (if necessary) and cleaned up.
Curtains and drapes to be thoroughly cleaned.
Uniforms to be cleaned and prepared for present staff.
Retiring rooms to be free of odors and kept spotless.
Plumbing to be gone over carefully.
Ticket machine and chopper to be looked after.

In addition to the above few items, make up an inventory of your supplies and spare parts to be sure you have everything on hand for emergency purposes. This includes janitor and toilet supplies, tickets, lamps, etc.

personalities

LEW PRESTON
who has been at the Rivoli in Hempstead, L. I., has replaced CHARLIE CARROLL at the Academy of Music, N. Y. C.

▽

HAL VAUGHN
is now at the helm of the State Theatre in Corvallis, Ore.

▽

P. D. DeVILLIERS
has taken over the operation of the new State Theatre in Lanesboro, Minn. House was closed a short time.

▽

FLOYD R. PUFFER
has purchased the Cresco Theatre in Cresco, Ia.

▽

W. B. WEAVER
well known Oklahoma exhibitor, has acquired the Isis Theatre at Arkansas City, Kan., and will remodel it. House was formerly operated by Fox and was dark several years.

▽

SAM L. SOSNA
a Manhattan, Kan., exhibitor, will soon open a new theatre at Junction City, Kan. He now owns two houses, one in Manhattan, the Varsity, and one in Wamego, the Columbia.

▽

BILL GLASER
who operates the Paramount Theatre in Faribault, Minn., has installed new wide range sound equip-

▽

C. HAWKS
has taken a lease on Thompson's Opera House, Pioche, Nev., and is opening it as a motion picture theatre.

▽

CURTIS M. ROBBINS
has purchased the National Theatre at Stockton, Cal., and RAY KELSALL has been appointed manager.

▽

EARL WILLIAMS
manager of El Rey Theatre, San Francisco, thinks a couple of burglars heaped insult on injury when they forced him to open the safe, took the contents and made their get-away in Earl's car.

▽

ROY L. PATTERSON
manager of the Gordon in Middletown, Ohio, has married his cashier, La Verne Balser. Congratulations and good wishes, Roy.

▽

JOHN A. SCHWALM
president of the Jewel Photoplay Co., and manager of Taft's Rialto, at Hamilton, Ohio, is a candidate for city council on the Citizens' Chamber of Commerce.

▽

L. M. NEELEY
is the manager of the newly reopened Bonita Theatre in Marion, Alabama.

▽

HOWARD SCHUESSLER
for the past several years manager of the Lafayette Theatre, Lafayette, Ala., will be in charge of the new Fairfax Theatre, Fairfax, Ala.

▽

HAROLD S. KNUDSEN
Director of Publicity and Exploitation at the Strand & Capitol Theatres, Madison, Wis., has been transferred to the Paradise in Westallis, Wis.

▽

F. M. WESTFALL
has been appointed new manager of the Wintergarden in Jamestown, N. Y., and WALLACE FOLKINS is the assistant.

POSTER ART WORK FOR THE THEATRE

Don Andorfer, artist for the Strand, Whitewater, Wis., is responsible for this attractive poster used when they played "Song of Songs." Don tells us the whole thing was done in black and white, which we are sure you will all agree must have been mighty attractive. We know there are many poster artists of high ability who are turning out work that should be called to the attention of others. Let's have it!

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

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(Mail to Managers' Round Table Club, 1790 Broadway, New York)

A. E. SHANLEY
formerly of the Downsville Opera House, Downsville, N. Y., has come closer to Club Headquarters and may now be found at the Jerome Theatre for Consolidated.

▽

ART SCHMIDT
who resigned as advertising head of Publix theatres in Detroit, Mich., is replaced by Terry Turner, former RKO exploitation head.

▽

NATHAN GOLDSTEIN
will operate the reopened Broadway Theatre in Springfield, Mass. A resident manager will be named later.

▽

BENJAMIN COHEN
has been transferred from the State, Manchester, to the Lenox, in Hartford, Conn.

▽

HUGH CAMPBELL
formerly at the Lenox, in Hartford, has gone to the Colonial, in Hartford, succeeding HENRY CLARK, who was transferred to Washington.

▽

WALTER B. SHUTTEE
manager of the Paramount, Denver, has been promoted to manager of the Denver. He succeeds JERRY ZIGMUND, who resigned. ULYSSES S. JAMES, assistant at Denver, takes the reins at the Paramount.

▽

GEORGE SEED
former manager of the Royal in Port Jervis, N. Y., is now to be found at the Orpheum Theatre, in Gardner, Mass.

▽

HARRY LUNDLINE
formerly manager of the Wintergarden in Jamestown, N. Y., has gone to the State, in Olean, N. Y.

▽

HAROLD CHRISTIANSON
may be found at the Sharon Theatre in New Sharon, Ia.

▽

BERT HENSON
will manage the new Boston Theatre in Boston, Mass. Bert just came on from Cleveland, Ohio, for the opening.

▽

HARLEY COX
is doing the publicity for the opening of the Palace Theatre in Youngstown, Ohio, as well as the Palace in Akron.

▽

ACE BERRY
has been appointed manager of the Circle Theatre in Indianapolis, Ind., recently reopened house.

▽

DWIGHT PALMER
assistant manager of RKO Theatre, in White Plains, N. Y., has been transferred to the Keith, Phila., house. He is replaced by Al Hildreth.

▽

FRED SEGAL
will reopen the Florence Theatre at Pasadena, Cal. The house has been dark for several years.

▽

JACK RANTZ
is going to reopen the Avalon Theatre in San Diego.

▽

SIDNEY GOTTLIEB
is the new manager at the Daly Theatre in the Bronx, succeeding JOHN KLIGLER who has resigned.

▽

CHARLES C. PERRY
manager of the Garden in Davenport, Ia., has been named manager of the Fort, Rock Island, Ill., succeeding GEORGE D. BICKFORD, resigned.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15		
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8		
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5		Aug. 26
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds	R. Cromwell-R. Armstrong - D. Wilson			
East of Fifth Ave	Wallace Ford - Ralph Forbes - Dorothy Tree			
Fighting Code, The	Buck Jones-Diane Sinclair			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Fury of the Jungle				
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Lady Is Willing, The	Leslie Howard-Binnie Barnes			
Man of Steel	Jack Holt-Fay Wray			
Man Trailer, The	Buck Jones-Cecilia Parker			
Man's Castle, A	Loretta Young-Spencer Tracy			
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory			
Night Bus	Robert Montgomery			
Ninth Guest				
Once to Every Woman				
Police Car 17	Tim McCoy-Evalyn Knapp			
World's Fair	Jack Holt			

EQUITABLE PICTURES
[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan			51 and 38	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Frisco Jenny	Ruth Chatterton	Jan. 14	76	Dec. 17,'32
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton			
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	
Son of the Gobs	Joe E. Brown			
Wild Boys of the Road	All Star	Sept. 30		
World Changes, The	Paul Muni			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Face in the Sky	Spencer Tracy - Marian Nixon - Stuart Erwin	Jan. 22	77	Feb. 4
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go	Warner Baxter-Helen Vinson			
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
Frontier Marshall	George O'Brien			
He Knew His Women	Victor Jory	Oct. 27		
Hoopla	Clara Bow			
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Nov. 17		
My Lips Betray	Lilian Harvey-John Boles	Nov. 10		
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29		
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Three Against Death	Marion Burns-Kane Richmond			
Smoky	Victor Jory-Irene Bentley			
There's Always Tomorrow	Will Rogers-Zasu Pitts			
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13		
Worst Woman in Paris?	Benita Hume - John Boles - Adolphe Menjou	Oct. 20		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23,'32		
War of the Range	Tom Tyler			
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh			
Sin of Nora Moran, The	Zita Johann-John Miljan			

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.		
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan. 1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24	78	Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar. 10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May 19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June 2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")				
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	76	
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3	78	Jan. 21
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Title	Star
Bombshell	Jean Harlow-Lee Tracy
Bride of the Bayou	Lionel Barrymore-Madge Evans
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro
Dancing Lady	Joan Crawford-Clark Gable
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt
Eskimo	Native Cast
Fire Chief, The (Tent.)	Ed Wynn-D. Mackaill
Going Hollywood	Marion Davies-Bing Crosby
Hollywood Party, The	(All Star Musical)
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston
Queen Christina	Greta Garbo - John Gilbert
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10		
Black Beauty	Alex Kirkland-Esther Ralston	May 10	70	Apr. 29
Breed of the Border	Bob Steele	Mar. 1	58	July 22
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steel-Doris Hill	Aug. 5		
Jungle Bride	Anita Page-Charles Starrett	Feb. 15	63	Feb. 25
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb. 28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15	68	Apr. 8
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
West of Singapore	Betty Compson	Jan. 31	68	Apr. 15

Coming Feature Attractions

Title	Star
Broken Dreams	Randolph Scott-Martha Sleeper
Riders of Destiny	John Wayne-Cecilia Parker
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe

PARAMOUNT PUBLIX

Features

Star	Title	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. Marsh-C. Grant-J. Oakie	May 19	72	May 6
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Hello, Everybody	Kate Smith	Feb. 17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3	70	Jan. 28
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar. 24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan. 27	66	Feb. 18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb. 10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May 5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept. 8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb. 17	73	Feb. 4

Coming Feature Attractions

Title	Star
Captain Jericho (Tent.)	Richard Arlen-Judith Allen
Cradle Song	Dorothea Wieck-Kent Taylor
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper
Duck Soup	Four Marx Bros.
Four Frightened People	H. Marshall - Wm. Gargan - M. Boland
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin
I'm No Angel	Mae West-Cary Grant
Lone Cowboy	Jackie Cooper
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth
Tillie and Gus	Alison Skipworth-W. C. Fields
To the Last Man	Randolph Scott-Esther Ralston
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman
Way to Love, The	Maurice Chevalier-Ann Dvorak
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug. 25		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14	62	Sept. 2
Great Jasper, The	Richard Dix	Mar. 3	76	Feb. 11
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
India Speaks	Richard Halliburton	Apr. 28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr. 7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3	60	Dec. 31,'32
Man Hurt	Junior Durkin-Mrs. Wallace Reid	Mar. 24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")				
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8		
Our Betters	Constance Bennett	Mar. 17	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar. 10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr. 14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb. 24	78	Feb. 11

Coming Feature Attractions

Title	Star
Aggie Appleby	Wynne Gibson-Charles Farrell
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel
Beautiful	Ann Harding-Nils Asther
Behold We Live	Irene Dunne-Nils Asther-Clive Brook
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon
Flying Down to Rio	Dolores Del Rio-Gene Raymond-Raul Roulien
I Won a Medal	Richard Dix - Elizabeth Allan-Eric Linden
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas
Midshipman Jack	Bruce Cabot-Betty Furness
Son of Kong	Robert Armstrong-Helen Mack
Without Glory	Constance Bennett-Gilbert Roland

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5	71	Jan. 21
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr	June 19	63	July 1
Devil's Playground, The		Principal	Jan. 1	54	
Eskimo Perils		Amer-Anglo			
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Flaming Signal, The	Marceline Day	Invincible		64	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutall			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jews Without Luck		Worldkino			
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9		
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Men and Jobs		Amkino	Jan. 1	70	Jan. 14
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The		Joan of Arc Picts.			
Patriots, The	Hans Kliering	Amkino			
Police Call	Myrna Kennedy-Nick Stuart	Showmen's Pics	July 24	60	
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 18	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics			
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 8	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 18	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA			
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARITISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Emperor Jones, The	Paul Robeson-Dudley Digges	Sept. 8		
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19	
Blood Money	George Bancroft-Judith Anderson-Frances Dee				
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29			
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct. 13			
Gallant Lady	Ann Harding-Clive Brook				
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez				
Moulin Rouge	Constance Bennett-Robt. Montgomery-T. Carminati				
Nana	Anna Sten - Warren William - Phillips Holmes				
Private Life of Henry VIII, The	Charles Laughton				
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners				
Trouble Shooter	Spencer Tracy-Jack Oakie				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan	Oct. 2			
Kid Gloves	Chester Morris-Helen Twelvetrees - Alice White				
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 11			
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy	Sept. 18	68		
Oh! Promise Me	Summerville-Pitts	Oct. 16			
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	Oct. 23			
Poor Rich, The	Edna May Oliver-Edward Everett Horton				
S. O. S. Iceberg	Rod La Roque-Gibson Gowland				
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9			
Song for You, A	Marian Nixon-Jan Kiepura				
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart				
Strawberry Roan	Ken Maynard-Ruth Hall				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

College Coach	Pat O'Brien-Ann Dvorak				
Ever In My Heart	Barbara Stanwyck				
Finger Man	James Cagney-Patricia Ellis				
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 7			
From Headquarters	Geo. Brent-M. Lindsay				
Havana Widows	J. Blondell-G. Farrell				
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond				
Kennel Murder Case	William Powell-Mary Astor				
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez				

WORLD WIDE
[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Drum Taps	Ken Maynard	Jan. 29	61	
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study In Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16	93	Feb. 18
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	Aug. 19
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi				
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
Crystal Gazabo	Nov. 7,'32	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7	1 rl..
Minstrel Show, The	Nov. 21,'32	1 rl..
Out of the Ether	Sept. 1	
Russian Dressing	May 1	
Snow Time	Nov. 30,'32	1 rl..
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gamboi	Dec. 20,'32	21½..
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18....
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1,'32	1 rl..
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9,'32	1 rl..
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 1	
Sassy Cats	Jan. 25	1 rl..
Scrappy's Party	Feb. 13	1 rl..
Technoracket	May 20	1 rl..
Wolf at the Door, The	Dec. 29,'32	1 rl..
World's Affair, The	June 5	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21....
College Gigolos	Jan. 3	18½..
Entertainer, The Will Mahoney		
Mind Doesn't Matter	Nov. 21,'32	19½..
Partners Two	Jan. 19	22....
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So	June 29	19....
Richey Craig, Jr. The Curse of a Broken Heart	Feb. 4	18....
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl..
In the Good Old Winter Time	June 17	1 rl..
Rough Sport	Dec. 29,'32	1 rl..
Throwing the Bull	Jan. 14	11....

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27,'32	22....
Artist's Muddles	Jan. 29	20....
Big Squeal, The	July 9	18....
Boy, Oh Boy!	Dec. 25,'32	21....
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21....
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11....
Kid'n Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Desert Demons	Nov. 27,'32	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Our Noble Ancestors	Dec. 4,'32	8....
Pirates of the Deep	May 7	9....
Stable Manners	Nov. 6,'32	7....
Wild Company	Jan. 1	10....
Wild Life at Home	June 18	1 rl..
Woodland Pals	Jan. 29	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11,'32	8....
No. 3	Feb. 5	11....
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Taming the Wildcat	Jan. 15	8....
The Iceless Arctic	Nov. 6,'32	11....
Two Hundred Fathoms Deep	Mar. 19	8....
DO YOU REMEMBER?		
Gaslit Nineties, The	Nov. 27,'32	8....
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7....
When Dad Was a Boy	Jan. 22	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11,'32	19....
GREAT HOKUM MYSTERY		
Evil Eye Conquerors, The	Jan. 8	14....
In the Clutches of Death	Nov. 13,'32	14....
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10....
Animal Fair, The	Jan. 15	10....
Any Way to Get there	July 16	9....
Down on the Farm	Dec. 18,'32	10....
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Skipping About the Universe	Feb. 12	21....
Traffic	Nov. 6,'32	10....
Women of Many Lands	Mar. 12	9....
Wonder City, The	Nov. 20,'32	9....
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6,'32	22...
Hitch Hiker, The Harry Langdon	Feb. 12	21....
Knight Duty Harry Langdon	May 7	22....
Hooks and Jabs Harry Langdon	Aug. 25	
Stage Hand, The	Sept. 8	
Tied for Life Harry Langdon	July 2	18....
Tired Feet Harry Langdon	Jan. 1	22....
Vest with a Tale, The Tom Howard	Dec. 4,'32	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
As the Crows Fly	Feb. 5	18....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Cornell	Dec. 18,'32	9....
Georgia Tech	May 7	9....
McGill	May 28	9....
Michigan	Dec. 4,'32	8....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Forty Thieves, The	Nov. 13,'32	6....
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Hansel Und Gretel	Feb. 5	6....
Hollywood Diet	Dec. 11,'32	6....
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6....
Jealous Lover	Jan. 8	6....
King Zilch	June 11	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robin Hood	Jan. 22	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Toyland	Nov. 27,'32	6....
Tropical Fish	May 14	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10....
Acid Test The	Nov. 27,'32	11....
Drug on the Market, A	Jan. 22	11....
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Kitty Coup	Jan. 22	21....
Torchy's Loud	June 25	20....
Torchy Rolls His Own	Nov. 20,'32	21....
Torchy Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20....
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20....
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Pirate Isles	Nov. 27,'32	9....
From Kashmir to the Khyber	Dec. 4,'32	9....
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9....
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9....
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10....
Gorges of the Giants	Jan. 29	9....
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9....
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
The Desert Patrol	Sept. 1	10....
Elephant Trails	Oct. 27	
Outposts of France	Sept. 15	
MOVIE TINTYPE SERIES		
For the Man She Loved		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3	20....
Fallen Arches	Feb. 4	19....
His Silent Racket	Apr. 29	19....
Mr. Bride	Dec. 24,'32	19....
Nature in the Wrong	Mar. 18	19....
Now We'll Tell One	Nov. 19,'32	19....
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		
Hollywood Premiere	Feb. 4	18....
Nertsery Rhymes	Aug. 26	
Rhapsody in Brew		20....
Wild People	Nov. 26,'32	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9....
Cuba, Land of the Rhumba	Feb. 25	9....
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka		
Fiji and Samoa	May 20	8....
Iceland	Jan. 14	10....
Leningrad	Dec. 17,'32	9....
New Zealand		9....
Norway	Feb. 4	9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
Rio the Magnificent	Nov. 19,'32	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Coo-Coo the Magician	Feb. 18	8....
Funny Face	Dec. 24,'32	8....
Paleface		8....
Nursemaid, The	Nov. 26,'32	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal	Apr. 22	21....
Midnight Patrol	Nov. 25,'32	20....
Their First Mistake	Nov. 5,'32	21....
Towed In a Hole	Dec. 31,'32	21....
Twice Two	Feb. 25	21....
ODDITIES		
Duck Hunter's Paradise	Nov. 5,'32	9....
Handlebars		
Happy Warriors		9....
Menu	Aug. 26	11....
Toy Parade, The	Dec. 3,'32	10....
Whispering Bill	Feb. 11	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17....
Bedtime Worries	Sept. 9	
Fish Hooky	Jan. 28	19....
Forgotten Babies	Mar. 11	17....
Free Wheeling	Nov. 12,'32	20....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
PITTS-TODD		
Asleep in the Feet	Jan. 21	19....
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18....
One Track Minds	May 20	
Sneak Easily	Dec. 10,'32	17....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10....
Auto Racing	Apr. 1	
Blocks and Tackle	Nov. 5,'32	10....
Bone Crushers	Feb. 18	8....
Chalk Up	Jan. 7	10....
Football Footwork	Nov. 19,'32	10....
Motorcycle Mania	Jan. 28	9....
Swing High	Dec. 10,'32	10....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20....
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Taxi for Two	Dec. 3,'32	18....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 18	19....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10....
No. 7	Feb. 10	11....
No. 8	Mar. 10	11....
No. 9	Apr. 7	10....
No. 10	May 5	1 rl..
No. 11	June 2	1 rl..
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10....
Captain Henry's Radio Show Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	1 rl..
Hawaiian Fantasy Vincent Lopez	Jan. 20	8....
Jazz a La Cuba Don Aspiazu	July 7	1 rl..
Let's Dance Burns and Allen	Mar. 17	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	1 rl..
Rookie, The Tom Howard	Feb. 24	10....
Walking the Baby Burns and Allen	May 12	1 rl..
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	1 rl..
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7....
Aloha Oe Royal Samoans	Mar. 17	7....
"Boilesk" Watson Sisters	June 9	7....
Dinah Mills Bros.	Jan. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
Peanut Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Reaching for the Moon	Feb. 24	7....
Sing a Song James Melton	Dec. 2,'32	7....
Sing, Sisters, Sing Three X Sisters	June 3	1 rl..
Song Shopping Ethel Merman		1 rl..
Stoopnocracy Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 7	Jan. 20	10....
No. 8	Feb. 17	10....
No. 9	Mar. 17	10....
No. 10	Apr. 14	1 rl..
No. 11	May 12	1 rl..
No. 12	June 9	1 rl..
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	1 rl..
Balance	June 23	1 rl..
Call Your Shot	July 21	1 rl..
Canine Thrills	Feb. 3	10....
Catch 'Em Young	Dec. 9,'32	11....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	1 rl..
Over the Jumps	Jan. 6	11....
Straight Shooters	July 21	16....
Wonder Girl, The Babe Didrickson	Mar. 3	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Crazy Inventions	Jan. 27	1 rl..
Betty Boop's Ker-Choo	Jan. 6	7....
Betty Boop's May Party	May 12	1 rl..
Betty Boop's Museum	Dec. 16,'32	1 rl..
Betty Boop's Penthouse	Mar. 10	7....
Is My Palm Read	Feb. 17	1 rl..
Mother Goose Land	June 23	1 rl..
Old Man of the Mountains Cab Calloway	Aug. 4	
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Blue of the Night Bing Crosby	Jan. 6	20....
Caliente Love Sennett Star	Mar. 10	20....
Daddy Knows Best Walter Catlett	June 16	2 rls.
Dentist, The Sennett Star	Dec. 9,'32	22....
Don't Play Bridge with Your Wife Sennett Star	Jan. 13	18....
Doubling in the Quickies Sennett Star	Dec. 16,'32	19....
Dream Stuff Sennett Star	May 12	2 rls.
Easy on the Eyes Sennett Star	Feb. 17	22....
Fatal Glass of Beer W. C. Fields	Mar. 3	19....
His Perfect Day Sennett Star		
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7	19....
Human Fish Sennett Star	Dec. 30,'32	22....
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23	2 rls.
Lion and the House, The Sennett Star	Dec. 23,'32	18....
Marriage Humor Harry Langdon	Aug. 18	19....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Meet the Champ	Aug. 4	2 rls.
Eugene Pallette-Walter Catlett		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21	2 rls.
Sennett Star		
Plumber and the Lady, The	Mar. 31	19
Sennett Star		
Roadhouse Queen	May 26	2 rls.
Sennett Star		
See You Tonight	June 2	2 rls.
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24	19
Bing Crosby		
Singing Boxer, The	Jan. 27	20
Sweet Cookie	Apr. 14	20
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10	20
Sennett Star		
Uncle Jake	May 5	2 rls.
Sennett Star		
Wrestlers, The	Jan. 20	22
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 26	
The Floorwalker	Dec. 23,'32.	20½
The Pawnshop	Mar. 17	
The Rink	Nov. 11,'32.	20
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32.	20½
Kicking the Crown Around	Aug. 4	
HARRY SWEET COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician	Nov. 25,'32.	17
Roscoe Ates-Hugh Herbert		
No. 2—Private Wives	Jan. 27	21
Skeets Gallagher		
W. Catlett		
No. 3—Hip, Zip, Heoray	Mar. 31	18½
Nat Carr		
No. 4—She Outdone Him	July 21	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Bride's Bereavement, The	Nov. 18,'32.	19
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2,'32.	19
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32.	18
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSIC COMEDIES SERIES (Ruth Etting)		
Knee Deep In Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Pencil Mania	Dec. 9,'32.	7
Piano Tooners	Nov. 11,'32.	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day In Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM		
Playgrounds in the Sky		10
Sportsmen's Paradise		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		28
Terrors of the Amazon		20
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story	Sept. 1	10
David L. Hutton		
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Jimmy McHugh and Dorothy Fields		9
Melodies on Parade		
Night of Romance		7
Oriental Phantasy		
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7,'32.	6½
5. The Wayward Canary	Oct. 28,'32.	7¼
6. The Klondike Kid	Nov. 18,'32.	
7. Mickey's Good Deed	Dec. 9,'32.	8
8. Building a Building	Dec. 20,'32.	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
SILLY SYMPHONIES		
5. King Neptune	Oct. 7,'32.	7
6. Babes in the Wood	Dec. 2,'32.	8
7. Santa's Workshop	Dec. 30,'32.	7
8. Birds in the Spring	Dec. 30,'32.	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	
No. 2	Oct. 2	
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32.	7
Wild and Wooly	Nov. 21,'32.	1 rl.
POOCH CARTOONS		
Cat and Dogs	Dec. 5,'32.	1 rl.
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	1 rl.
Lumber Champ, The	Mar. 13	
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	1 rl.
She Done Him Right	Sept. 25	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
Underdog, The	Nov. 7,'32.	1 rl.
RADIO STAR REELS		
The Street Singer	Nov. 14,'32.	2 rls.
Nick Kenny—No. 1		
Morton Downey—No. 2	Nov. 28,'32.	2 rls.
With Brown and Henderson		
Art Jarrett	Dec. 12,'32.	2 rls.
Nick Kenny—No. 2		
Down Memory Lane	Dec. 26,'32.	1 rl.
Louis Sobol—No. 1		
With Texas Guinan		
Married or Single	Jan. 16	21
Nick Kenny—No. 3		
With Little Jack Little		
I Know Everybody and Everybody's Racket	Jan. 30	21
Walter Winchell—No. 1		
With Paul Whiteman		
Morton Downey—No. 3	Feb. 14	21
The Holdup		
With Joe Young		
Radio Murder Mystery	Mar. 6	20
Louis Sobol—No. 2		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 24—Novelty	Nov. 14,'32.	1 rl.
No. 25—Novelty	Dec. 12,'32.	1 rl.
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32.	1 rl.
Good Old Days, The	Nov. 21,'32.	1 rl.
Lizzie Stratta	Jan. 23	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
Alias the Professor	Mar. 8	21
James Gleason		
All at Sea	Sept. 20	
(Mentone No. 2)		
Boys Will Be Boys	Nov. 30,'32.	2 rls.
Frank Albertson		
Family Troubles	Jan. 11	21
Henry Armetta		
Gleason's New Deal	July 12	20
James Gleason		
Hesitating Love	Nov. 16,'32.	2 rls.
L. Fazenda-M. Prevost		
His First Case	June 14	20
Vince Barnett		
Hunting Trouble	Feb. 8	20
Louise Fazenda		
Light Out	Dec. 24,'32.	2 rls.
James Gleason		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		
Louise Fazenda		
My Operation	Dec. 28,'32.	2 rls.
Vince Barnett-June Clyde		
Nature In the Rough		
Louise Fazenda		
Officer, Save My Child	Nov. 2,'32.	2 rls.
Slim Summerville		
On the Air and Off	Sept. 6	
(Mentone No. 1)		
Pick Me Up	Apr. 5	19
Marie Prevost		
Rockabye Cowboy	Jan. 25	21
James Gleason		
Room Mates	Apr. 19	20
Frank Albertson		
Should Crooners Marry?	Feb. 22	2 rls.
Frank Albertson		
Stung Again	Sept. 27	2 rls.
Louise Fazenda		
Trial of Vince Barnett	Mar. 22	20½
Vince Barnett		
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 7—Trouble Indemnity	Jan. 7	17
Codee and Orth		
No. 8—The Build-Up	Jan. 21	17
Jack Haley		
No. 9—Buzzin' 'Round	Feb. 4	
Roscoe (Fatty) Arbuckle		
No. 10—Wrongorilla	Mar. 4	20
Jack Haley		
No. 11—How've You Bean?	June 24	
"Fatty" Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		
Jack Haley		
BROADWAY BREVITIES		
No. 7—The Red Shadow	Dec. 3,'32.	18
Al Gray-Bernice Claire		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32.	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32.	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man	Aug. 26,'33.	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President		
Ethel Waters		
No. 2—Use Your Imagination		
Hal LeRoy-Mitzi Mayfair		
No. 3—Paul Revere, Jr.		
Gus Shy-Janet Reade		
No. 4—Operator's Opera		
Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings		
Lita Grey Chaplin		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		9
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WASHINGTON HEARS INDUSTRY ON FILM CODE

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When the talk

DID YOU BOYS HEAR RUDY VALLEE BROADCAST THOSE THREE "FOOTLIGHT PARADE" SONGS LAST THURSDAY? SOUNDED SNAPPIER THAN TH "GOLD DIGGERS" NUMBERS TO ME, AN THEY'RE GETTIN A BIG PLAY ALREADY ON ALL TH BIG HOOK-UPS... FUNNY, AIN'T IT, THAT WARNERS ARE THE ONLY ONES THAT CAN TURN OUT REAL MONEY MUSICALS?

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Y'KNOW IT WOULDN'T SURPRISE ME IF WARNERS TOPPED THEIR 1933 RECORD, THE WAY THEY'RE STARTING. ANYHOW, I GOT WARNER SHOWS PENCILLED IN SOLID FOR THE NEXT 6 WEEKS. I CAN'T FIND ANYTHING AROUND THAT LOOKS BETTER THAN "I LOVED A WOMAN," "WILD BOYS OF THE ROAD," STANWYCK'S "EVER IN MY HEART," POWELL'S "KENNEL MURDER CASE," CHATTERTON'S "FEMALE," AN THAT NEW PAUL MUNI SHOW, "THE WORLD CHANGES."

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MOTION PICTURE HERALD

Vol. 112, No. 12 September 16, 1933

A HOT POTATO

THE motion picture industry, for long years accustomed to wide margins of profit in all departments, has long been highly acquiescent and casually indifferent in its relations with various union labor organizations. A striking case in point is afforded by the widely known and recently officially revealed interior affairs of the operators' union in New York. The indifference of the employing motion picture interests, or their lack of solidarity, or both, has at times, as amazingly revealed in many instances, given opportunity and nourishment to a type of labor official who has profited much for himself and little indeed for his clients.

Now that all operations in the industry are being considerably more subject to scrutiny, and now that cost sheets are presumed to bear a somewhat more intimate relation to subsequent grosses, the labor element assumes a much larger importance and will mayhap get more attention.

All of which is a timely matter for consideration in connection with the increasing activity of production in the New York sector. An expert looking over the costs on a recent New York made picture decided that ten percent of the total expense of producing the negative went to pay for charges on labor resulting from the arbitrary enforcement of agent's rulings in nowise concerned with productive work — a ten percent, observed the expert, due entirely to a local condition.

If the application of such policies by labor agents were found ultimately to the profit of the workmen concerned there would be at least that to be recorded in favor of them. But when the policies and scales inhibit activity there can result nothing but complete loss. The history of the roadshow, mostly unwritten, affords an unhappy example. It is the commonly told story that the rise of the feature motion picture put the roadshow out of business. That is only a fraction of the facts. Paralleling the rise of the motion picture, inexpensively presented with a machine and a can of film, the legitimate theatres were confronted with a rising scale and set of requirements for stage hands which vastly increased the discrepancy in cost between the picture and the stage show. There presently arrived a time when in many road stands the stage hands took a larger proportion of the gross than the dramatic company and its players. And in sequel one day there was no longer any roadshow. The opera house went dark or into the movies and the stage hands' jobs were no more.

The problem is one that the motion picture industry has ever handled gingerly as a hot potato. With the important forces and interests now involved in the movement toward eastern production, it appears likely that the potato will now have to be dealt with in some fashion.

IT'S TODAY'S IDEA

OVER on Long Island at Eastern Service Studios, Mr. Eddie Dowling, erstwhile actor, playwright and showman, is now in the role of the executive and business head of a project which seeks to set up a bridge between the screen and stage and in some fashion make the making of motion pictures mayhap a bit more of Broadway's business. So it comes that Mr. Arthur Hopkins, stage producer of note, is currently making a picture of Arnold Bennett's "The Great Adventure," and appears with a by-line on the dramatic page of The New York Times to say that "It may be that out of the picture business the theatre producer can siphon the funds to keep the theatre and its people active and repay the picture business by the steady development of talent."

The thought is interesting and its presentation ingenious. However, it really represents an endeavor at a device to prolong the career of the ancient and outmoded art of the stage by an artificial support instead of by the natural and direct nourishment of public patronage. Relief from resort to such methods can obtain for only the briefest intervals in the evolution of the art and industry. We have here in fact yet another involved evasion of the fact that the motion picture is the superseding tool, medium and instrument of the dramatic art. The theatre is not and never was an art. It was the frame, not the painting, the page, not the story. Our talking screen is the new frame, the new page, for the telling of the same stories. It is the story that is the art, and it has always been the story. Only the method of the telling has changed.

One obviously must admit that in the current state of development the screen is very much the borrower from the stage. That means hardly as much as the fact that once upon a time the airplane was a heavy borrower of motive power from the motor car. Today the motor car is borrowing from the airplane, in motive power and body design.

And one is reminded whimsically that while Mr. Hopkins speaks so fluently of the potential service of the stage in "the steady development of talent" he casts most importantly in his production the screen-made Miss Lillian Gish.

It will be yet a while, but the venerable glories of the stage will become dim history, and what of the stage ultimately survives will in certainty be found drawing its materials, in both players and their vehicles, from the screen.

The idea upon which Mr. Dowling and Mr. Hopkins are now basing their effort is good and sufficient unto this day, which is enough for any idea, but it can ordain no tomorrows.

△ △ △

DESPITE the fact that the films are now made in dark and insulated studios, entirely by electric light, the current and public manifestations of the code hearings in Washington most poignantly reveal that the motion picture still lives in a glass house.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - - -

CANNED EDUCATION

Worthy of public attention, producer consideration, is Producer Jesse L. Lasky's thought concerning a possible public use for the once-successful motion pictures which today lie almost forgotten in the storage vaults of Hollywood, today costing thousands in insurance, once costing millions to produce. The Lasky idea: to the educational authorities of the nation would be turned over many of these films, for use in the teaching of history, geography and the like. Said the producer last week: "My plan would not bring a cent of profit to the producers. It would provide the means for turning over . . . such old films as have educational merit." He named "Abraham Lincoln," "The Covered Wagon," "Old Ironsides," "The Rough Riders," "America," as examples. To school children would thus come an unprecedented treat in canned education. Playing "hookey" would be a rarity. . . .

MUSIC "MONOPOLY"

With keen interest will exhibitors watch a new federal court suit this week in New York brought by the Pennsylvania Broadcasting Company, operating WIP, Philadelphia, against the American Society of Composers, Authors and Publishers, charging the society "aims to fix prices and to monopolize and control . . . public performance of all forms of musical entertainment, especially . . . broadcasting." Supporting conspiracy charges, the plaintiff cites compulsion in signing a standard agreement, an annual fee, royalties from three to five per cent, an "all or none" acceptance clause on compositions. Famed film attorney Nathan Burkan, often defense counsel for the ASCAP in the early days following its 1913 founding by Victor Herbert to protect song writers, foresees no great difficulty adding one more legal scalp to his belt as ASCAP attorney in the case. Long annoyed, exhibitors will be quick to press the advantage, should the Society fail in defense. . . .

POPULAR CINEMA

More than a tear or two is shed by England's able St. John Ervine, recently in the *London Observer* studying a report of the Edinburgh Cinema inquiry committee, contemplating the love of children for the cinema, their lack of knowledge of the theatre. Even adults, he finds, know little or nothing about the "legitimate." He is "depressed by the thought that all this agility and vigor (toward pictures) is not being trained for the theatre." In his sadness the notable St. John fails to see what the screen offers which is beyond the power of the stage, venerable as it may be. Mentioned in the report so contemplated by Mr. Ervine are the screen personality references of the younger generation of the English. Significant is one remark from the playwright: "For years, I have insisted that unless the theatre adjusts itself to the conditions of the actual world, it will one day discover that it has no audience at all. The younger generation will not endure the discomforts of playgoing." The film likes and dislikes of children, he finds, are "entirely healthy." Healthy, also, then, appears the future of the cinema in Great Britain. . . .

STICKLERS

Strict sticklers for the letter of the law are the Kansas censors, attested by their latest ultimatum to harried exhibitors of the state. Under a recent reform of existing law, exhibitors were required to run a censorial certificate of approval of films shown at each performance. Careless, numerous exhibitors failed to comply. The result: the warning that unless showmen obey implicitly, there will be restored the old law whereby the censor will attach the long-annoying tags to films. A committee of exhibitors and distributors, meeting with Governor Landon, wrought the change at the legislature's last session. No easier are Kansas theatremen making their lot by failure to comply with existing statutes. . . .

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BY A WHISKER

Chewing its upper lip last week was Germany's motion picture trade journal, *Film Kurier,* and all over Charles Chaplin's mustachio, as reported by London's *Daily Herald.* The reason: reports that the comedian had determined to discontinue the use of his long famed insignificant mustache, because it too closely resembles that worn by Adolf Hitler. Drawn was a sharp contrast between Chaplin, mere film comedian, and Hitler, the "intellectual." Chaplin still retains his popularity. . . .

NICKNAME

"I care not what others may do, but as for me, give me" the right to my name—or else. Thus, in effect, did Samuel Lionel (Roxy) Rothafel, Radio City generalissimo, last week react personally to the general assumption that RKO would drop its action legally to gain the use of the name "Roxy" for its Radio City house, when it announced a name change to the RKO Center. Filed by the Rothafel attorneys in United States supreme court was a writ of certiorari, appealing a recent circuit court decision giving the original Roxy theatre exclusive right to the name. Determined is "Roxy" Rothafel to fight for his nickname. . . .

SHORT CUT

Long and wearisome is the path of the dreaming American girl toward her Mecca, Hollywood. To many a screen-struck youngster from the farm, the city streets, the short cut on the path is the perennial bathing beauty contest. Last week in Atlantic City was consternation the reigning queen among beauties, as several in a Pageant contest found themselves suddenly disqualified, for lack of residence in the state each represented. To one only came satisfaction, in the form of an RKO player contract at a starting salary of $300 per week. That one, a Miss Elsa Donath, selected as Miss New York, earlier withdrew from the national contest, leaving an annoyed Miss America minus a film contract, plus a title. No deterrent are such fiascoes to longing, dreaming young feminine film fans. . . .

SELLING PROBLEM

Stringent have become the rules, regulations governing the long contentious outdoor advertising along the highways of California. Recently was a measure passed by the legislature. Now are steps being taken to enforce that measure. All signs within view of the public highway, outside incorporated village and town limits, fall within the law's provisions. For outdoor advertising is a license fee of $50 annually assessed. For each billboard, sign are additional fees required. Large users of outdoor space are theatres. . . .

PROBLEM OF LABOR LEADS DEBATE AT CAPITAL'S HEARING ON CODE

by TERRY RAMSAYE

Written in Washington

For two long days now, as we approach the end of this sultry Washington September Wednesday afternoon, there has been a torrent of motion picture speeches flowing through the three golden horns of the amplifier system in the great general assembly hall of the United States Chamber of Commerce building.

Dark, pale, eagle-faced Sol A. Rosenblatt, deputy administrator, sits, listens, rules, all with a judicial maturity, a certainty that throws into pictorial contrast his young vigor.

Here on the judgment seat is a Broadway lawyer, versed in the ways and byways of the amusement world and its people, a lawyer thus abruptly rendered detached, impersonal, abstract, in the service of the National Recovery Act. Before him sits the motion picture industry and all of the rest of the amusement world which pertains, with accredited representatives of its several branches, its endless warring factions, its two hundred and seventy and more trades and crafts, rising as they are called to speak their pieces and enter their pleas.

IT IS A STRANGE KALEIDOSCOPIC PAGEANT OF great and small. The issues range from the great basic problems of production, distribution and exhibition, to a contention of the scene painters that they should have jurisdiction over hairdressing and rouge on the stages of Hollywood, to a demand of hod-carriers and huskies to be classed as "semi-skilled" labor.

Gravest and widest in importance of the issues before the Code session is that of the handling of the relations between organized labor and the motion picture exhibitor. On the platform of these open meetings before the listening hundreds this subject and issue of labor affecting the twelve thousand operating theatres of the country has been handled with a curiously competent and deft technique. These meetings are the publicity floration, the place of blowing off steam and airing opinions, views and purposes.

And so upon this platform the representatives of organized labor have been given the spotlight of attention for demands and declarations. And with that the problems of labor have been shunted into committees, the conferences and caucuses when whatever is to be really done will be done. These divide into two sets of committees, the first representing the issue of labor and production, set at work Tuesday night, and the second, put in motion Wednesday afternoon, to deal with labor in exhibition, the bitterest and biggest of the struggles involving in total the larger number, and in gross the most dollars, extending to every hamlet which has a screen. The basic demand for an operator for every projection machine every shift. And alongside are the demands of other allied and related unions pertaining to theatre operation, including stage hands, maintenance electricians and the like.

What the industry can expect with respect to regulation of labor relations in its final Code may be measured by what is to be found in the accepted codes of other industries gone ahead. In keeping with the general NRA policy, Section II, Article 1 of the production-distribution draft of the Code, providing the stipulation for "open shop" policy, was removed and obliterated as the first official gesture of Mr. Rosenblatt at the first session. It is exceedingly clear that the Administration is not to be involved in specific issues between the employers and organized labor. The great unsolved general problem, in which the motion picture will presently be found to share, centers on the one term "collective bargaining." It is held that the employer must deal with the chosen representative of his workers. Nowhere in the record is there yet a decision as to how many groups, each with their separate representatives, might be formed in any one organization or establishment. In reduction to an absurd example, each two workers might form a collective group and demand negotiations and settlement.

Typical of the demands of labor in studio production is the proposal for a thirty-hour week and increases in wage scales.

The political and economic weight of organized labor being what it is, it is difficult to see what may be expected of code regulations save a cautious and gingerly neutrality, phrased in broad general terms in the final document.

WILLIAM GREEN, PRESIDENT OF THE AMERICAN Federation of Labor, speaking Wednesday, poured much of the oil of optimism on the subject of motion picture relations in an address which touched no issues. Meanwhile, here to strive for the new demands are the more belligerent and professionally aggressive William C. Elliott, interestingly accredited to Local 683 of the Film Technicians IATSE and MPMO of Hollywood, and Lew C. Blix, business agent of the same organization, along with sundry others. While on the employers' side of course—and conspicuously and outspokenly—is Pat Casey, "chairman of the producers committee." Among the witnesses officially listed are three major studio managers, Jack Gain of Fox, Frank Brandow of Paramount and Fred Pelton of M-G-M. The studio managers were but lightly heard from in the public meetings. They, too, are likely to be considerably more emphatic and specific in the seclusion of the closed conferences.

The exhibition element of the labor problems before the Code hearing was detached for star chamber treatment in the midst of

(*Continued on next page, column* 1)

"DYNAMITE"

R. B. Wilby, an exhibitor leader in the Southland, evolved from the celebrated Steve Lynch school of showmanship, more recently in partnership affiliation with Publix and now in the reconstruction era the master of Valatenga Theatres, Inc., headquartering at Atlanta, detonated the dramatic highlight of the Code hearing in Washington late Wednesday when he was called to the stand.

"I protest the acceptance of the labor scales embodied in the Code presented," said Mr. Wilby, "because these existing scales have been extorted by duress and physical violence. Further, this violence has been addressed at and aimed toward the intimidation of the public."

Sol Rosenblatt, Deputy Administrator and the voice of the N R A, raised an arresting hand.

"I refuse to hear this," he proclaimed.

Mr. Wilby, unsurprised, unperturbed, went dryly on.

"Here is a telegram," he continued. "One of my theatres was bombed again last night and dynamite was planted at my home."

Again Mr. Rosenblatt firmly and officially refused hearing.

"Take that to the Attorney General, that's where that belongs," he insisted.

Mr. Wilby went on down the aisle. And as he went, John P. Frey, labor adviser on the rostrum with the Deputy Administrator, leaned over with a demand that the matter be stricken from the record—and it was so ordered.

"All of which," observed Mr. Wilby later, "was as I anticipated, but stricken or not, it is of record."

EXHIBITOR GROUP'S SESSION STORMY

[Photo by Harris & Ewing]

Industry leaders as they met in Washington with Sol A. Rosenblatt, NRA Deputy Administrator for amusements, immediately prior to the film industry code hearing. Left to right are George Skuoras, vice president, Skouras Brothers Theatres; Felix F. Feist, MGM sales manager; Harold B. Franklin, president, RKO Theatres; William E. Elliott, president, IATSE; Will H. Hayes, president, MPPDA; Mr. Rosenblatt, Colonel E. A. Schiller, Loew's, Inc.; Sam Dembow, Paramount-Publix.

Hearing Centers on Labor Problem

(*Continued from preceding page*)

the Wednesday session, when at the instructions of Mr. Rosenblatt the exhibitors went to an adjacent assembly room to organize. Jack Miller of Chicago presided at what flamed immediately into a stormy session, with half a dozen floor speeches going on at once and filled with high tension. The air was cleared presently when Charles R. Metzger of Indianapolis moved for the naming of a committee to be charged with forming a committee. This resulted in the delegation to that delicate task to James C. Ritter of Detroit, Ed Kuykendall of Mississippi, Abram Myers and Mr. Miller. The committee on the committee was thus made up entirely of Allied States Association and Motion Picture Theatre Owners of America officials. However, when this committee went into session in the afternoon at the Hotel Mayflower, the concentration headquarters of the motion picture groups, it appeared that the final committee would be made more widely representative. Among those most diligently and ardently industrious on the labor problems of the exhibitor at the Code hearing conclave is R. B. Wilby of Valatenga Theatres, Atlanta. M. A. Lightman of Memphis, in attendance, has also recently been considerably engaged in labor controversies, and is likely to be a militant figure in the labor conferences.

The labor problems of the motion picture have always previously been, at the widest, sectional and usually intensely local. Now for the first time, the NRA brings the motion picture to look at labor in national terms.

One of the most strikingly effective special presentations in the banner-bedecked assembly hall of the Code hearing came Wednesday in the remarks of Edward Golden of Monogram Pictures, who concerned himself more especially with the much mooted double bill question.

Mr. Golden scored heavily in the direction of the purposes of the National Recovery Administration when he pointed out that regulations aimed at the elimination of double bill programs would inevitably reduce, if not completely inhibit, the activities of many independent studios and reduce employment importantly in the production community.

Further, Mr. Golden answered contentions variously embodied in the carefully prepared remarks of clubwomen concerned with uplift, presented the day before, that double billing rendered the selection of "Family Programs" and shows for children difficult because of conflicting moral contents on the bill.

"Our pictures are made for the masses and we can not afford to take the chances on sophistication of the type that characterizes some productions," he observed. "There has been some mention of 'Oliver Twist' as one of the more wholesome pictures, handicapped on a double bill. We made 'Oliver Twist.'"

There was reminiscence of the embattled days of old when national censorship was a more ardent issue, in the attendance of Canon William Sheafe Chase, then of Christ Church, Brooklyn, and now superintendent of the International Reform Bureau in Washington. Canon Chase made a speech, his old speech, on the iniquities of the screen and put the Patman bill into the record. But the light of censorship flickered only feebly in the session. Utterances of the sort had been anticipated considerably and prepared against by certain aspects of the speech by which Will Hays became the first "witness" of the hearing at Tuesday's opening session. The record was further supplied with exhibit material in behalf of the uplifting and cultural values of the motion picture in the carefully prepared expressions of an array of clubwomen, including Mrs. William Baldwin Smith of the New York State Federation of Women's Clubs,; Elizabeth M. Brennan, president of the International Federation of Catholic Alumnae; Mrs. Arretus Franklin Burt of St. Louis; Camille Kelley of Memphis, Tenn., and others.

The assembly hall at the Chamber of Commerce building, all bedecked with silken banners embroidered with the arms of the explorers and discoverers, from Cabot to De Soto is so for the day the arena of this amazing pageantry of the first great conscious, purposely designed impingement of the motion picture industry upon the institutionally organized United States. It is a part of that vastly greater picture in which industries are being admitted to and drafted into a new citizenship. The movies are reciting their saga while they get their papers.

An alphabetical listing of the names of representatives of all the industry at the Code hearing will be found beginning on page 44.

Labor the Highlight of First Session

Delegates and appointed spokesmen, coming from all over the nation, stormed the opening session of the hearing, to present to Deputy Rosenblatt, on behalf of some 60 different union groups, their individual and concerted ideas of what the industry code should contain in the matter of labor requirements, maximum wages and minimum hours.

There were spokesmen for the hod carriers and the wardrobe workers, projectionists, musicians, stunt pilots and upholsterers; stage hands and cameramen, and studio helpers of all kinds and descriptions, to say nothing of the creative workers in Hollywood, who were represented independently and by the Academy of Motion Picture Arts and Sciences.

Aside from a few other problems of issue—principally the matter of motion picture morals, premiums at theatres, poster exchanges—the labor question was the thing of moment during most of Tuesday's session, and concluding arguments of labor interests were presented Wednesday.

The combined efforts of labor's spokesmen left little doubt that it wants a code with provisions for maintenance of normal wages, and a reduction of hours.

Almost without exception, the labor

OPEN SHOP PRINCIPLE IS RULED OUT

groups all asked inclusion of provisions which would prevent producers, distributors and exhibitors from reducing salaries and wages from the levels reached in August under the President's blanket re-employment agreement.

Probably one of the most important occurrences at Tuesday's session was the announcement by Mr. Rosenblatt in opening the meeting that the "open shop" principle is to be ruled out of the film industry's code. Section II of Article I in the production-distribution code, giving employers and employees the right of bargaining together free from any third party, had been withdrawn, he said, but declined to give any reason. At the same time Father Francis Haas, of the NRA Labor Advisory Board, told the code hearing for the shoe industry in the Mayflower hotel that any declaration for an "open shop" was not proper in any code.

Sub-division A of Section I of the National Industrial Recovery Act itself makes it clear that employees shall have the right to organize and bargain collectively through representatives of their own choosing.

Academy vs. Equity

Since 1929 virtually at each others' throats, the long-standing bitterness between the Academy of Motion Picture Arts and Sciences and Actors' Equity came close to an open outbreak Tuesday when Frank Gillmore, Equity president, charged that the Academy was little more than a company union for the producers. J. Theodore Reed, Academy president, emphatically denied this charge. Mr. Gillmore then said that 54 per cent of the actors in Hollywood getting screen credits are Equity members and that the Academy could boast of but 296 actor members and 148 producers. Under these circumstances, Mr. Gillmore asserted, "players cannot possibly get fair representation through the Academy."

Replying to this, Mr. Reed said that associate producers, studio managers and other studio officials are classified as producers by the Academy for its own purposes, as they have employment authority, but actually there are but 14 major producers on the Coast.

Mr. Gillmore's statement that 54 per cent of screen credit players are Equity members would mean that of 2,583 actors who received credits in a 1933 production analysis, 1,418 are members of his organization.

Further than this, Mr. Gillmore declared that 80 per cent of character and small part actors whose names do not appear in credit lists also were Equity members and that for this reason Equity should have jurisdiction over films and sound pictures.

"Gillmore said the Academy was apparently strong and powerful," Mr. Reed said later in the day. "He stated our case exactly for us. We have, however, no quarrel with Equity."

Among other points submitted in the Academy's brief to Mr. Rosenblatt was an entirely new proposal regarding "star raiding," which would prohibit producers from negotiating with contract artists of other producers prior to 30 days before termination of their contracts, provided the artist has been under contract for a minimum of one year or for a minimum of three pictures and receiving a minimum of either $1,000 a week or $15,000 a picture. The Academy also must be the recipient for registration of all offers made within the 30-day period and in turn will undertake to notify the employing producer of the existence of any such registered offers.

A new agent clause submitted in the Academy brief states that agents who violate the code shall be suspended and prohibits producers from negotiating with these agents during the period of their expulsion. It also calls for adoption of the Academy's code for artist-agent-producer negotiations and prohibits negotiations with agents not parties to the code.

Speaking for the actors' branch of the Academy, Lionel Atwill revealed that the five branches of the Coast organization are not in accord among themselves over the proposed amendments to the artist-producer-agent provision and the "star raiding" clause. Mr. Atwill emphasized the actors' contention that bidding for talent should be kept free of all entanglements.

Other recommendations in the Academy brief included a maximum working hour amendment providing for 60 hours weekly for assistant directors with reimbursement for emergency overtime unless they are under contract for more than six months; putting all laboratory employees, except department heads and assistants, sound recorders, sound stage engineers, sound grips, "key" men and second and assistant cameramen under the classifications of the 40-hour week. First cameramen and art directors are added to the list of "emergency workers" whose hours are not to be restricted. Art directors, however, would be prohibited from handling more than two feature length pictures at any one time and supervising art directors from handling more than one, providing more than two art directors are under his supervision.

The Academy, represented by Frank Wood and Allen Garcia, pleaded Tuesday for a complete re-registration of extras in Hollywood under a new system which would insure a sufficient number of extras for ordinary calls and minimum wages that would add about 2.8 per cent to the costs for extras to major studios and about 2.1 per cent to those of the independents.

Minimum salaries asked for extras are: $7.50 a day for individual parts and atmosphere persons; $15 for dress extras, and $25 daily for bit parts and parts with lines. Hour limitations also are requested.

Further recommendations made by Mr.

Continued on page 17, column 1

JUST ONE OF 1,600 CODES

The motion picture industry and its troubles are in session in Washington under the wings of the Blue Eagle. The objective is a code of operation to apply through the period of the application of the National Recovery Act. The motion picture's several hundred special interests, ramifications, trades and crafts seek a solution of the accumulated woes of three hectic decades of growth and in many instances seek too selfishly to capitalize opportunity for special privilege. The NRA Administration meanwhile proceeds toward the primary objective of reduction of unemployment accompanied by the establishment of minimum wages and maximum hours.

Ostensibly it is a set of public hearings. In reduction to practice, the work is being done and will be completed by secluded conferences and caucuses. When they have done their work, presumably by the end of this week, the NRA will take the result in hand and winnow it. What will remain and appear in the Code will be what the caucuses have really agreed upon, plus NRA decisions upon such controversial material as is deemed relevant.

Much and perhaps most of the debates and presentations of the week's spectacular public sessions will be found to be no part of the final document. Of the much that is being said little can result. The NRA does not contemplate taking over the motion picture business and its problems. After the furore of the Code excitement is over the motion picture industry will return to the theatre, the studio and the home office with a recollection of Washington, a few admonitions and the same job to do as ever, with the same persons, the same problems and the same flow of product.

To the NRA the Motion Picture Code will be one of the sixteen hundred and odd presented so far, of which something like twenty-five have gone through the final process of Presidential approval. The motion picture, grandiose as it is, is only a little part of a vast parade of industries on the national screen. The NRA sees it important as one of them, just one. The motion picture will likely be found to prosper more through a general success of the NRA program affecting the amusement buying power of the masses than through any special permits of its own special Code. The aim is the recovery of the United States. —TERRY RAMSAYE

PARAMOUNT GROUP NAME DR. JULIUS KLEIN

Studying Reorganization Plans for Group Representing $25,000,000; Ralph Kohn Testifies $2,250,000 in Bonuses in 1929

Several important developments in the Paramount Publix receivership and financial situation took place during the week, as follows:

1. A study of Paramount Publix reorganization plans was undertaken by Dr. Julius Klein, former assistant secretary of commerce under former President Hoover, on behalf of a group of bondholders representing about $25,000,000.

2. A warning was issued by Referee Davis to bondholders to file their claims before September 14, the deadline under the law.

3. A minority group filed a motion for leave to file action for removal of the trustees in bankruptcy, to be heard October 2, on grounds of disqualification.

4. Revelation by Ralph A. Kohn, vice-president and former treasurer, that in 1929 bonuses paid to Paramount executives aggregated $2,250,000.

5. Irving Trust, trustee for Publix, announced it will contest certain lease claims.

Previous indications that Paramount Publix's financial entanglements and reorganization of its corporate entity may be finally smoothed out before the end of the year were given added stimulus this week with the announcement that Dr. Julius Klein for many days has been in constant touch in New York with Charles E. Richardson, Eugene W. Leake and Charles D. Hilles, the company's trustees in bankruptcy, and also with many Paramount executives.

Sir William Wiseman, partner in Kuhn, Loeb & Co., returned to New York from England Tuesday and went into immediate conference with Dr. Klein. It is expected that Sir William and Dr. Klein will work out specific recommendations together for general reorganization of Paramount's financial structure.

The next meeting of the company's creditors will be at Referee Davis' offices September 22.

Because of a wide knowledge of financial, economic and industrial affairs, gained through his former position in the Department of Commerce and because of his work recently in reorganization of the United Cigar Stores chain, Dr. Klein was asked by the bondholders to study the Paramount Publix situation for them.

Dr. Klein originally was named a member of the bondholders' protective committee of which Frank A. Vanderlip is chairman. Kuhn, Loeb & Co., Chase National Bank and First National Bank of Chicago are among Dr. Klein's principals, along with a number of other but less important holders of Paramount Publix bonds, whom he will represent.

Dr. Klein was born in San Jose, Cal., in 1886, and educated at the University of California and Harvard. He also studied at the Sorbonne in Paris and in Berlin. In 1931 he received an LLD. degree from Lawrence College, Appleton, Wis. After completing his studies Dr. Klein undertook special investigations in Latin America and made a survey of Spanish history and economics. From 1917 to 1919 he was chief of the Latin America division of the Department of Commerce and from 1919 to 1920 was U. S. commercial attache in Buenos Aires. From 1921 to 1929 Dr. Klein was director of the U. S. Bureau of Foreign and Domestic Commerce, and in 1929 he was appointed assistant secretary of commerce, which post he held until 1933.

At a hearing in the bankruptcy proceedings of Paramount Publix Corporation last week, Referee Henry K. Davis pointed out that September 14 (Thursday) ends the six-months period from date of bankruptcy during which the law allows creditors to file claims. He said only about 55 per cent of the company's bondholders have filed.

Samuel Zirn, attorney for a group of Paramount bondholders, made a motion for leave to file an action for the removal of the trustees in bankruptcy, Charles D. Hilles and Eugene W. Leake, on the grounds of disqualification, and to remove Referee Davis on the grounds of bias. The motion does not mention trustee Charles E. Richardson. It will be heard on October 2, in the U. S. circuit court of appeals, New York.

Ralph A. Kohn, vice-president and former treasurer of the company, last week in testifying before a creditors' meeting, said that in the year 1929, almost $2,250,000 were paid five company executives in bonuses.

Questioned by Saul E. Rogers, attorney for a creditors' group, Mr. Kohn said like bonuses were paid in 1927, 1928 and for three months in 1930.

"We decided then," he explained, "that business did not warrant the payment of bonuses and for that year we paid a stock bonus for the first quarter only."

The five executives were Adolph Zukor, Jesse Lasky, Sidney Kent, Sam Katz and Mr. Kohn.

Mr. Rogers asked for specific data concerning the salaries and income of the five executives, and also of John Hertz and Emil Schauer during their connection with the firm. Mr. Kohn agreed to try to have all such figures for the next hearing, which was tentatively set for September 14.

Netting $14,000,000 Then

Mr. Kohn pointed out that when the bonuses were being paid the company was showing net profits of $14,000,000 and more. It was brought out that in 1931, when no bonus was paid, the company showed a net profit of $7,000,000.

Questions on the company's method of writing off depreciation revealed that, according to the consolidated balance sheet of Paramount and its subsidiaries, in 1930, $10,731,000 was written off in depreciation; $11,755,000 in 1931, and in nine months of 1932 about $8,000,000.

Mr. Rogers asked Mr. Kohn if he knew of any purchase of Paramount bonds at more than the prevailing market level. The witness replied in the negative, adding that he bought bonds regularly for the company's sinking fund account until a short time before the bankruptcy, and that he paid the market price at all times.

Additional developments included an effort by Irving Trust Company, as receiver for Pictures Realization Corporation, to obtain the release of a $15,300 trust fund set aside by Paramount from rentals of the film "Honeymoon Lane." Tobias A. Keppler, attorney representing Irving Trust, appeared before Referee Davis seeking an order for release of the fund. Referee Davis deferred a ruling.

Meanwhile Irving Trust, as trustee for Publix Enterprises, announced last week that it will contest certain lease claims against the bankrupt Paramount Publix subsidiary, aggregating $620,000, which have been filed by the owners of three Missouri theatres formerly operated by Publix—the Paramount at Springfield, Paramount at Joplin and Electric at Kansas City.

A compromise $6,000 settlement of an $11,000 lease claim against Paramount Publix for rent due on the Empire theatre, Broadway and 40th Street, New York, was tentatively approved. Lessor is 1,432 Broadway Corporation.

BRIEFLY . . .

The $100,000 plagiarism suit brought by Mrs. Sadie Witwer against Harold Lloyd in connection with his production "The Freshman," has been dropped on order of the circuit court of appeals, San Francisco. Terms of settlement were not made public. . . .

Filed last week at the State House, Dover, Del., were incorporation charters for Warner Brothers-First National (China), for dealing in films; Theatregoers and Producers, Inc., to furnish all types of entertainment, and Paramount Productions Music Corporation, music publishing business. . . .

Warner has opened a new foreign branch at Cairo, Egypt, to serve Egypt, Syria, Palestine, Persia and Irak. Robert Schless of Paris will supervise the new territory, appointing Beno Slesin as Cairo manager. An Alexandria office is to be opened shortly. . . .

A shift in the personnel of Publix managers with the arrival of Herschel Stuart in Detroit, finds Bob Corbin, former manager of the Fisher, succeeding Roy Kalver as manager of the United Artists; Sam Rubin of the publicity staff succeeding Mr. Corbin; Ed Kennedy, formerly RKO Downtown manager, manager of the Riviera. Terry Turner arrived from New York to assume charge of publicity. . . .

All Paramount-Famous Lasky Corporation 6 per cent sinking fund gold bonds due in 1947 and all Paramount-Publix Corporation 5½ per cent sinking fund gold bonds due in 1950, on which proof of claim has not been filed, have been stricken from the New York Stock Exchange lists. . . .

Sol Lesser plans to move the headquarters of Principal Pictures Distributing Corporation from New York to the Coast. Louis Hyman, special representative for Mr. Lesser, has left for the Coast. . . .

Ben Bernstein has succeeded Gus Metzger as president of the independent Soucal organization of Los Angeles. Other officers are: R. D. Whitson, vice president; George Bromley, secretary; Arnold Schlack, treasurer; H. W. Chotiner, George Haines, Harry Hicks, Russell Rogers, A. H. Silver, directors. . . .

William G. Formby has been appointed editor of *Box Office,* trade journal of Associated Publications, Inc., with headquarters at Kansas City, Mo. . . .

Walt Disney Enterprises has signed an agreement with Pierre de Beneducci for distribution in Spain, Portugal and Italy. Mr. Beneducci will maintain headquarters in Lisbon. . . .

Frank Templin, formerly manager of the Grand theatre, Moundsville, W. Va., for the Interstate Theatres Corporation, is now at the Strand, Kendallville, Ind., for Hudson Enterprises, Inc. . . .

Ilomay Bailey and Lee Sims, stage and radio act, and Al Hoffman, composer, will appear at the AMPA testimonial dinner for Hal Horne, president, at the Park Central, New York, September 19. . . .

Suit Against Eastman Kodak Reinstated in Philadelphia

The circuit court of appeals in Philadelphia last week reinstated the suit of Charles B. Gray against the Eastman Kodak company for alleged infringement of his patent on a "push-button type of camera shutter mechanism.

The suit recently was dismissed by Federal Judge William H. Kirkpatrick on the ground that Mr. Gray's device lacked invention. Previous to that he had won a judgment for $153,553, which would have been trebled against Eastman, but Judge O. B. Dickinson, who tried the case, set the award aside because of technical irregularities during the trial.

THE CAMERA REPORTS

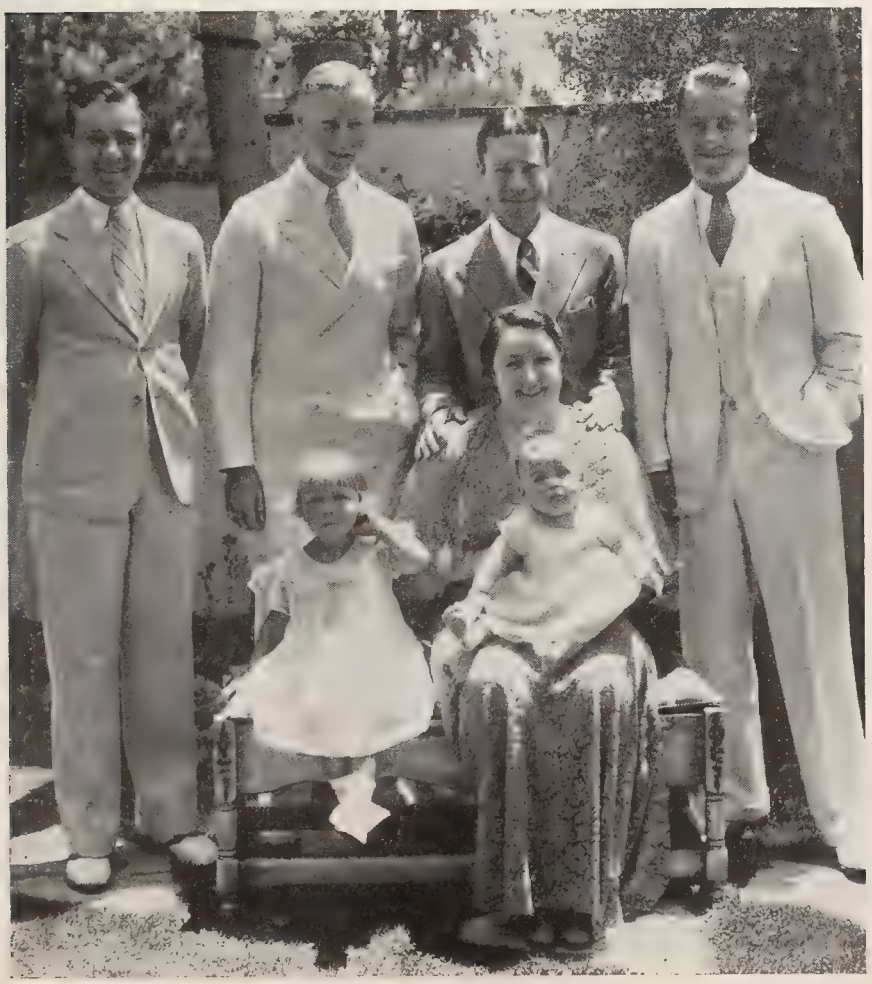
PLANNING FIRST ONE. Harry M. Goetz, president of Reliance (as seen by a famous artist), who has arrived in Hollywood to confer with Eddie Small, production chief, on "Joe Palooka," first Reliance picture, a United Artists' release.

ALL OF 'EM. (Below) Joe E. Brown, Warner star, en famille on the home grounds as follows: Joe E., Jr., Donald, Joe himself, Mike Frankovitch (recently adopted), Mary Elizabeth Ann, Mrs., Kathryn Frances.

HOME TALENT. (Below) A poster depicting the climax of a hypothetical mellerdrammer conceived by audacious members of Monogram's home office organization, made to greet the star, President W. Ray Johnston, upon his return from the Coast.

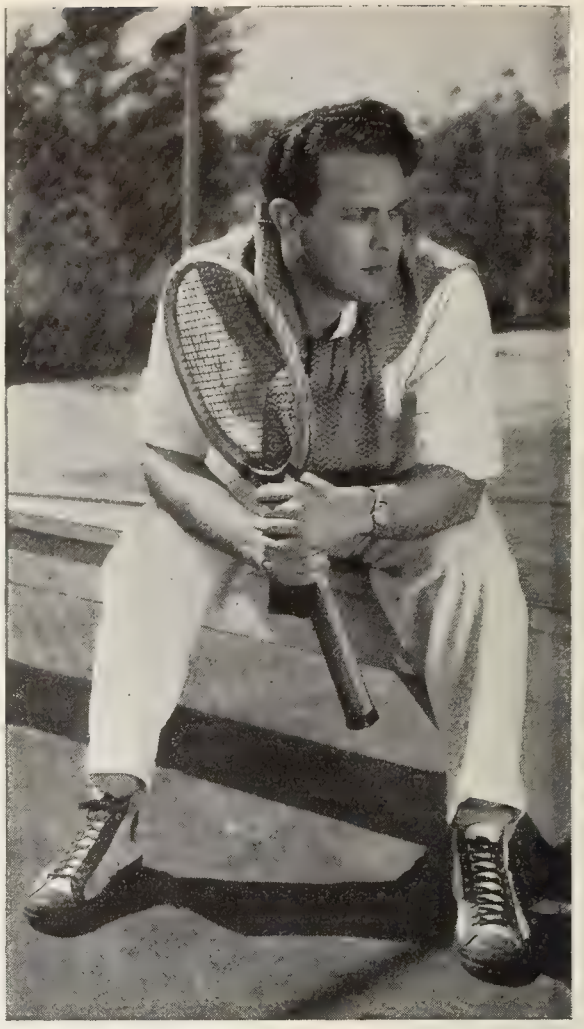
RETURNING. The sure-to-be-remembered Sally O'Neil, who is coming back to the screen after an extended sojourn in Europe. She appears with June Knight, Dorothy Burgess and Mary Carlisle in Universal's "Ladies Must Love."

ACTION. (Below) As the camera caught Ken Maynard and mount completing one half of their instructions to skip the gutter in the Western star's Universal production, "The Trail Drive."



CELEBRATE NRA. Those prominent in the making of a Warner short subject exploiting the recovery program and featuring a song, "The Road Is Open Again." Shown are Dick Powell, who sings the song; Al Green, director; Charles Middleton, Alan Dinehart and Samuel Hinds.

WINNERS. (Right) William Stelling and Stella Bailey of New York, two of the young men and women selected by Paramount from candidates throughout the world to appear in "The Search for Beauty." The two fortunate youngsters won over a large field.



ON CONTRACT. Harvey Stephens, former stage player, who is now one of the newer Fox contract players. He has been a number of featured roles. A moment of Hollywood recreation finds him resting between court, not film, sets.

FIRE LADDIES. (Below) Swell? Youse said it. Wit' Chuck Connors de proudest guy below Toity-toid Street. The old Bowery—you can't go there anymore, because it is just another street now. But here Wallace Beery and the boys recall it as in 20th Century's "The Bowery," United Artists' release.

GROWING UP. Junior Coghlan, now 16 years old, whom Educational has signed for the high school hero role in "Merrily Yours," first comedy in the new Frolics of Youth series.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WHEN Paramount's Florence Roberts toured Africa with a "rep" company, back in 1915, she had a neat experience. During the Zulu uprising around Mafeking, Miss Roberts was in the interior with her Zulu houseboy, "Sixpence." One night when the rebellion reached a climax, the black tribe held a secret meeting at which it was determined that every houseboy was to slay the family for which he worked.

"That night," she reports, "'Sixpence' came in and introduced me to 'Sausage,' the servant of a neighbor. He told me that inasmuch as I had been so kind to him, he wished to do me no harm, and thereafter divulged the conspiracy.

"Now that's fine, 'Sixpence,' I said, trying to keep from shaking. I knew you wouldn't kill me after I had been so good to you."

"'Thank you, thank you, Miss Roberts,' replied the houseboy. 'I wouldn't kill you. I kill "Sausage's" mistress; he kill you!'"

And just at the crucial moment there arrived on the scene four boatloads of U. S. Marines, or maybe it was Col. Teddy Roosevelt's Roughriders, or was it Al Capone's boys from Chicago?

▽

"What we really *need," observes Ted Cook, "is regulation of the stock market to keep it from being regulated up and then regulated down."*

▽

Churchmen are planning an international debate on the question, "Is the World Getting Better?"

We do not pretend to know much about such things, but we observe that Kate Smith has sorta tapered off singing "When the Moon Comes Over the Mountain."

▽

It is true, as General Johnson says, that the radio and the moving pictures have enabled the people to know instantly what is going on, and more nearly to think and act as one. "And what does it mean to most of the American people?" asks F. P. Adams. "It means that the folks in Maine see a Dietrich or Cooper film synchronously with the folks in Oregon; and they hear the same silly words to the same torch song at the same moment."

▽

Maybe, as Mr. Paul H. Oehser, suggests, the whole idea of the code originated in Revelations 13:16, 17:

> *And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads.*
>
> *And that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.*

▽

And while the nation's motion picture industry was at Washington speaking about the rights and wrongs of double bills, premiums, giveaways, two-for-ones and other box-office lures, we were reminded of the old showmen's theory, "Successes are always successes; failures are always failures"—regardless, ad infinitum.

▽

Another sign of inflation: Columbia's feature starring Ken Murray has been permanently titled, "Brother Could You Spare a Million."

▽

Someone asked Paramount's Fraulein Dorothea Wieck, who had just moved into a little hilltop bungalow, when she was going to have a house-warming.

"Of course I have it warm," she repeated with a puzzled expression. "I just press a button, the furnace it lights."

Miss Wieck has been in Hollywood but a few weeks. Give her time.

WITH extra time for play available under the application of NRA codes, many will spend the added hours profitably by developing a useful hobby.

And so, ever on the alert to keep pace with the trend, National Broadcasting Company launched on Wednesday afternoon a series of broadcasts properly captioned, "Hobbies for the Larger Leisure." Subjects: Swimming as a Hobby, yachting, hunting, fishing, golf, writing, painting, poetry, etching.

Each and every hour spent on any one of these hobbies means dollars to N. B. C.'s allied companies, Radio Pictures and Radio-Keith-Orpheum, both of which are trying to do a yeoman's job in getting the public away from competitive influences and into motion picture theatres; to say nothing about fewer listeners to NBC's radio program.

But then they may have in mind—as a surprise—the recommendation of *motion pictures* as a hobby.

▽

The life story of Mary Pickford is now being written for the Hearst newspapers. Mothers of the nation will probably be more interested in that part which describes the willing by Mary's deceased mother of $1,400,000, *which Miss Pickford's mother said she left to her daughter because Mary had given her every dollar of it. Daughters that give their mother ten dollars, even when they have it, are rare.*

▽

"Did I know I was stealing the picture?" repeated May Robson, who, after half a century on stage and screen, suddenly finds herself a star at 74, as a result of her work in Columbia's "Lady for a Day."

Miss Robson's recollections stretch over the old Madison Square Garden, in New York, and Terry's in London. And Frohman never once heard her say, "I can't do it, Governor," even when he asked her to do something she'd never thought of doing—dancing. Instead, she went out and bought herself an artificial leg. Frohman watched her dance and exclaimed, "Don't you dare do it again—until I patent it," and thus was born her once sensational three-legged dance."

▽

Here's a case of a title which is not so quick, or not so dead:

1888 . . . "The Quick or the Dead," by Amelie Rives.
1932 . . . "The Quick and the Dead," by Claire Spencer.
1933 . . . "The Quick and the Dead," by Gerald Bullett.

▽

An old lady in New York, called "Apple Annie," because she sells apples, and is very poor, taken in hand as part of a motion picture advertising plan, is told that she is to have "one glorious day." Apple Annie has had it—a suite at the Waldorf, fashionable gowns, silk underwear (see MOTION PICTURE HERALD, September 9, page 11). All of which reminded Arthur Brisbane of a story, which he follows with a bit of advice:

"When the old London busman had his yearly holiday, and really wanted to enjoy himself, he climbed up beside another bus driver to ride back and forth over his own route, delighted with freedom from responsibility. Something like that might have suited Apple Annie better, for instance, a present of $50, a comfortable seat and a comfortable day's gossip next to some other busy apple lady. But there would have been no advertising in that."

▽

The nation's biggest socialized business is education, spending yearly $3,000,000,000 in good times. Erpi's management has been patiently awaiting the return of those good times. They want to divert some of this business to the purchase of sound equipment.

THE dancing girls appearing with Eddie Cantor in Mr. Goldwyn's "Roman Scandals" are now rehearsing what is known (to Mr. Goldwyn) as "The Beauty Scene," in which the captive slave girls are bathed, shampooed, massaged, anointed, manicured and otherwise made attractive for the Emperor. The main point in the announcement is that this set is built entirely of glass, which is not surprising.

Another "Roman Scandals" company is on location at Calabasas, shooting the chariot chase—and wotta chase. Sam Goldwyn lined up 36 hosses for the "roaring climax." He says it tops the bullfight in "Kid From Spain." No less than three cameramen were injured and $25,000 worth of equipment was destroyed last week when four chariots—"roaring down the 'homestretch' at 45 miles an hour"—failed to dodge the camera set-up.

▽

Caption on a piece of Paramount publicity:

DIRECTOR ADVOCATES
COLLEGE FOR FILM PLAYERS

They're telling us.

▽

Torch singers, who have been immortalized of late in celluloid, first assailed the eardrums of an innocent and unsuspecting public during the California gold rush of '49. There is no record of sentimental vocal torches setting fire to the female aorta before the beginning of 'Frisco's famous Barbary Coast.

There, in one of the most notorious dives operated by one John Allen, a group of entertainers, whose principal purpose was to wheedle drinks and money out of miners and sailors, did their stuff for 18 hours a day (NRA take note.)

Among them was an entertainer known as "The Galloping Cow," another "The Little Lost Chicken," a fragile girl, who knew but one song. The girl sang in a quavering falsetto, invariably breaking into tears, about the lover she supposedly left on the Ohio banks.

"The Galloping Cow" was so called because of her enormous heft. The height of her career was reached when, in her own saloon, she broke a bottle of beer over the head of a sailor, threw him over the balcony rail and broke his neck.

▽

Says Fox: "The favorite pastime of Clara Bow is roller skating." We prefer banana splits.

▽

Tom Reed, noted scenarist, nearly ended in an insane asylum when he was a press agent. After a big murder he dressed like Sherlock Holmes and inspected the scene through a magnifying glass. He was put in a psychopathic ward and had difficulty in explaining it was all a publicity stunt—the inspection, not the murder.

▽

In the current issue of Mukund Desai's *Variety*, Bombay, appears this:

STOP PRESS

(Washington): It is reliably understood that on account of bumper crop of cotton and yield per acreage, the Government has decided to plant gold-bearing trees.

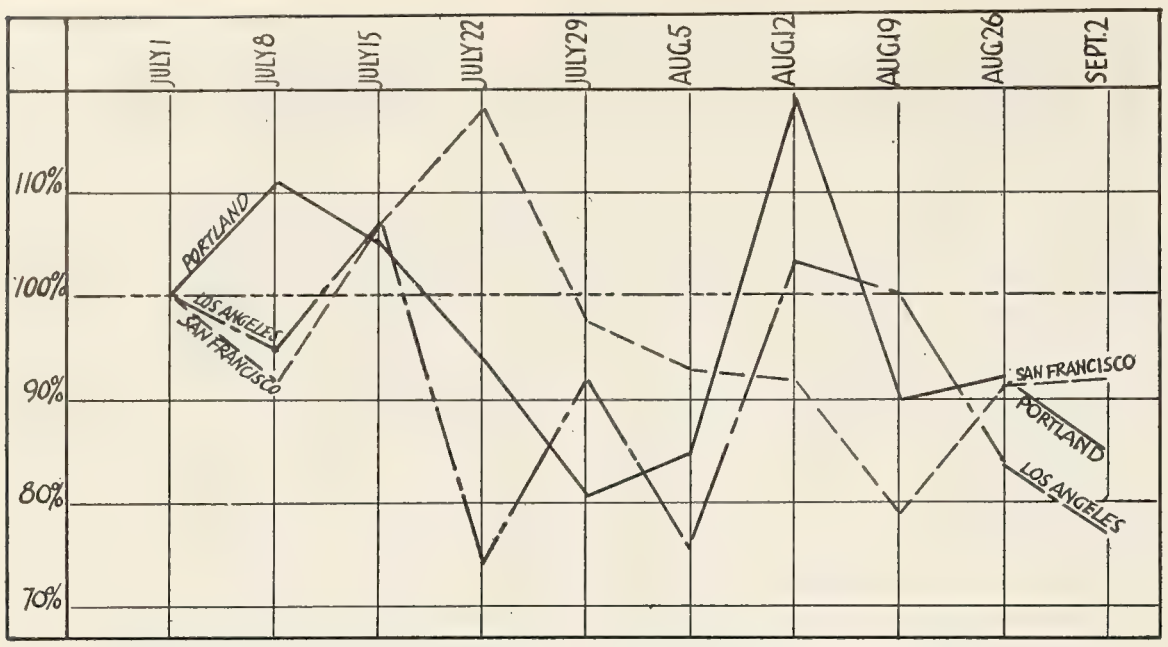
Evidently Frank Walker and Colvin Brown have been holding out on some "inside" information.

▽

Newspaper headline:

FRANK CAPRA THINKS AUDIENCE
SHOULD HELP CREATE FILM STORY

We think Hollywood should help, too.



The graph, based on Motion Picture Herald's tabulation of box office receipts, shows the relative changes that have taken place in the grosses from three West Coast cities since the first of July, 1933. The business done in each city for the week ending July 1 is taken as 100 per cent for that city.

20 POLI HOUSES GO ON AUCTION BLOCK

Federal Judge Orders Foreclosure and Sale of Fox-New England Theatres in Three Separate Divisions Starting Oct. 16

Probably one of the most important developments to date in the breakup of the Fox nationwide theatre structure took place Monday in Hartford, Conn., when Federal Judge Edwin S. Thomas ordered foreclosure and sale to the highest bidder of the 20 theatre properties in Connecticut and Massachusetts owned by Fox-New England Theatres, Inc., bankrupt subsidiary of Fox Theatres Corp.

In 1928 the Fox group bought the theatres from Sylvester Z. Poli for a sum reputed to be $26,000,000. Today, according to court testimony, they are worth approximately $2,350,000. The foreclosure sale probably will signal the disintegration of the old and famous Poli Circuit, unless the successful bidder, which may even be interests headed by Mr. Poli, is prepared to keep the properties intact.

The Fox New England circuit has figured prominently in recent weeks as the subject of reported sale to numerous other circuits and individual theatre interests. With the original bankruptcy of the circuit, early in the year, Harry C. Arthur took over operation of the houses for the trustees, Thomas J. Spellacy and Samuel Spring, of New York, and Benjamin Slade of New Haven. Shortly thereafter, Mr. Arthur relinquished operation of the theatres, and it was reported that N. L. Nathanson, of Canada, and Louis M. Segal were negotiating for the properties.

The order issued Monday stated that the sales should be in three separate divisions: 1, the first mortgage bonds amounting to $3,326,000, which are in the hands of New York Trust Company and Boyd G. Curts of New York, as trustees; 2, all of the Connecticut theatre properties; 3, all of the Massachusetts theatre properties.

The first group is to be sold at the door of the Capitol theatre, Hartford, on or about October 16; the second at the same place a few days later, and the third at the door of the Palace theatre, Springfield, Mass.

Mr. Spellacy was named special master by the court to handle the sales.

Attorney Charles Israel, of White & Case, New York, appeared for the trustees at the hearing in Hartford Monday and called witnesses to testify as to the value of the Fox holdings. Mr. Segal, for 35 years with Mr. Poli and now managing the theatre circuit for the receivers, listed the lowest price to be considered at the sales as follows:

Palace theatre, Waterbury, Conn., $290,000, with equipment valued at $10,000; Lyric, Bridgeport, $70,000, equipment $5,000; Bijou, New Haven, $95,000, equipment, $5,000; Globe, Bridgeport, $120,000, equipment, $5,000; Majestic and Palace theatres combined, Bridgeport, $315,000, equipment, $10,000; a vacant lot at Bridgeport, $25,000; College theatre, New Haven, $70,000, equipment, $5,000; Palace, New Haven, $220,000, equipment, $5,000; Broadway, Norwich, $15,000, no equipment; Strand, Waterbury, $100,000, no equipment; Capitol, Hartford, $370,000, equipment, $5,000; Palace, Meriden, $20,000, equipment, $5,000; Poli, Meriden, $10,000 (lease); Palace, Hartford, $10,000 (lease); personal property, not otherwise mentioned, at the Broadway theatre, Norwich; Strand, Waterbury; Poli, Meriden, and Palace, Hartford.

Massachusetts theatre properties were valued by Mr. Segal as follows:

Plaza Theatre, Worcester, $70,000; equipment, $5,000; Poli, Worcester, $70,000, equipment, $5,000; Palace, Worcester, $245,000, equipment, $5,000; Poli, Springfield, $295,000, equipment, $5,000, and a vacant lot at Springfield, $125,000. Personal property in Massachusetts not otherwise mentioned: $1,000.

Mr. Israels told the court Monday that "there is a plan in existence for the reorganization of the old Poli properties," and continued by saying that "whether the reorganization planners will be the successful bidders on these properties, we do not know at this time."

Mr. Segal disclosed that Mr. Poli plans to bid for his old properties at the public sales next month.

Reoch Appointed RKO Executive

A. E. Reoch, formerly in charge of RCA Photophone, was appointed on Monday to head the commercial real estate department of RKO Theatres, according to Harold B. Franklin, president, who said the appointment will not conflict with the operations of Louis Cohen, who will continue to supervise certain theatre activities.

At the same time, Marshall Beuick was appointed by Robert Sisk to be in charge of the publication department of RKO Theatres. In this capacity he will have editorial charge of the theatre house organ, "Now," and of "Radio City News."

Prices were increased five and ten cents this week in a dozen RKO houses following announcement of such a policy last week.

Warner Gets Fourth House In Wisconsin Territory

Warner Bros. last week strengthened its position in the Milwaukee sector by taking a five-year lease on the Lloyd theatre in Menominee, Mich. This makes the fourth house leased by the company within the past few weeks, with the State in Racine, and the Capitol in Madison, both dark, scheduled to go under the Warner banner shortly. Cyrus Lord continues as manager of the Menominee house.

Meanwhile there are reported many individual negotiations by independent theatre operators for theatres in the Milwaukee territory as a result of the recent bankruptcy of Statewide Theatre Corporation. Many of these houses already have been turned over to unaffiliated exhibitors, a substantial number going to Saxe Brothers, who own the properties. A creditors' meeting of the bankrupt has been continued until September 15, pending examination of H. I. Fitzgerald, general manager of the circuit.

Goetz Plans Production

Charles Goetz, former special sales representative for Exhibitors' Screen Service, plans the production of a number of independent pictures. He has formed Richmond Pictures Corporation, and will handle a series of Harold Lloyd reissues which will be synchronized. Mr. Goetz has also acquired 80,000 feet of expedition film which he plans cutting to feature length.

Clark Fox Ad Sales Manager

Appointment of James A. Clark as advertising sales manager of Fox Film was announced Tuesday by John D. Clark, general manager of distribution. Mr. Clark, well known in the industry as a result of thirteen years of activity in ad sales, booking and sales departments, succeeds Lee D. Balsly, assigned to other duties.

Pennsylvania Unions Merge

The Operators-Managers Union of Pennsylvania, with locals in Pittsburgh and Altoona, has affiliated with the Independent Motion Picture Operators Union, Inc. The affiliation was arranged by H. P. Carter, assistant national business manager of the Independent group.

ASK OPERATOR FOR EACH MACHINE

(*Continued from page* 11)

Garcia and Mr. Wood include requests for women casting directors to interview girl and child extras, and condemnation of the practice of using one-time leading men or women stars at pittances for bits of acting requiring screen technique, "because they are hungry and destitute."

Georgie Price, representing the Actors Betterment Association, made specific recommendations for limiting the number of performances for artists in presentation and vaudeville houses; asked for a maximum working day of seven hours and a minimum daily wage of $10 for performers engaged by the day. Although Mr. Price made no explanation of his requests, it was generally conceded at the hearing by film executives that he was referring to the recent pact entered into by the major circuit heads which reputedly was instigated to limit the salaries of vaudeville and presentation house acts, when he asked that any agreement made by circuit heads which sought in any way to establish minimum salaries for performers be cited in the code as an unfair practice.

One of the most important subjects brought out into the open at the Tuesday hearing was the demand made by William C. Elliott, president of the International Alliance of Theatrical Stage Employees, for a projectionist for each machine in a projection booth. Mr. Elliott's demand went further than the usually accepted "two-men-in-a-booth" contention in that it would place an operator behind every projection machine in the United States. Some theatres, principally the de luxe type in key cities, have four or more projectors.

Mr. Elliott declared Tuesday that his proposal would put 58 per cent more operators to work. He also said that, under any and all conditions, the IATSE wants a 36-hour maximum work week for operators.

Make Projectionist Demands

Mr. Rosenblatt asked Mr. Elliott if he realized what such a blanket re-employment of operators would mean to the small exhibitor, and Mr. Elliott replied that he and his associates had worked out a scale which would provide for and consider the small exhibitor. The scale was submitted, but had not been made available up to press time.

Operators, musicians, newsreel cameramen, service artists and regular cameramen and others held a special night meeting called by Mr. Rosenblatt to state their objections to code proposals and make their recommendations. An authorized representation of producers, distributors and exhibitors was on hand to attempt to settle any differences privately.

Declaring that "theatre business had increased tremendously in the last month," Fred Dempsey, secretary-treasurer of the IATSE, presented the demand at the public hearing that wages of operators should not be cut nor should their working hours be increased in any instance. Again Mr. Rosenblatt put a definite question to an IATSE representative and asked Mr. Dempsey if it was his idea that wage scales in the lower brackets should be brought up to one national level and reminded him what this would mean to the small theatre. Mr. Dempsey said that a scale had been worked out for the small theatre man.

The current level of wages for newsreel cameramen and sound men should be maintained with the establishment of a 40-hour maximum work week, or not more than 160 hours in any four-week period, Harlan Holmden, an IATSE vice-president, acting for these two groups, said Tuesday. Mr. Holmden claimed that current methods are unfair, in that many men are required to work often as much as 24 hours at a time whenever necessary to cover a given assignment.

A contention in Mr. Holmden's brief is that insurance compaines have raised their premium rates for these two classifications to 1,000 per cent over that for normal classifications.

Louis Krouse, substituting for John P. Nick, another IATSE vice-president, appeared for studio labor affiliates and presented a petition arguing for a continuance of wage scales at the level in effect on August 23 of this year.

Complaints were made that such studio labor as set painters, make-up men, hairdressers, art directors and craftsmen were not consulted when the industry's code was drawn.

From Howard Hurd, business representative of the International Photographers' Local 659, IATSE, came the question of whether other union men wanted more concessions, either in wages, hours or preferential working agreements, whether the IATSE wants a spread of work to permit their men in this branch to get rest and put unemployed cameramen to work. For this, Mr. Hurd said, he was willing to take a salary cut by making the maximum work week for cameramen working at studios limited to 30 hours. First cameramen, he said, get an average of $200 weekly, second cameramen, $90, and assistants, $45.

Musicians, represented by Joseph N. Weber of the American Federation of Musicians, fought many provisions of the theatre code, declaring they put all houses into one classification.

No provision had been made, he declared, for midnight shows, rehearsals and extra working time for musicians. This would mean "sweat shop conditions for his men," he said. Mr. Weber asked for a $30 weekly minimum salary and a 42-hour maximum week.

Others who argued for special labor proposals were Moraschi Augusta Ocker, M. J. Coloran and John Blayne, for the International Union of Operating Engineers.

Rosenblatt Paves Way for Labor

Quite obviously, Mr. Rosenblatt's objective on Tuesday was to finish up the relatively unimportant points of issue—premiums, poster exchanges, etc.—aside from the labor controversies, in order to pave the way for the well known and highly important controversies of exhibitors, producers and distributors. It appeared during the first day's session that it was the Deputy's intention to throw the disputes of labor into private conferences for possible adjustment, because of the wide divergence of opinion over issues between employers and employees.

All divergent viewpoints were seeking a common meeting ground late Tuesday night at the private labor session aforementioned, which was called by Mr. Rosenblatt.

During the day Mr. Rosenblatt granted Pat Casey, labor contact for the producers, sufficient time to study the labor arguments which had been presented before his appearance on the scene.

Mr. Rosenblatt also appointed committees to conciliate the differences on all controversial subjects. Mr. Rosenblatt said Tuesday he would schedule meetings of these groups as the necessity arises and would preside at their meetings. The first of the groups to go into actual action was the committee handling union labor difficulties with producers, distributors and exhibitors.

On Wednesday William Green, president of the American Federation of Labor, said: "I feel that the complexities of the labor problem will clear away because it appears to me that all concerned, all associated with this great industry are approaching a consideration of the problem in a very fine spirit, in a much better spirit than a lot of other people who have appeared on behalf of a code."

On either side of Deputy Rosenblatt at the public hearing were General Hugh Johnson's representatives from the National Recovery Administration: Donald K. Wallace, NRA research and planning division; E. N. Hurley,

(*Continued on next page, column* 1)

BULLETIN

An echo of the recent studio strike in Hollywood was heard in California courts late Wednesday when the International Alliance of Theatrical State Employees, Local 37, filed suit at Los Angeles, for $33,950,000 *against virtually all major film producers, two motion pictures unions, and the MPPDA.*

The damages are sought for alleged losses and injuries resulting from alleged violations of contracts by the unions and producers. The International Brotherhood of Electrical Workers and the United Brotherhood of Carpenters are the unions named.

The suit alleged that through a conspiracy the producers and the defendant unions oppressed and boycotted the stage employees during the recent film strike. Heavy damages are asked for loss of membership through alleged discrimination against them.

A. Brigham Rose, attorney for the plaintiff, said, "Even if we lose we'll make legal history."

The motion picture industry, represented by perhaps the largest and most significant group of ranking executives and leaders of all branches ever convened at one time, takes its final steps in framing a national code for the motion picture, in the spacious auditorium of the United States Department of Commerce Building at Washington, under the guiding hand of Sol. A. Rosenblatt, Deputy Administrator of the NRA for amusements. The various factions of the industry were present in full force, each with numerous spokesmen primed to threaten, plead or cajole.

ALL GIVEN OPPORTUNITY TO SPEAK

industrial advisor; William P. Farnsworth, legal advisor; John P. Frey, labor advisor; G. A. Rennard, consumers' advisor; H. H. Thurlby, research and planning; Mrs. Emily N. Blair, also representing the consumers' branch, and Spencer Sladdin, of the legal staff.

Near the rostrum were four special consultants to Mr. Rosenblatt from the motion picture industry: Martin Quigley, editor-in-chief and publisher of Quigley Publications; John W. Alicoate, publisher of *Film Daily;* Elias Sugarman, of *Billboard,* and Joe Brandt.

Sidney R. Kent, who had been official coordinator for the code efforts of producers and distributors, and Charles L. O'Reilly, who acted in a similar capacity for exhibitors, attended, not as coordinators, but as representatives of Fox Film and of the New York TOCC, respectively. The assignment of coordinators had expired when the tentative codes were submitted to the NRA a few weeks ago.

Mr. Rosenblatt Sounds the Gavel

The deputy administrator called the hearing to order at 10:14 on Tuesday morning, and, at the outset, made it quite clear that the gathering was by no means a motion picture convention, and, therefore, he would not permit any interruption, at the same time repeating what he said in New York previously, that his job was to protect the interests of all in the industry.

Before the first day's session had concluded, five of the 11 principal industry divisions had been disposed of, and nearly half of the 208 designated and approved speakers had said their piece. Wednesday, another large block of the remaining speakers delivered their briefs.

No one who previously had filed intentions of addressing the NRA hearing was passed up by Mr. Rosenblatt, who went right down the list, according to the different divisions.

Mr. Rosenblatt's method of handling highly controversial points appears to be the conference chamber, in which the principals involved are urged to privately discuss the issues with a view to possible adjustment before the deputy's recommendations go to the NRA superiors. In any event, the conflicting factions still have time to get together, if not during the "star chamber" sessions held during the public hearing, then in private discussions with Mr. Rosenblatt following the open hearing. Labor was the first to be so treated, principals of both employer and employee groups repairing Tuesday night to an ante-chamber to undertake readjustment of their problems.

Mr. Rosenblatt is expected, following the public hearings, to bring together quickly the loose ends of the dozens of labor and trade practice clauses, and while no definite date had been set by the deputy up to press time, for the completion of the final draft for submission to the National Recovery Administration, it appears likely that the NRA will have a motion picture code within another ten days. Following the public and subsequent private hearings, Mr. Rosenblatt will append his recommendations to General Johnson on the points which remain at issue.

Hays Pledges Moral Guards

Will H. Hays, president of the MPPDA, on Tuesday opened the motion picture industry's presentation of briefs at the public hearing with the industry's promise to reinforce the regulations governing the moral standards of films.

"No section of this code is more important than the morality section," he asserted. "And under this code we are answerable to the federal government for the way we discipline ourselves. When the whole industry becomes thus pledged, I am confident that we will further progress towards the solution of one of our most difficult problems."

Of interest to the NRA representatives who presided at the hearing was Mr. Hays' statement that labor provisions of the NRA code to be adopted by producers and distributors would raise the wage scales in those divisions from 12 to 15 per cent above their 1929 levels, and that employment will be increased "to or above 1929 averages." Total increases in payrolls and personnel were not made known.

Club Women Talk Against Duals

However, Mr. Hays said, eight large member companies of the MPPDA employ 49,000; have an annual payroll of $135,000,000; spend $120,000,000 annually for supplies and other requirements; have a capital investment of $675,000,000, and spend about $90,000,000 annually on production. He referred to Warner, Metro, Fox, Columbia, Paramount, Universal, Educational and United Artists. He declared he represented 27 member companies.

Other industry statistics furnished by Mr. Hays indicated: 290,000 employed throughout the business; 474 features, 1,450 shorts produced yearly; industry pays annual taxes in excess of $100,000,000; 276 industries are involved in the production of a single picture.

Mr. Hays expressed the industry's gratification to Deputy Administrator Rosenblatt for his "patient and intelligent" aid in bringing the industry under a satisfactory code, and concluded by outlining the expectation that industry factions would compose their differences at the hearing.

Supporting Mr. Hays' platform on motion

(*Continued on next page, column* 1)

The all important rostrum, from which Mr. Rosenblatt conducts the motion picture code hearing. The Deputy Administrator may be seen at the center of the long table, leaning forward and facing the camera, flanked on both sides by government NRA aids. Behind Mr. Rosenblatt are seated his advisors from within the industry, appointed by him this week. Reading from the second on the left are John W. Alicoate, publisher of The Film Daily; Martin Quigley, editor-in-chief and publisher of Quigley Publications; Joe Brandt, and Elias Sugarman, editor of Billboard.

WOMEN RAISE DOUBLE BILL ISSUE

picture morals were representative club women and representatives of parent-teacher associations. Canon William Sheafe Chase, who will be remembered by the industry as somewhat of a self-appointed reformer of films, spoke against double bills and for upholding of the Hays code of morals.

The industry's own controversy over the clauses which would ban double features was not to be taken up until later.

The basic opposition to doubles, voiced by 13 witnesses, on moral phases, was over the alleged complications which crop up in the selection of approved or suitable family entertainment as a result of the practice. This group also favored a 15 per cent cancellation clause on the ground that it is liberal enough to remove objectionable films.

Leading the clubwomen, who were said to represent a membership running into millions, was Mrs. Arretus Franklyn Burt, of the Missouri State Women's Clubs and the Better Films Council, who, reputedly speaking for 250,000, struck out along general lines for the Hays code and against double features.

Next to address Deputy Rosenblatt was Augustus O. Thomas, of the World Federation Education Association, of which there are 200 units, who voiced opposition to the clause which would rule out non-theatrical showings. He cited their value to classroom work. Senator King, of Utah, had filed a brief along identical lines.

Elizabeth Brennan, president of the International Federation of Catholic Alumnae, representing 100,000, appeared kindly disposed toward the industry, but voiced opposition to doubles and said her interests favored the production code of morals.

Mrs. Malcolm MacCoy, president of the New York Federation of Women's Clubs, talked along similar lines, as did Mrs. Alonzo Richardson, head of the Atlanta board of review. Mrs. William Smith, chairman of the New York Federation of Women's Clubs, sought adoption of the cancellation clause. Mrs. Edmund Barsham, of the Delaware State Federation of Women's Clubs, wanted block booking continued. More teeth in the advertising code were requested by Mrs. Willis Miner, of the New York Women's Federation.

185,000,000 See Films Annually

Backing her arguments against duals, for the cancellation clause and against block booking, with a statement that 185,000,000 people see films annually, including some 700,000 children, Mrs. Richard McClure, of the General Federation of Women's Clubs, which is said to have 2,000,000 members, also told the NRA deputies that 85 per cent of general buying power is in the hands of women.

Probably the most interesting address of the first day's session was by Mrs. Dorothy Bryant, representing the Chorus Equity Association, who described, calmly, and dispassionately, conditions under which chorus girls work in motion picture presentation houses. Eighty-six hours per week at $25 per week was the usual thing, she said, and although it was obvious that her presentation, supported by factual records, was not favorable to the operators of this type of theatre, many attending the hearing unofficially admitted that conditions as pictured by Mrs. Bryant are true. (Mrs. Bryant's remarkes in detail on page 21.

Deputy Administrator Rosenblatt indicated Wednesday that Article 51 of the exhibition code would be revised, if not cancelled. With this clause exhibitors attempted to have the code declare as unfair competition the presentation of stage shows or vaudeville in halls or auditoriums.

The William Morris agency, through Jerome Wilzin, opposed the clause. Opponents also said that the clause would limit artists in seeking engagements outside the regular theatre field. It was also said that the clause would eventually destroy roadshows.

16mm. Field May Be Excluded

Sol A. Rosenblatt, on behalf of the NRA, was expected to accede to the pleas of 16mm. interests that that branch of motion pictures be excluded from the industry's code on the ground that it is not theatrical competition.

Representing manufacturers and distributors of 8, 9½ and 16 millemeter films were Roy Winton, of Amateur Cinema League; I. R. Rehm, of the Non-Theatrical Motion Picture Producers; Willard Cook, Kodascope; Edward Curtis, Eastman; Samuel Burns, International Projector; F. M. Hall, Bell and Howell, and Fred L. Gerke.

It appears possible, however, that Deputy Rosenblatt will reserve the right to place this field under the film code if and when it

(*Continued on page 22, column 2*)

RETURN OF PROJECTIONISTS ORDERED

6,000 March for Film Industry In New York NRA Tribute

THE motion picture industry—that part of it which was not attending the code hearing in Washington—formed an impressive part of the NRA Day parade in New York Wednesday afternoon, with some 6,000 industry representatives in the line of march.

With bands blaring and flags of every description unfurled, 247,300 marchers stepped up Fifth Avenue in one of the greatest peace time parades ever witnessed in New York City.

Prominent in the line of march, and representative of practically every theatre organization and individual theatre in New York, was the motion picture division, headed by Al Jolson, Ruby Keeler and William Brandt, motion picture marshal. There were theatre bands, ushers in uniform and many civilian representatives of the industry, including home office forces of all producing and distributing companies. Radio and the legitimate theatre were represented also.

All Carry Blue Eagle Flag

Every unit of the motion picture marchers carried a flag bearing the NRA emblem, the Blue Eagle.

In the film contingent were included representatives of all home offices. Theatre bands, in colorful uniforms, were contributed by Loew's, and numerous corps of ushers from various theatres in New York, some representing national circuits, some from small independent theatres, gave a distinct note to this industry's participation.

Prominent among the individual marchers was Merlin H. Aylesworth, president of RKO, the National Broadcasting Company and affiliated companies, as grand marshal of the radio division.

One of the most brilliant touches in the film section was contributed by the Loew-MGM unit when 100 Washington-bound U. S. Army Signal Corps pigeons were released from baskets held by the Chester Hale dancing girls in the line of march. The pigeons were set at liberty directly in front of the reviewing stand.

Attached to the legs of the birds were messages guaranteeing cooperation to the President in the NRA drive for industrial recovery.

After releasing the pigeons, the Chester Hale girls, all of whom were garbed in red-white-and-blue, fell in before the reviewing stand to form the letters N.R.A. Loew theatre ushers carried a huge American flag and following them came Leo, the Metro lion, represented by a vivacious "walking lion."

Fox contributed to the general spectacle—at the same time taking advantage of an excellent exploitation situation—by engaging the services of the sight-seeing Goodyear dirigible and equipping it with a long trailer banner attached to the tail of the ship with the words "BERKELEY SQUARE GAIETY THEATRE NOW."

The Radio City Music Hall band, executives, staff, ballet, chorus ensemble and other talent gave considerable color to the spectacle as the RKO contribution.

Practically all employees at the Warner home office marched, and this group was vividly augmented by the presence of the Vitaphone studio girls and uniformed ushers of all Warner metropolitan theatres.

Paramount and United Artists supplied gaily colored bands, in addition to the home office representation, as did Columbia and Universal.

1,100 in RKO Section

The largest single contingent was that of RKO, with a total of 1,100 marchers. The Warner contingent was close to 1,000. MGM and Loew's had a representation of 850; Paramount, 500; Fox, 400; Columbia, 300; United Artists, 250, and Universal, 200.

In the Paramount division a novel departure was the impersonation of Mae West by 30 girls, marching four abreast.

The industry's participation in the parade was planned under the guidance of a committee composed of Harry M. Warner, Nicholas M. Schenck, Charles Moskowitz, George Schaefer, Harold B. Franklin, S. L. Rothafel, Jack Cohn, Harry D. Buckley, Sidney R. Kent, Robert H. Cochrane, Harry Sherman, William Small, Charles L. O'Reilly and Louis K. Sidney. Most of these executives were, however, in Washington Wednesday.

The publicity committee of the motion picture parade division was comprised of A. P. Waxman, Hal Horne, Ed Finney, John C. Flinn, Robert Gillham, Oscar Doob, S. Charles Einfeld, Edward Selzer, Charles McCarthy, George Brown and Paul Gulick.

FEDERATION DEMANDS WEEK OF 35 HOURS

The entire NRA labor issue, with all industry split and organized labor presenting a solid front, was brought to the front at Washington on Tuesday by William Green, president of the American Federation of Labor, who, while at the Capital observing the presentation of the labor cause at the motion picture, and other industry hearings, virtually demanded a 35-hour week, or less, in permanent codes.

Precedent on Dual Operator Question

The first real test of the National Recovery Administration's strength in its relation to motion picture theatres operating under the President's blanket code, came in New York Friday when, as a result of demands made upon Grover Whalen, NRA administrator for New York, by Local 306 of the Motion Picture Operators' Union, some 350 independent theatres were obliged to reinstate the full "safety crews" of two-men-in-a-booth. The two-men-in-a-booth question is one of nationwide importance to exhibitors and labor.

In an opinion unprecedented in NRA history, Mr. Whalen ordered members of the Independent Theatre Owners Association of New York City to reinstate new operators at the wage and hour scale which existed before they signed the blanket agreement.

The demand had been made earlier in the week by Local 306 that Blue Eagles be taken from the theatres on the ground they were reducing man power since their contracts with the union expired September 1.

The ITOA made a counter demand that Mr. Whalen deny the union members the right to picket the theatres. This Mr. Whalen refused to do, and picketing continued.

Producer-Agency Clause In Code Hits Edward Small

Edward Small, Hollywood agent and producer, whose product is released under Reliance Pictures, through United Artists, has been placed in an embarrassing position under Article 9, section 1, of the producers' code.

The provisions of this clause prohibit producers or producers' employees from engaging in the agency field, and Mr. Small, having been an agent for nearly 20 years, is trying to ascertain why he cannot continue. The question was presented Wednesday at the Code hearing through Samuel Zagon, attorney. Mr. Zagon contended that if Mr. Small's production schedule is discontinued by the code, many Coast craftsmen, who have been receiving large sums from his production, would be deprived of their income.

Joint Committee To Act On "Gold Diggers" Dispute

A committee of six representing the MPTO of eastern Pennsylvania, southern New Jersey and Delaware will meet in New York Friday with Major Albert W. Warner, vice-president of Warner Bros., and Andy Smith, sales executive, to compose objections of the exhibitors' organization to the Warner policy of listing "Gold Diggers of 1933" on the 1933-34 schedule instead of 1932-33. Private conferences held at Washington this week during the industry code hearing indicated an amicable settlement.

Heading the exhibitors' committee are Jay Emanuel, Lewen Pizor and David Barrist.

CHORUS HOURS PRECIPITATE DEBATE

2 Chorus Girls Aid Franklin Argument

Affiliated theatres entered a rebuttal Wednesday against charges made by Dorothy Bryant, Tuesday, of low wages and overwork, through Harold B. Franklin, president of RKO Theatres, and added considerable color to the day in the Code hearings. Mr. Franklin produced two members of the Music Hall Roxyettes, rushed from New York to Washington by airplane, to prove RKO's contention that chorus girls were "contented, healthy and a happy lot."

Citing the hours mentioned by Mrs. Bryant, Mr. Franklin declared that the impression so created was unfair, and pointed out that a careful check shows the average chorus girl in presentation houses is actually on the stage only one hour and a half daily. Mr. Franklin stressed the social service elements and comforts extended to them, citing the Music Hall as an example where, he said, dinner hours run approximately two hours, and that recreation and rest rooms also are made available to them. He also urged that the time spent in the Music Hall should not be construed as entirely devoted to working time.

Aside from this, he said, the Roxyettes are employed on a continuing basis which carries a guarantee working period beyond the 17½ hours a week average cited by Mrs. Bryant. Even on the basis of $552 annually, admittedly earned by the average chorus girl over this period, their average earning capacity is over $1,500 annually "and that was not so black a picture as was first presented," he said.

Mr. Franklin's idea is, apparently, that a minimum salary of $25 weekly is fair, but many chorines are getting $40 and over, he said. RKO regards the claims made by Chorus Equity as indicative of the organization's intention to make a bid for double shifts in presentation houses.

"This they cannot stand," he said. "If it happened, presentation houses would be compelled to drop stage shows for canned shows, thereby adding to unemployment in the chorine ranks."

Affiliated circuits are in favor of a 48-hour week, including rehearsals, and consider this fair, he said.

In an effort to demonstrate how well chorus girls are treated in the Music Hall, Mr. Franklin presented two Roxyettes, one acting as spokesman for both. Miss Stone was her name. Under the cross examination of Mr. Rosenblatt she said her weekly rehearsal hours are limited to 18 working hours; daily working hours to seven, on a seven-day week at a salary of $36. She also said that every sixth consecutive week is followed by one week's vacation at full pay and that of that week four days were hers, three the theatre's for rehearsals. Mr. Franklin explained that while this was true the girls were relieved of the three-day rehearsals during the week preceding their vacations, thus actually giving them a full week.

Chorus Girls Toil 86 Hours for $25 Week, Hearing Told

WITH cold but dramatic precision, and at times bordering almost on a note of defiance, Mrs. Dorothy Bryant, in charge of the Chorus Equity division of Actors Equity Association, faced some 600 motion picture executives representing every branch of the industry, on Tuesday at the Washington code hearing, and told plenty about the conditions under which she said chorus girls were forced to work in such big presentation houses as the Radio City Music Hall, the Paramount and the Capitol, in New York.

In a room crowded to capacity and containing many of the persons who were directly responsible for the conditions Mrs. Bryant charged, she enumerated facts and figures rapidly, clearly, dispassionately.

86 Hours for $25

The most flagrant advantage is being taken—even in this enlightened day and age—of those youngsters who are required to give 86 hours a week, over 50 per cent of their time, to rehearsing and working, she declared, and for this the remuneration in most instances is not more than $25 a week, Mrs. Bryant asserted.

Mrs. Bryant drove her points home in a manner that was far from being oratorical or elocutionary. The drama lay in her delivery of fact after fact and figure after figure. So authoritative and compelling was her speech that Deputy Administrator Sol A. Rosenblatt allowed her to speak far longer than he did many of those scheduled to present their views.

Slated to appear in protest against labor provisions as set up in the exhibition code to cover chorus girls employed in vaudeville and presentation houses, Mrs. Bryant mentioned several specific instances of what she termed "iniquitous" conditions for any human to work under. Among these she cited the case of a Fanchon & Marco unit which was required to rehearse from 10 o'clock in the morning until midnight—sometimes even 1 or 2 o'clock the following morning—and then report back to work at 6 or 7 o'clock the same morning. No pay is ever received for rehearsals such as these, she said.

Ninety-three hours' work in one single week was required of the Gay Foster girls at the Old Roxy theatre on Seventh avenue, New York, and girls working at the Capitol had been called upon more than once to give 81 hours in one week to rehearsals and the regular shows, she testified. For this they received only $20 a week, Mrs. Bryant said.

At the Music Hall in Radio City, she pointed out, girls usually are required to donate 86 hours of their time for the management, and at the Paramount, where the wage scale is $25 weekly, they are required to set aside 80 hours.

17½ Working Weeks in Year

Many times, she declared, the Roxyettes at the Music Hall have been told to reserve from 82 to 85 hours weekly, during which time they were "on call" by the management. This did not necessarily mean that the girls were required to work all the time, she explained, but being "on call" for that number of hours made their working week equivalent to the prescribed period of reserved time.

"Despite all this," Mrs. Bryant said, "the average working weeks per year for the chorus girl total only 17½, and sometimes, with rehearsals, up to 22½ weeks. Her average annual earning power is $552."

Last year, she said, Chorus Equity placed 5,500 girls and their average salary ranged between $35 and $40 weekly.

Chorus Equity wants a six-day week limited to 40 hours and a minimum wage of $30 a week in two-shift houses and $40 a week in single shift houses, as well as a $40 weekly minimum for road companies.

Mrs. Bryant also requested that the code include a provision that ballet girls shall not be required to "stand on their toes more than eight hours at a time."

As Mrs. Bryant concluded her speech there was silence for a moment and then came thunderous applause from every corner of the room in the Department of Commerce building.

On behalf of 15,000 performers throughout the country, Georgie Price, representing the Actors Betterment Association, said that his organization seeks to limit performances to a maximum of four shows daily; a maximum working day of seven hours and a minimum daily wage of $10 where the performer is employed on a daily basis. The association also made a petition for a clause in the code limiting tryouts to three weeks with wages for that period established at not less than half the salary to be paid during the theatre playing time of the act.

NRA RULES ON PRICE FIXING

The National Recovery Administration at Washington issued an announcement on Wednesday that its Consumers' Advisory Board has adopted, as a policy, opposition to general price fixing provisions, direct or indirect, in all codes, with the exception of a limited number of "natural resource" industries.

EIGHT NRA FILMS MADE; ONE RELEASE A WEEK

Companies Supplying 1,000 Prints of Each; Physical Distribution Through National Screen Service; Warners Add Short

Hollywood this week fulfilled its promise to contribute to President Roosevelt's national recovery drive a series of dramatic featurettes inculcating the spirit of NRA, and now the distributors and virtually every exhibitor will spread the word, through these films, over the screens of the nation.

Based on the widespread showing of the first official NRA trailer, contributed by National Screen Service, it is considered by the organization division of NRA that each featurette will be exhibited in 8,000 theatres for a total of 64,000 individual showings. Distribution is expected to require about three months. No charge for the reels is made to theatres.

In a letter to Frank R. Wilson, chief of the NRA propaganda division, John C. Flinn, in charge of the film activities of NRA publicity, outlined the motion picture industry's participation in the drive.

"The motion picture industry has acquitted itself admirably in the patriotic and important tasks undertaken under your supervision. Eight of the largest companies volunteered to produce at their own expense and to supply gratis 1,000 prints each of short featurettes, approximately 250 feet in length, in which some of their leading artists appear.

"By the generosity of National Screen Service, physical distribution will be handled exclusively through that company's offices situated at eight important key centers of the United States. Mr. Schaefer, chairman of distribution, has appointed division of district managers representing each of the eight national distributing companies to act as coordinators and advisors with the manager of each National Screen Service office. The appointments are as follows:

City	Nat'l S. Man.	Coordinator
Chicago	J. R. McPherson	S. A. Shirley—MGM
New York	Gaston Stern	Moe Streimer—U.A.
Atlanta	Charles Lester	H. Ballance—Fox
Dallas	Wallace Walthall	Jack Dugger—Para.
Seattle	Jack Flannery	Al Oxtoby—Warner
Los Angeles	Harry Milstein	Harry Cohen—RKO
Minneapolis	Ed Burke	B. C. Marcus—Col.
Boston	Harry Kirchgessner	A. J. Herman—Univ.

The featurettes will be released weekly, in the following order: MGM's "Give a Man a Job," with Jimmy Durante, Sept. 10; Fox's "Mother's Helper," with El Brendel, Zasu Pitts and Esther Muir, Sept. 17; Warner's "The Road is Open Again," starring Dick Powell, Alan Dinehart, Charles Middleton and Samuel Hines, Sept. 24; Paramount featurette with Charles Ruggles and Mary Boland, Oct. 1; Columbia featurette with George Sidney and Charlie Murray, Oct. 8; Universal featurette with Louis Fazenda, Andy Devine and Sterling Holloway, Oct. 15; United Artists-Twentieth Century featurette with Constance Cummings and Lowell Sherman, Oct. 22, and RKO Radio's "What America Needs," with Ann Harding and an all-star cast, Oct. 29.

In addition to the above mentioned featurettes, Warners announced this week that it intends to contribute an extra short subject entitled "The New Deal."

Mr. Flinn, on arrival in New York from Hollywood late last week, expressed his appreciation for the services being rendered NRA by various members of the industry, including Herman Robbins and George Dembow, of National Screen; Joseph I. Breen; William Holman, Columbia; Edward O'Fearna, Fox; Jack Cummings, MGM; Morritt Hulburd, Paramount; Glendon Allvine, RKO Radio; Robert Fairbanks, United Artists; Warren Deane, Universal, and George Bilson, Warners, all of whom served on a special committee under Mr. Breen.

Other film executives mentioned in appreciation for contributions of materials, time and labor, are J. E. Brulator and W. J. Gorman, of Eastman; N. I. Stores, of DuPont Films; R. F. Woodward, Agfa Ansco; Whitford Drake, Erpi; C. Lloyd Egnor, RCA Photophone; Alan E. Freedman, DeLuxe Film Laboratories; R. I. Poucher, Consolidated Film; Ed. Gaylor and George Morgan, Morgan Lithograph of Cleveland; H. W. Lawrence, Consolidated Packing Box and Lumber Co.; R. H. Cochrane and Paul Gulick, Universal; J. J. McCarthy, Walter J. Moore, Bert Adler and S. Charles Einfeld.

Defend Premiums at Code Hearings

(*Continued from page* 19)

becomes direct competition to theatres. There have been reports of a move to market 16mm. films in houses now dark.

Manufacturers of chinaware and other premiums distributed in motion picture theatres registered vigorous protests against the code's prohibition of the practice. At the same time, it became known that RKO Theatres was the first large circuit to outlaw this form of merchandising.

Charging they will be driven out of business, therefore defeating the very purpose of the NRA, pleas were made on behalf of premiums and giveaways by Michael Flynn, National Brotherhood of Operating Potters; Charles Sebring, of Sebring Pottery Company; Clyde Coulter, an attorney representing other manufacturers; John Dowsing, also an attorney, and W. E. Wells, of the United States Potters' Association.

Both exhibition and distribution codes have clauses which would bar premiums.

Mr. Sebring, however, declared that 20 per cent of his business comes from theatres, adding that this percentage applied to all others in his field. About 100 men would lose their jobs if the clauses were adopted, he predicted.

Potters do about $1,000,000 worth of business in premiums, according to Attorney Coulter. The defendants would not agree with Mr. Rosenblatt's suggestion that the distribution of premiums in theatres might be competition to regular retailers. Mr. Rosenblatt then asked the premium advocates if they would not consider fair a plan to have 60 per cent of the exhibitors in each territory decide the matter. The group insisted, however, that no interference be permitted.

Mr. Rosenblatt announced on Wednesday that the articles in the distributors' and exhibitors' codes pertaining to poster renters had been withdrawn.

UNIVERSAL MAY HAVE ITS OWN NEWSREEL

Universal Pictures will launch its own newsreel production organization unless its current financial deal with the Chicago Daily News *is rewritten, it is understood.*

'Lab' Code Signed; Hearing Set for Supply Dealers

While the motion picture industry was engaged this week in presenting briefs at its public code hearing at Washington, further developments, involving the codes for supply dealers, theatrical ticket brokers and laboratories, were reported. The laboratory code went to the White House last Thursday for the President's consideration, and it was approved by the President Friday.

According to the report of General Hugh S. Johnson, NRA Administrator, to the President, the motion picture laboratory code embraces approximately 33 firms which are brought under the code. Out of the 1932 volume of nearly 1,000,000,000 feet of film developed in motion picture laboratories, members of the Motion Picture Laboratories Association of America developed practically 90 per cent. Approximately 3,500 laboratory workers are affected, and the code represents an advance of about $6,000 per week in the payrolls of the industry. The code becomes effective next week.

Hearings on a code for motion picture and theatre supply dealers will be held in Washington by Deputy Administrator Sol A. Rosenblatt on September 25, it was announced. Applications to be heard must be filed before September 23. D. W. Tracy, international president of the Electrical Workers' Union, on Tuesday was appointed by the NRA as labor advisor for the code hearing.

Thirty small theatre ticket agencies charged last week, in a resolution forwarded to NRA officials in New York and Washington, that four of the city's largest ticket brokers were using the theatrical code as a subterfuge for acquiring a monopoly on the entire ticket brokerage business in New York, thus driving the smaller agencies out of existence. The four agencies cited were McBride's, Tyson, Bascom, and Joe Leblang-Postal Telegraph.

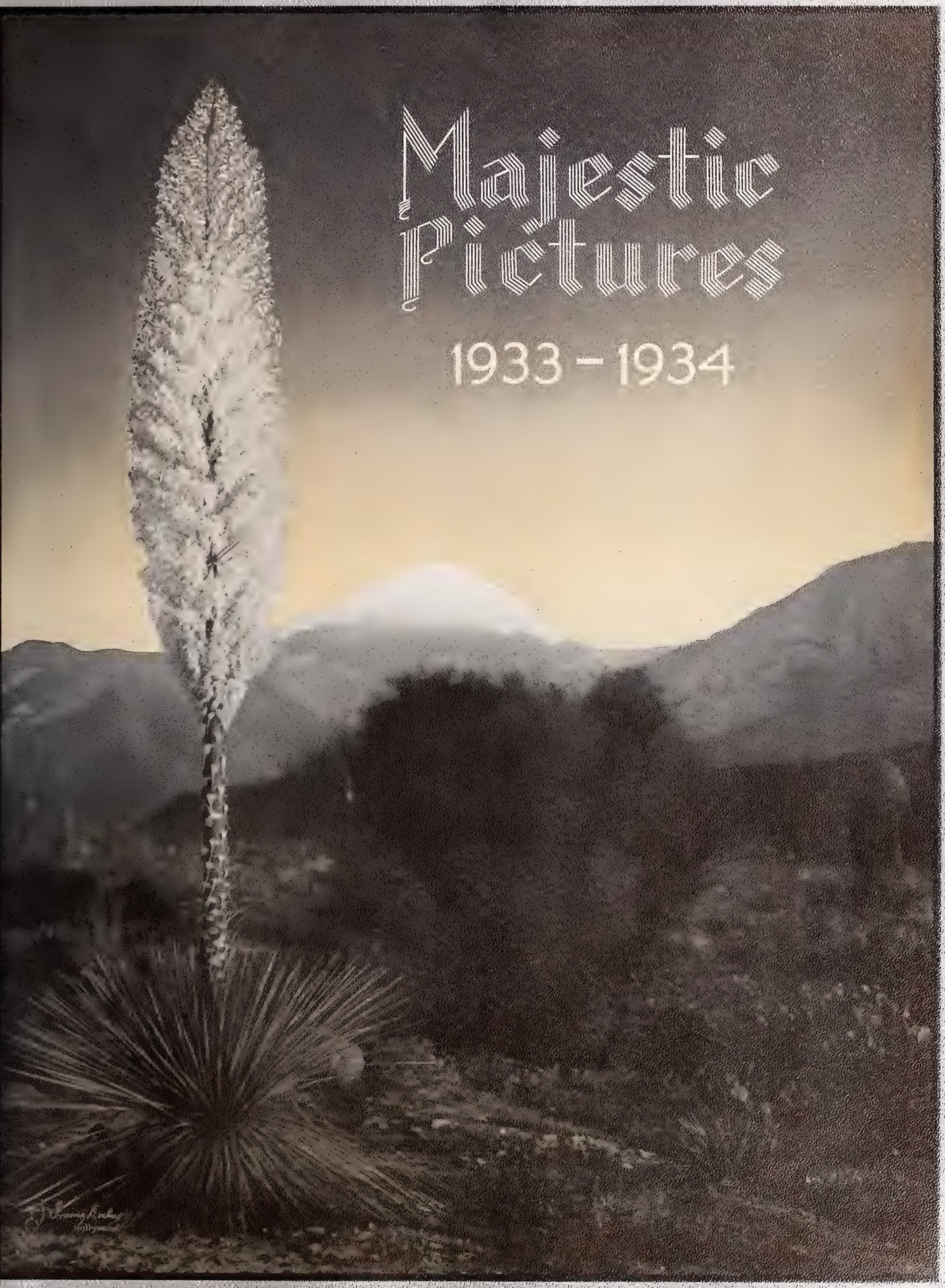
These four denied there had been any attempts to establish a monopoly.

To deal with the specific problems of the brokers, the national committee appointed a special subcommittee under the chairmanship of Brock Pemberton, the producer.

On Tuesday in New York it was learned that the Music Publishers Protective Association would ask for certain specific recommendations and changes in the motion picture industry's code during the public hearing.

MPTOA, Allied Present New Code Proposals

The Motion Picture Theatre Owners of America and Allied States Association presented to Deputy Administrator Sol A. Rosenblatt on Wednesday at the public code hearings in Washington the platforms for both organizations for an exhibition code. Ed Kuykendall, MPTOA president, and Abram F. Myers, general counsel for Allied, submitted the proposals.


Majestic
Pictures
1933 – 1934

SING SINNER SING

● SING SINNER SING, by the famous Broadway playwright Wilson Collison. Every newspaper reader has followed the headlines of the murder case which suggested the story of the lovely torch singer. With girls—music—tremendous background. Glorious!

AN ENTIRELY DIFFERENT WOMAN

● AN ENTIRELY DIFFERENT WOMAN, from the celebrated continental novel by Georg Froschel. Sexy, controversial, will arouse word of mouth advertising. Tells the story of a woman whose whole nature is changed by a blood transfusion. Shows the dramatic steps of her downfall—and the powerful climax of her salvation.

THE SIN OF NORA MORAN

● THE SIN OF NORA MORAN, Broadway stage play, by Willis Maxwell Goodhue, with the fascinating "other woman" angle. Sex drama told in heartthrobs. Intimate, emotional, artistic—packed with woman appeal.

THE ROSARY

● THE ROSARY, by Edward Rose. Combination of book, play, song, that have stirred the hearts of millions. Homely drama of the power and glory in every-day life. Pulling power for the masses and the classes—backed by the big name of a top flight male star. Unlimited popular appeal!

THE DIARY OF A BAD WOMAN

● THE DIARY OF A BAD WOMAN, by Lawrence Hazard. Modern melodrama with intense emotional appeal—thrilling action—hair-trigger situations—and a Bad Woman your audiences will hate until she justifies herself—and then they'll adore her.

HUSBAND HUNTERS OF 1934

● HUSBAND HUNTERS OF 1934, by Edmund Lowe, Jr. Girls with gorgeous clothes—and without 'em. Girls—dancing, singing, wise-cracking, making love, marrying—for money. Catchy tunes, extravagant production—a musical hit—a showman's bonanza.

WILD GEESE

● WILD GEESE, $10,000 prize novel, by Martha Ostenso. Beautiful background of primitive North country. Engrossing drama of young love and ambition in conflict with greed and lust. Big as the millions who have read it—a class attraction.

GAILY I SIN

● GAILY I SIN—Anonymous. New light on sex problems in these frank confessions of a modern girl. Drama of young lovers in rebellion against the moral code. Daring theme, outspoken treatment—made to be talked about!

CURTAIN AT EIGHT

● CURTAIN AT EIGHT, by Octavus Roy Cohen, big-name writer. Glamour of back-stage, comedy of quaint characters, allure of mystery—a dozen punchy ingredients combined for a box-office smash!

MY LIFE

● MY LIFE, by Isadora Duncan. Dignified treatment of a shocking theme. Based on the love life of the international dancer whose flaming career and tragic death made her world-famous. Drawing power of a world personage.

LAUGHING WOMAN

● LAUGHING WOMAN, from the novel by Carlos Keith. Brilliant drama of passion and intrigue on Broadway. Clever men whose manhood is their only weakness—destroyed by a shameless laughing woman. Smart dialogue—daring situations—a sex attraction!

AGE OF INDISCRETION

● AGE OF INDISCRETION—from the startling novel "Collusion" by Theodore D. Irwin. Built for showmanship and exploitation. Based on authentic expose of divorce racket. Class melodrama in a big-time motion picture. Startling production that will back up the most sensational advertising.

COLLUSION
by
IRWIN
WILLIAM GODWIN INC.
THE DIARY OF A BAD WOMAN
LAWRENCE HAZARD
CURTAIN AT EIGHT
by
Octavus Roy COHEN
GAILY I SIN
ANONYMOUS
WILD GEESE
MARTHA OSTENSO
GROSSET & DUNLAP
A Laughing Woman
KEITH
Author of 4 WIVES
VANGUARD
AN ENTIRELY DIFFERENT WOMAN
GEORGE FRÖSCHEL
THE ROSARY
BY
EDWARD E. ROSE
MY LIFE
By ISADORA DUNCAN
STAR BOOKS

DEATH CLAIMS SIX WITHIN WEEK

Six men, connected indirectly or directly with the world of the motion picture, passed away within the past week. In New York Al Harstn, business manager of the Independent Theatre Owners Association, died following an operation for cancer of the jaw at the age of 63. He was long a veteran showman of the metropolitan area. Lawrence Shead, 35, manager of the Garden theatre at Paterson, N. J., was found by associates murdered in his studio apartment in Paterson, with head and face badly battered. In Rochester, Mich., Oscar Price, 65, pioneer exhibitor of the state, was found dead in his home, the gas jets open, while his family attended a celebration. In Traverse, Holly and Encorse Mr. Price formerly operated theatres. Clay Meredith Greene, a "grand old man" of the American theatre, first Shepherd of New York's famous Lambs Club, and author of some 75 plays, many of which were later adapted to the screen, died at his San Francisco home at the age of 83. In Dayton, Ohio, Penelope Perrill (Mrs. Gainor Jennings), 73, columnist and former dramatic and motion picture editor of the Dayton Daily News, *died at her home. Arthur W. Ropes, author of the lyrics for some* 2,000 *musical stage productions in the course of his long career, died at his London home at 73. Most notable of his works were "The Merry Widow" and "Lilac Time."*

Theatre Men Ask End Of Daylight Saving

Approximately 200 theatre owners, managers and representatives of film producers met at a luncheon meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware in Philadelphia last week to pass resolutions petitioning the city council to repeal the daylight saving measure. Lew Pizor, president of the organization, acted as toastmaster.

Changes at New York Paramount

Paramount Publix has made the following managerial changes in New York and Brooklyn: Bob Weitman, formerly assistant at the Brooklyn Paramount, is now manager, succeeding Lee Dally. Edward Sullivan, former treasurer of the New York Paramount, was made assistant manager. Benjamin Griefer was made assistant manager of the New York Paramount, and Robert Shapiro, formerly of the Brooklyn Paramount, was appointed treasurer of the New York Paramount.

MGM Coast Exchange Sues

The MGM Los Angeles exchange has filed suit against seven theatre operators, who are charged with selling tickets from two different rolls.

NAZI MOVE FOR BIG CIRCUIT IS REPORTED

French Group Headed by Aubert Palace Already Acquired, Says Press, in $20,000,000 Project; Talent Facing Ostracism

That the Adolf Hitler administration in Germany is prepared to expend mililons in acquiring theatres in other countries is the tenor of a London dispatch to the Jewish Telegraph Agency. *The Cinema,* daily trade publication in England, is quoted as saying that advance agents of the Nazi government already have obtained a circuit in France headed by the Aubert Palace, other houses reported involved being in the Gaumont-Franco-Aubert circuit.

It was reported that the Nazi Film Bureau stood ready to pay up to twenty millions for a definite number of theatres and that advance agents were visiting leading capitals of Europe in their quest, with houses in industrial centers as their immediate objective.

Another phase reported was that government representatives were on their way to Hollywood to seek to persuade Aryan players to appear in propaganda pictures.

At the same time, the New York *Times* said that German players, directors and technicians faced ostracism from Germany if they remained away from the homeland longer than present contracts required.

The *Times* also stated that Czechoslovakian film interests were about to reopen negotiations with American companies for product, following objections voiced to German propaganda pictures. Another communication to the *Times* said the Nazis had forced residents of the Jewish quarter of Berlin to participate in the filming of unfavorable crowd scenes for a Horst Wessel propaganda production, seeking to identify the Jews with the Communists.

Face National Ostracism

Wireless dispatches to the New York press from Berlin indicate that the new Film Fachschaft, voice of the recently created Reich film chamber, has sounded a warning to German film stars and lesser personalities who are now working in Hollywood, or elsewhere, that they must return to the homeland immediately "or face the national ostracism already pronounced" against German players of Jewish ancestry who have fled the country.

According to the news cables from Berlin, "Germany's film firmament, already dimmed by the exclusion of actors, actresses and directors of Jewish descent, is about to be wiped clean of stars by the new ukase branding those who seek or accept foreign contracts as traitors guilty of sabotage.

"It is proposed to make further work in Germany impossible for all such Aryan film workers who remain abroad beyond their present contractual obligations, or who go abroad now, thereby showing they are not interested in the great cultural upbuilding of Germany or are even sabotaging it."

In reporting the order of the government, the Berlin trade paper, *Film-Kurier,* said: "It is considered unpatriotic—yes, even as treason to the country—if now, in the midst of the great work of upbuilding in the German film world, German artists combine abroad with film companies or film workers who either emigrated from Germany as non-Ayrans or who are hostile to Germany or participate in agitation against Germany. The new Germany will turn with all the means at its disposal against such economic and ideological traitors.

"Such Aryan German film workers employed abroad against German interests run the risk of being placed beside non-Aryans in the future. We hear that the Film Fachschaft will give such workers only a comparatively short period in which to return. Any exclusion or non-inclusion in the Film Fachschaft means complete withdrawal from any possibility of work in the motion-picture business in Germany.

"There has been a great exodus from Germany of the leading figures of the theatre and film world. In the case of Jews, retirement into private life or departure were the only courses open, since the stage and screen were closed to them, and Max Reinhardt and Elizabeth Bergner were followed by many leading producers, players and others."

A wireless to the New York *Times* early last week reported that the subsequent disorganization in the motion picture and theatrical fields in Germany also deprived the country of "many leading players who were not Jews, but had Jewish wives, or found it easier to obtain attractive contracts abroad than in Germany in a period when there was so much uncertainty in theatre and film work, because of fear that completed films would not satisfy the new censorship, the cancellation of contracts and so forth."

"Thus Werner Krauss, in whom patriots see Germany's leading actor and for whose return they sigh, has been absent from Germany for some time; his return to take up the vice presidency of the newly created film chamber is anxiously awaited," said the *Times.*

Famous Players Canadian Interest Will Be Paid

Interest charges on $5,406,500 six per cent mortgage bonds, and on $2,794,000 in six and a half per cent debentures will be paid October 1 by Famous Players Canadian, the company declared this week.

The company also stated that there had been a noticeable improvement in box office receipts this summer as compared with last year, and that prospects for the autumn season appear even better.

Writers' Representatives In Academy Are Changed

Jack Cunningham and Carey Wilson were named this week by the writers' branch of the Academy of Motion Picture Arts and Sciences to represent the branch, succeeding Josephine Lovett and Edwin Burke.

Shubert Creditors Subscribe

Approximately 75 per cent of the former stockholders, bondholders and creditors of the bankrupt Shubert Theatre Corporation have subscribed to the pro-rata participation offer of Lee Shubert in the stock of Select Theatres Corporation, according to a Shubert announcement. The participation offer, originally planned to terminate August 1, has been extended indefinitely.

THE BOX OFFICE CHAMPIONS FOR AUGUST

● Three groups of ties brings the leading box office attractions for August to a total of eight productions, with only the first-place picture entitled to its ranking alone. Tied in second place are a drama and a musical, while a drama verging on the comedy-drama shares third position with another musical. In fourth place, where three productions are tied, comedy outranks the rather serious character study represented in George Arliss' Voltaire. By winning a place in the August group the musical, "Gold Diggers of 1933," rounded out a full summer of success at the nation's key theatre box office, this production having been a champion also in June and July.

TUGBOAT ANNIE M G M

SONG OF SONGS Paramount

(1) Tugboat Annie. Directed by Mervyn LeRoy. Assistant director: Al Shenberg. Associate producer: Harry Rapf. Screen play by Zelda Sears and Eve Greene. Adapted from the Saturday Evening Post stories by Norman Reilly Raine. Dialogue by Norman Reilly Raine. Art director: Merrill Pye. Cameraman: Gregg Toland. Cast: Marie Dressler, Wallace Berry, Robert Young, Maureen O'Sullivan, Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick, Paul Hurst. Released August 4, 1933.

(2) Song of Songs. Directed by Rouben Mamoulian. Screen play by Leo Birinski and Samuel Hoffenstein. From the novel by Hermann Sudermann and the play by Edward Sheldon. Photographer: Victor Milner. Cast: Marlene Dietrich, Bryan Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright, Helen Freeman. Released August 11, 1933.

(2) Moonlight and Pretzels. Directed by Karl Freund. Supervised by Stanley Bergerman. Story by Monte Brice, Sig Herzig and Arthur Jarrett. Continuity by Sig Herzig. Photographer: William Miller. Dialogue director: Monte Brice. Dances staged by Bobby Connolly. Songs and lyrics by E. Y. Harburg, Jay Gorney, Herman Hupfeld, Al Siegel and Sammy Fain. Cast: Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Jack Denny and his orchestra, Alexander Gray, Bernice Claire, Mary Lange, Max Stamm and others. Released August 3, 1933.

(3) Gold Diggers of 1933. Directed by Mervyn LeRoy. Supervised by Ray Griffith. Numbers created and directed by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photographer: Sol Polito. Art director: Anton Grot. Film editor: George Amy. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammany Young, Sterling Holloway, Ferdinand Gottschalk. Released Sept. 2, 1933.

(3) Double Harness. Directed by John Cromwell. From the play by Edward Poor Montgomery. Screen play by Jane Murfin. Photographer: J. Roy Hunt. Associate Producer: Kenneth Macgowan. Cast: Ann Harding, William Powell, Lucille Browne, Henry Stephenson, Lillian Bond, George Meeker, Reginald Owen, Kay Hammond, Leigh Allen, Hugh Huntley, Wallace Clark, Fredric Santly. Released July 21, 1933.

(4) Don't Bet On Love. Directed by Murray Roth. Original story by Murray Roth. Screen play by Murray Roth and Howard Rogers. Photographer: Jackson Rose. Cast: Lew Ayres, Ginger Rogers, Charles Grapewin, Tom Duggan, Shirley Grey, Merna Kennedy. Released July 13, 1933.

(4) Mama Loves Papa. Directed by Norman McLeod. From a story by Keene Thompson and Douglas MacLean. Screen play by Nunnally Johnson and Arthur Kober. Photographer: Gilbert Warrenton. Cast: Mary Boland, Charlie Ruggles, Lilyan Tashman, George Barbier, Morgan Wallace, Walter Catlett, Ruth Warren, Andre Berranger, Tom Ricketts, Warner Richmond, Frank Sheridan, Tom McGuire. Released July 14, 1933.

(4) Voltaire. Directed by John Adolfi. Based on the novel by George Gibbs and E. Lawrence Dudley. Screen play by Paul Green and Maude T. Howell. Supervisor: Ray Griffith. Film editor: Owen Marks. Assistant director: Ben Silvey. Photographer: Tony Gaudio. Art director: Anton Grot. Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Theodore Newton, Reginald Owen, Alan Mowbray, Gordon Westcott, David Torrence, Murray Kinnell, Doris Lloyd, Ivan Simpson, Douglas Dumbrille, Helena Phillips, Leonard Mudie. Released August 5, 1933.

MOONLIGHT AND PRETZELS Universal

DON'T BET ON LOVE Universal

GOLD DIGGERS OF 1933 Warner

MAMA LOVES PAPA Paramount

DOUBLE HARNESS RKO Radio

VOLTAIRE Warner

All But $1,400,000 of $15,520,512 Taxes from Regular Price Admissions

Detailed figures on admission taxes collected during the fiscal year ended June 30, last, just compiled by the Bureau of Internal revenue, show that of the total of $15,520,512 received from this source $14,027,693 was from admissions purchased at the box office at regular prices.

Collections from the admission taxes during the year, by states, are shown in the following table:

YEAR'S ADMISSION TAX COLLECTIONS, LISTED BY STATES

Districts	ADMISSIONS: Theatres, each etc., for of the amount paid, 1 cent (admissions under 41 cents, exempt)	Free or reduced rate, equivalent tax on the amount for which similar accommodations are sold	Leases of boxes or seats, of the amount for which similar seats are sold, 10 per cent	Admissions sold by proprietors in excess of established price, 50 per cent of such excess	Ticket brokers' sales, for amounts in excess of the box-office price, 10 per cent	Roof-gardens, cabarets, etc. for each 10 cents of the amount taxable, 1½ cents (sec. 500 (a) 5, Revenue Act of 1926)	Total
Alabama	$26,960.43	$3,469.50	.....	.....	.....	$131.49	$30,561.42
Arizona	12,581.75	70.37	.....	.....	.....	389.56	13,041.68
Arkansas	12,075.37	169.95	.....	.....	.....	.....	12,245.32
First California	359,072.10	16,736.36	$724.04	$185.08	$1,402.06	19,240.04	397,359.68
Sixth California	1,121,265.18	42,137.24	2,503.97	1,752.12	9,626.65	51,241.74	1,228,526.90
Colorado	91,433.20	4,390.94	192.54	.....	44.90	476.73	96,538.31
Connecticut	203,436.99	6,258.68	463.42	.....	.....	1,406.99	211,565.08
Delaware	17,588.48	1,207.22	15.00	.....	.....	19.99	18,830.69
Florida	124,339.10	7,704.08	1.882.58	.....	.....	899.90	134,825.66
Georgia	68,477.74	7,653.26	.....	.....	10.90	128.83	76,270.73
Hawaii	58,892.28	2,304.99	.....	40.16	231.38	158.39	61,627.20
Idaho	11,353.35	107.17	12.70	.....	1.45	7.10	11,481.77
First Illinois	729,599.35	79,674.55	1,825.03	29.05	6,490.73	430,150.85	1,247,769.56
Eighth Illinois	21,996.64	216.23	.....	.....	9.86	72.88	22,295.61
Indiana	205,704.88	8.228.80	.....	.....	.....	53.62	213,987.30
Iowa	70,782.00	3,527.57	.20	.....	.....	49.15	74,358.92
Kansas	30,125.35	1,690.79	.....	.....	.....	3.37	31,819.51
Kentucky	109,031.99	51,244.82	5.052.42	.....	.....	2,030.70	167,359.93
Louisiana	84,040.20	6,844.68	9.18	.....	.....	6,166.06	97,060.12
Maine	39,823.90	1,032.92	.....	.....	.....	.....	40,856.82
Maryland	484,339.33	43,379.82	985.30	61.80	799.37	6,181.27	535,746.89
Massachusetts	817,363.14	26.876.51	.....	268.00	8,838.60	30,084.09	883,430.34
Michigan	298,338.65	19,442.19	1,037.55	29.33	385.52	3,980.27	323,213.51
Minnesota	128,742.13	5,078.91	666.06	665.01	26.25	7,799.59	142,977.95
Mississippi	3,968.22	296.85	.....	.....	.....	.....	4,265.07
First Missouri	235,344.59	25,481.87	154.46	108.68	334.85	11,231.08	272,655.53
Sixth Missouri	70,162.83	4,546.07	145.67	.....	.....	4,088.08	78,942.65
Montana	17,978.60	140.60	6.35	.....	.....	9.50	18,135.05
Nebraska	50,358.78	570.00	.....	116.00	634.87	1,280.57	52,960.22
Nevada	13,861.75	51.50	.....	.....	.....	.....	13,913.25
New Hampshire	22,347.66	1,770.95	18.15	.....	510.65	22.20	24,669.61
First New Jersey	225,127.08	11,944.75	899.23	.....	.....	4,804.19	242,775.25
Fifth New Jersey	276,004.60	4,016.69	.....	34.90	.....	2,079.98	282,136.17
New Mexico	14,484.88	857.97	6.66	.....	.....	.....	15,349.51
First New York	682,082.72	14,609.81	1,106.14	8.90	416.15	15,401.47	713,625.19
Second New York	39,681.84	547.43	.....	205.86	189.85	5,964.07	46,589.05
Third New York	4,665,274.77	78,136.53	715.05	3,964.29	63,807.32	94,375.80	4,906,273.76
Fourteenth New York	282,029.30	23,022.97	2,271.50	.....	.....	10,412.88	317,736.65
Twenty-first New York	79,373.87	2,430.71	371.63	.....	.....	4,027.14	86,203.35
Twenty-eighth New York	132,424.79	4,404.93	.....	.....	.....	3,091.04	139,920.76
North Carolina	30,298.62	1,674.45	.....	.....	.....	418.31	32,391.38
North Dakota	9,054.07	420.64	.....	.....	.....	.....	9,474.71
First Ohio	79,426.48	11,682.08	833.81	42.69	217.91	5,951.64	98,154.61
Tenth Ohio	16,337.03	1,626.45	295.55	.....	17.05	107.76	18,383.84
Eleventh Ohio	50.295.08	9,637.34	170.52	7.88	.....	264.38	60,375.20
Eighteenth Ohio	144,946.47	14,618.90	33.29	26.73	56.53	1,927.53	161,609.45
Oklahoma	48.738.23	2,516.03	.....	.....	.....	1,015.04	52,269.30
Oregon	69,724.03	1,412.95	.....	.....	.....	931.95	72,068.93
First Pennsylvania	547,453.87	9,182.04	.....	1,010.52	5,184.42	7,860.38	570,691.23
Twelfth Pennsylvania	127,370.59	2,252.03	9.78	.....	.....	953.73	130,586.13
Twenty-third Pennsylvania	185,035.45	4,837.72	1,138.45	372.34	54.39	1,430.35	192.868.70
Rhode Island	91,497.35	1,734.45	959.32	.....	.....	303.08	94,494.20
South Carolina	15,760.54	931.09	.....	.....	.....	4.47	16.696.10
South Dakota	10.810.59	181.84	.....	.....	.....	.....	10,992.43
Tennessee	73.967.78	5.992.13	960.12	.....	.....	285.53	81,205.56
First Texas	104,317.43	5,957.70	646.68	.....	16.08	3,649.25	114,587.14
Second Texas	141,302.60	4,237.54	849.90	61.97	70.00	670.64	147,192.65
Utah	18,384.96	829.89	66.97	.....	.....	344.61	19,626.43
Vermont	8,253.84	73.12	.....	.....	.....	1.92	8,328.88
Virginia	105,563.42	.....	.....	.....	.....	44.81	105,668.23
Washington	76,214.48	6,212.08	.....	.....	31.26	72.35	82,530.17
West Virginia	14,838.25	27.05	.....	.....	.....	.....	14,865.30
Wisconsin	110,208.14	8,460.45	45.85	28.73	46.14	5,858.32	124,647.63
Wyoming	10,024.58	922.35	1.70	.....	.....	12.50	10,961.13
Philippine Islands	.....	.....	.....	.....	.....	.....	.....
Total	$14.027,693.69	$607,697.50	$27,076.77	$9,020.04	$99,455.14	$749,569.16	$15,520,512.30

TOTALS FOR STATES AND TERRITORIES COMPRISING PART OF OR MORE THAN ONE COLLECTION DISTRICT

Alaska	$13,947.16	$75.65	.....	.....	.....	.....	$14,022.81
California	1,480,337.28	58,873.60	$3,228.01	$1,937.20	$11,028.71	$70,481.78	1,625,886.58
District of Columbia	241,022.59	2,885.01	53.50	57.35	709.23	5,248.54	249.976.22
Illinois	751,595.99	79,890.78	1,825.03	29.05	6,500.59	430,223.73	1,270,065.17
Maryland	243,316.74	40,494.81	931.80	4.45	90.14	932.73	285,770.67
Missouri	305,507.42	30.027.94	300.13	108.68	334.85	15,319.16	351,598.18
New Jersey	501,131.68	15,961.44	899.23	34.90	.....	6,884.17	524,911.42
New York	5,880,867.29	123,152.38	4,464.32	4,179.05	64,413.32	133,272.40	6,210,348.76
Ohio	291,005.06	37,564.77	1,333.17	77.30	291.49	8,251.31	338,523.10
Pennsylvania	859.859.91	16,271.79	1,148.23	1,382.86	5,238.81	10,244.46	894,146.06
Texas	245,620.03	10,195.24	1,496.58	61.97	86.08	4,319.89	261,779.79
Washington	62,267.32	6,136.43	.....	.....	31.26	72.35	68,507.36

U.K. Wants Slow And Sentimental Films, Says Buxton

Slow and sentimental American films go big in England but some of the so-called "hits" here are failures there because the action and dialogue are too rapid, according to Joseph Buxton, general manager of Regal Cinemas, Ltd., controlling 20 motion picture and 10 vaudeville houses in England, Scotland and Wales.

Mr. Buxton had been in this country since July 26, returning to London last week. While here he visited the World's Fair at Chicago and supervised the filming of the exposition for the News Gazette of the World, the news reel in the British Isles. He spent much time in New York and Chicago approving vaudeville acts for his houses.

"Our cinema audiences like your American pictures immensely," said Mr. Buxton, "and our programs are made up of 80 per cent. American pictures and 20 per cent. quota films of home production. We are obliged by law to show 20 per cent. of our total footage from British studios but in the past we would have preferred to put on an all-American show. However, the English motion picture companies are producing better films today as is evidenced by 'Bitter Sweet.'

"Our audiences like such American stars as Norma Shearer, Marie Dressler, William Powell, James Cagney, Mary Pickford, Clark Gable and, of course, our own George Arliss in American made cinemas. But such notable successes in the United States as 'Horse Feathers' with the Four Marx Brothers, 'Blessed Event'; 'Front Page' and some of your leading comedies with the exception of those in which Charlie Chaplin and Laurel and Hardy appear are not successful in England from a box office standpoint.

"The English people like pictures that are slow and sentimental and cannot grasp your rapid fire action and talking films which lack these qualities.

"Again our vaudeville houses are strictly such and not a combination of vaudeville and pictures as you have here. I was surprised to find that there is not one straight out and out vaudeville house in New York and that the Palace, the former home of vaudeville, had to succumb to the popular taste for the combination of variety acts and films. The same applies to our cinemas; we present pictures and pictures only in them," he said.

New Paramount Publix Theatre Subsidiary Formed

The Famous Theatres Corporation, incorporated under the laws of Delaware last week with a listed $5,000 capital, is a new Paramount-Publix subsidiary organized in connection with theatre properties now grouped under the corporation entity of Publix Enterprises, Inc.

The formation of the company, with Y. F. Freeman, M. F. Cawthorpe and W. B. Cokell, Paramount-Publix executives, as incorporators, is another step in the reorganization of the corporation's theatre activities.

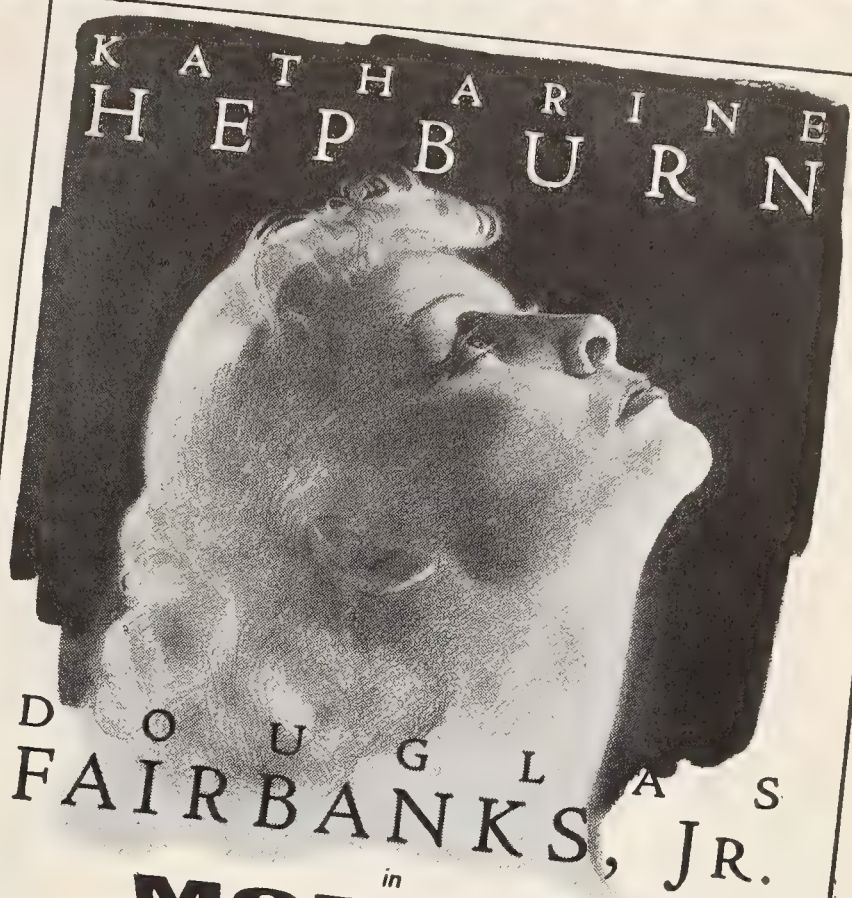
PRODUCTIONS...
NOT PREDICTIONS!

★

RKO-RADIO'S first two pictures of the new season are duplicating throughout the country their record breaking achievements at Radio City.

★

RKO-RADIO is committed to a policy of producing only such outstanding shows—for the simple common-sense reason that they are the only ones that are profitable!



Lionel BARRYMORE

IN A PICTURE GREAT ENOUGH TO CROWN HIS GREAT CAREER!

"ONE MAN'S JOURNEY"

A STORY OF DEVOTION

With

MAY ROBSON
DOROTHY JORDAN
JOEL McCREA
FRANCES DEE

A Pandro S. Berman production. Directed by John Robertson

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER
Executive Producer

★ ★ ★ ★

COMING PRODUCTIONS ...*NOT* PREDICTIONS!

★

IRENE DUNNE WALTER HUSTON
in Sinclair Lewis's world sweeping book
"ANN VICKERS"

★

KATHARINE HEPBURN
in
"LITTLE WOMEN"
Louisa May Alcott's beloved story that four generations have hugged to their breasts.

★

RICHARD DIX IN "ACE OF ACES"

★

"SON OF KONG"

★

CONSTANCE BENNETT
in "THE WOMAN SPY"

NEW YORK JOURNAL
EARTH DOOMED
THE LAST EDITION IN THE WORLD!...
THEN CAME THE GREAT
CRASH!
2 DIE IN GUN FIGHT AT DOORS OF PALACE
Gripping Imaginative Spectacle with
PEGGY SHANNON
LOIS WILSON
SIDNEY BLACKMER
Matt Moore, Edward Van Sloan, Samuel Hinds, Ralf Harolde
NRA MEMBER U.S.
WE DO OUR PART
RKO Radio PICTURES

Only a handful of humans survive to populate the naked earth!
•
One woman for ten men . . . and no law known except desire!
OPENS NEXT WEEK
RIALTO, NEW YORK,
FOR EXTENDED RUN
Directed by Felix E. Feist from the book by S. Fowler Wright. Samuel Bischoff, asso. producer

FULL EXCHANGE SYSTEM FOR MAJESTIC TWELVE

Widespread Branch Chain Will Handle Company's Product Exclusively This Season; Weisfeldt General Sales Manager

To attain the rank of a major producer-distributor, with a nation-wide system of exchanges, is the year's goal of Majestic Pictures Corporation, which this week outlined its product for 1933-34. Twelve feature dramas have been set and the company swings into its second year with three pictures already completed. The 1932-33 schedule called for six feature dramas and six westerns. There will be no western pictures on the new program.

Since formation of the corporation, a little over a year ago, Majestic has made considerable progress, Herman Gluckman, president, said this week.

"In one single year we have acquired branch offices in every key territory of the United States, Canada and Great Britain," said Herman Gluckman, president, "and commencing with the new season these offices will distribute nothing but Majestic product. It is the hope and purpose of Majestic for the 1933-34 cycle to graduate from the independent class and become one of the major companies."

Budget Increased

Under a plan voted by franchise holders at their convention in Chicago, the company will spend considerably greater sums on each of the 12 features than in 1932-33. The average negative costs for the 12 will run between $85,000 and $125,000, with two of them, both musicals, running as high as $150,000, according to Mr. Gluckman.

One picture will be delivered each month and in addition, the company may make one or two specials of roadshow caliber.

Among the stories announced for 1933-34 are: "Sing, Sinner, Sing," adapted from the Broadway stage play by Wilson Collison; "Curtain at Eight," from the novel by Octavus Roy Cohen; "The Sin of Nora Moran," Broadway stage play by Willis Maxwell Goodhue; "An Entirely Different Woman," a best-seller by the German novelist, George Froschel; "The Rosary," novel and play by Edwin Rose; "The Diary of a Bad Woman," drama and book by Lawrence Hazard; "The Age of Indiscretion," from the novel, "Collusion," by Theodore D. Irwin; "Husband Hunters of 1934," a musical extravaganza originally written for the screen by Edmund Lowe, Jr.; "Wild Geese," from the $10,000 prize novel by Martha Ostenso; "Gaily I Sin," from an anonymously written best-seller; "My Life," the autobiography of Isadora Duncan, and "A Laughing Woman," novel by Carlos Keith. "Sing, Sinner, Sing," "Curtain at Eight" and "The Sin of Nora Moran" have been completed and "The Age of Indiscretion" is now in work.

With the company's production chief, Phil Goldstone, having his eye on story values, star power and direction, Mr. Gluckman said:

"After all, the fundamentals of good motion pictures revolve around what you've got in your stories. Too many producers nowadays forget their stories, pay high prices for stars and directors and then wonder why their films do not draw. Basically it's the story and on the surface it's the stars."

New additions to the executive staff of Majestic Pictures include Max Weisfeldt as general sales manager with headquarters in New York. Mr. Weisfeldt formerly was vice-president and general manager of Talking Picture Epics. Cleve Adams has been named general field representative. John Weber, with the company since its inception, has added the duties of being in complete charge of the foreign department.

Mr. Gluckman also said that Mr. Goldstone had just wired from Hollywood that a complete staff of continuity writers and adaptors are now working on the new product. These include Marcelle Burke, free lance continuity writer; Bernard Schuberg, Leonard Fields, Dave Silverstein, Cy Bartlett, Frances Hyland, Bert Hanlon and Ben Ryan.

Other officers of Majestic are William D. Shapiro, vice-president, and Tony Lucchese, vice-president.

Powers Suing Universal For Accounting of Profits

P. A. Powers, originally a partner with Carl Laemmle in Universal, is suing Universal for an accounting of profits of Interstate Film Company, declared to be $1,760,000. The company is designated as a subsidiary handling Universal product in the Washington and Philadelphia territories. Universal Pictures Corporation, Universal Film Exchanges, Inc., Big U Exchange, Mr. Laemmle, R. H. and P. D. Cochrane and others are among the defendants. Notice of trial has been filed in New York supreme court.

Mr. Powers contends he is a stockholder in Interstate to the extent of approximately 25 per cent. He claims the company grossed more than $12,000,000 in the past 10 or 12 years, and that he no longer receives dividends. He asks an accounting and claims efforts were made to "freeze" him out. Willard McKay, Universal attorney, declared there is no reasonable basis in Mr. Powers' suit.

Election of New AMPA Officers Set This Week

New officers of the AMPA in New York were to be elected at a luncheon meeting Thursday at Sardi's. With no opposition group of candidates, election of the officers designated is assured. Chosen by the nominating committee were: John C. Flinn, president; Rutgers Neilson, vice president; Paul Benjamin, treasurer; Al Sherman, secretary; Hal Horne, Marvin Kirsch, S. Charles Einfeld, Paul Gulick, Gabe Yorke, Ed Finney, William Ferguson, board of directors; Kelcy Allen, three-year trustee.

Showmen's Producing Unit Takes Over Coast Studio

Screencraft Productions, independent Coast company which produces exclusively for Showmen's Pictures, Inc., has taken over the Alexander Brothers studio in Hollywood. Production is to be supervised by Al Alt. D. J. Mountain is president of Showmens. "Public Stenographer," first on the new schedule of 12 features, is now in production, and will be ready for release October 1.

600 Roadshows of 'Dinner at Eight'

Nicholas M. Schenck, president of MGM, decided this week to roadshow "Dinner at Eight" in at least 600 situations. This decision was made following a test in five key cities.

Accordingly, dates have been set for 14 Erlanger-Shubert legitimate houses, and showings of the picture as a two-a-day special in these spots will inaugurate the countrywide roadshow campaign. First of the group of 14 is Montreal, Sept. 18, with runs to follow in Philadelphia, Washington, Boston, Chicago, Pittsburgh, Cincinnati, Buffalo, St. Louis, Toronto, Detroit, Atlanta, San Francisco, Seattle.

Roadshow bookings for MGM's "Grand Hotel" were said to have totaled 616 and the total number when the "Dinner at Eight" engagements are completed is likely to show even more, according to Col. Joseph R. Vogel, who handles MGM roadshow placements.

So far "Dinner at Eight" has played two-a-day at the Astor, New York; Grauman's Chinese, Los Angeles; (both current); the Stanley, Atlantic City; Lyric, Asbury Park, N. J., and Palace, Saratoga, N. Y.

Exploitation hookups will be the most pretentious and varied the company ever has made, said William R. Ferguson, handling roadshow exploitation and publicity for the film. Novelties include Jean Harlow "Cinderella" shoes, doorknob hangers, cutlery, giveaway napkins, lump sugar, place cards, and so on. Coca-Cola ran a full page advertisement in *Collier's* and in the *Saturday Evening Post*. Ninety-six and 104-sheets are being used for promotion, and thousands of florists, beauty shops and restaurants are cooperating.

Wayne Pierson Heads Cohn's Weldon Pictures

Maxwell Cohn, president of Weldon Pictures, has announced the appointment of H. Wayne Pierson as general sales manager, with headquarters at 729 7th ave., New York.

This engagement marks the re-entry of Mr. Pierson into the motion picture business, after two years of activity with the Democratic National Committee.

Mr. Pierson was formerly associated in the roadshowing of productions for MGM, Fox, Universal and Paramount, and was general manager for Howard Hughes.

Richey Predicts Detroit Dual Ban Effective Oct. 1

Voluntary ban by exhibitors of Detroit of the double bill policy will become effective October 1, according to H. M. Richey, business manager of the Michigan Allied unit, in New York last week for Code conferences. The plan has already been subscribed to by 100 out of a possible 156, which is sufficient to place it in operation, he said.

Mr. Richey added that he anticipated the plan would not conflict in any way with double feature clauses in the industry code, which, he believes, will permit localities to decide their own double bill policy.

SIGNED. . .

Columbia

Smith and Dale in "Hot Daze" (two reels). . . . Dudley Digges signed for "Fury of the Jungle." . . . Dorothy Dixon and Herbert Evans added to "The Entertainer." . . . W. Graham Browne, English player, joins "The Lady Is Willing." . . . Lambert Hillyer will direct "Man of Steel." . . . Helen Jerome Eddy engaged for "Man's Castle." . . . Luis Alberni and Ernest Wood cast for "Above the Clouds." . . . Mary Carlisle selected for "East of Fifth Avenue." . . .

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Educational

Tom Howard, George Shelton and Ruth Howard in "Up in the Air" (short subject), Al Christie directing. . . .

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Fox

Helen Bencker and Betty Stoddard signed for "Walls of Gold." . . . Ralph Morgan's contract renewed. . . . Norman Foster in "Orient Express," Paul Martin directing. . . . Matt McHugh cast for "The Mad Game." . . . Florence Roberts selected for "Hoopla." . . .

▽

MGM

"Hill Billies" changed to "Comin' Round the Mountain." . . . Madge Evans given new contract. . . . Jean Hersholt added to "The Cat and the Fiddle." . . . Robert McWade cast for "Solitaire Man." . . . Conway Tearle in "Forever Faithful." . . . William Seiter to direct next Laurel-Hardy untitled comedy. . . . Mary Carlisle joins "The Vinegar Tree." . . . Russell Hardie and Jean Parker assigned to "Malibu." . . . Greta Meyer, Gwen Lee and Gloria Hatrick added to "Meet the Baron." . . . Dorothy Mackaill and William ("Stage") Boyd engaged for "The Fire Chief." . . . June Clyde and Richard Carle selected for "The Hollywood Party." . . . Elizabeth Young and Edward Norris signed for "Queen Christina." . . .

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Paramount

Miriam Hopkins given new contract. . . . Ethel Merman signs for "Cruise to Nowhere." . . . Charlie Ruggles borrowed from Paramount by Charles R. Rogers for "She Made Her Bed." . . . William Frawley assigned to "All of Me." . . . Cary Grant and William Frawley in "Come on, Marines," Erle Kenton directing. . . . Baby LeRoy in "Miss Fane's Baby Is Stolen," Alexander Hall and George Somnes to direct.

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RKO Radio

Bill Cagney assigned to "Hearts and Flowers." . . . Nydia Westman awarded players contract. . . . Tom Brown signed for "Wild Birds," with Dorothy Jordan. . . . Dot Grainger cast for "In the Devil Dog House" (two reels). . . . Henry Stephenson and J. Farrell MacDonald engaged for "Man of Two Worlds." . . . Frances Dee selected for "Rodney" and "Success Story," with William Gargan. . . . Thelma Todd and Thelma White added to "Hip Hips Hooray." . . . Lorraine Eddy and Vivian Tobin join "Behold We Live." . . .

▽

United Artists

Cary Grant borrowed from Paramount for "Born to Be Bad" (20th Century). . . . Russ Brown given contract; to appear in "Moulin Rouge." . . .

▽

Universal

Bebe Daniels, Doris Kenyon and John Barrymore selected for "Counsellor at Law." . . .

▽

Warner-First National

Mary Astor awarded contract; to appear in "Convention City." . . . Ann Dvorak assigned to "Massacre." . . . Johnny Mack Brown succeeds Lyle Talbot in "Female." . . . Ricardo Cortez added to "Mandalay." . . . James Cagney in "The Finger Man." . . .

"CLEAN UP THE FILMS"

CLEAN UP AND SAVE PATRONS

To the Editor of the Herald:

May I ask who this man Jones, publicity writer for Warner-First National, is, when he says Hollywood should go whoopee—wild?

[*Carlisle Jones, of the Coast publicity staff of Warner-First National, was quoted recently in the daily press as follows: "Hollywood should go whoopee wild. It's been too tame for the last few years—doesn't pack the 'kick' for fans it did in the days before the morality code. There have been too many happy marriages, too many babies and too few love scandals. People no longer regard stars as goddesses and supermen, but just routine folks like the rest of us. A few well publicized jamborees would put Hollywood back on the map and give the world something to talk about besides the salaries of the industry."*]

I think Hollywood has plenty of a scandal reputation, the way it is. It doesn't need any more. Mr. Jones should be an exhibitor for a few years in a small town and he would write differently. I have been in the exhibition business for the last 20 years and I must say that never before have the pictures been so smutty, vulgar, and sexy as they are today. It is almost out of the question to get a run of pictures that are fit for a family to see. About two-thirds of them are not clean and one-fourth of them are plain vulgar and smutty. I believe this is responsible for the picture business being so poor today. Let the industry clean up the pictures and give the movie patrons clean, wholesome shows and stories and I venture to say that the patronage of the theatre will increase a great deal. The movie patrons haven't all gone sex-crazy yet. Wake up! Get busy, you producers; give us clean pictures and stories before we get censorship in every state of the union.—P. G. Held, New Strand Theatre, Griswold, Iowa.

WOULD "LIVE AND EAT IN STUDIO"

Out of the mailbag, with its many and divers communications to the Editor, letters that sweep the range of the business of the motion picture, comes the following from Mr. William A. Costello, of Chicago, bespeaking his case with all the enthusiasm of his 17 years. The Editor

To the Editor of the Herald:

I am seventeen (17) years old and I am promised work out at the Essanay Film Studio, as soon as business picks up with them. I have done a little radio work and Little Theatre work. I have also done work as an extra at Hollywood at the Fair. I have read an article in the Motion Picture Herald, of April 15, 1933, entitled "The Waste of Talent." I have been going down around the film exchanges on Wabash Ave. in Chicago to get old trade magazines, as you see I cannot afford to buy them. That is why I have not written you sooner. I also have been doing a little writing. Down in my basement I have a few thousand feet of film. And I call my company the Ace Famous Productions. I never throw away film magazines, for if I did it would seem like losing a good friend. What my ambition is (which has been since I was six years old) is to write, act, direct and produce.

I can take the paper in my hand any time and tell you which producing company made such a picture, which company has such and such a star, director, etc.

Wouldn't you *please* help me, for I have been trying to get into the motion picture business as much as possible. I quote from your article "where the beginner may learn more about the art of acting." Well, that's what I want to do. Again I quote: "If the player showed lack of interest or application, he or she would be dropped," etc. If I were given the chance I would never leave the studio; I would live, eat in the studio. You may say that a big order, but I worked from 2:15 a. m. to 11:30 p. m. at Hollywood at the Fair; the first day I worked for nothing, second day for fifteen cents and for the other two weeks for 50 cents. I have been down in my basement fixing films, sometimes for five hours a day. I go down there every day.

Please if you can tell some studio to help me; you will never regret it. But if you throw this letter in the waste basket, it will not stop me, for I will never let my courage die. Please help me!

P. S.—Please pardon the writing as I have no typewriter. You may print this letter if you wish.—William A. Costello, 219 South Kilpatrick Ave., Chicago, Ill.

20 DeForest Wide Range Installations in Maryland

Twenty DeForest wide range sound equipment installations made recently in Maryland by General Talking Pictures Corporation were in the following theatres:

Forest, Boulevard, State, Belnord, Patterson, Grand, McHenry, Pacy Garden, Arcade, Edgewood, Ritz, Palace, Regent, Vilma, Strand, Rivoli, Dunbar, Waverly, all in Baltimore, and the Circle at Annapolis and State at Havre de Grace, Md.

Two installations also were made in the official projection room of the state board of censors at Philadelphia.

Janney Appearing at Film Houses

Leon Janney, who has been doing radio and picture work in the east, will begin a series of personal appearances in up-state New York theatres, under management of Harry N. Blair, opening in Watertown Friday.

Master Arts Opens Two

Master Arts Products, Inc., has opened exchanges in St. Louis and San Francisco, with Nat Feinberg in charge at the first named and Derrek Sidney on the Coast.

Pathe Directors Meet

An adjourned meeting of Pathe's directorate was held Tuesday in New York. According to Stuart W. Webb, president, the meeting was purely routine.

The MONEY MUSICAL

Guaranteed by these 7★ points

★ Two Great Stars

Lilian Harvey who sings, dances...and *loves*. Lew Ayres, handsome, tender . . . at his popularity peak. What a delightful romantic team they make.

★ Three Great Comedians

Charles Butterworth, Harry Langdon, Sid Silvers. Brace your rafters for this trio . . . they'll make the roof quiver.

★ Sure Fire Song Hits

"Gather Lip Rouge While You May", "How Do I Look" and "Be Careful". Hits from the pen of a man who writes nothing but hits. *You'll be singing them!*

★ Gorgeous Girls

Everybody's weakness...Hollywood's most beautiful girls. Hand-picked pippins to suit every taste.

★ Ace Direction

David Butler, who gave you "Sunnyside Up", "Fox Movietone Follies" gives you another you'll never forget.

★ Inspired Production

By G. B. DeSylva, unchallenged champion musical producer. "Sunnyside Up" was his . . . so is "Take A Chance" this season's top-money Broadway musical. And dozens of smashes in between.

★ Tremendous Exploitation

It's in the title . . . in the stars . . . in the situations . . . in the songs . . . *in the press book!*

of the **YEAR**

Lilian

HARVEY LEW AYRES

My Weakness

Charles Butterworth, Harry Langdon,
Sid Silvers, Irene Bentley

. . . and Everybody's Weakness . . .
Hollywood's Most Beautiful Girls!

Directed by DAVID BUTLER

B. G. De SYLVA PRODUCTION

JOIN THE UPSWING WITH FOX

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Midshipman Jack

(RKO-Radio)

Romance

A story of the U. S. Naval Academy, Annapolis, and its cadet spirit that make good program entertainment. Mainly colorful, because of its background, it carries a romantic theme that is balanced by light drama, quite a bit of spontaneous comedy, just enough exciting thrill and tops the whole thing off by pointing a stirring moral lesson.

Story book in formula, the yarn heroizes Jack. Characterized as a cadet who likes to beat the regulations, he is placed in charge of a plebe awkward squad and much comedy in both dialogue and action appears as he drills his embryo admirals. A three-cornered romance develops among Jack, Ruth and Clark. Florence Lake (the Edgar Kennedy comedy girl) injects much hilarity into the love interest, then the show takes on a dramatic suspense as Jack's sub chaser cuts across a seaplane sector to get in the path of a descending plane. Here the ex-gob, Burns, Jack's particular protege, is injured.

Determined to quit the service, Jack, in assuming blame for disobeying orders, lectures Burns on sticking to regulations. The conversation is overheard by Captain Rogers, and that is the turning point in the boy's life. Jack's demerits are wiped out, he's the honor man at graduation and of course he wins Ruth.

The good old regeneration, man-who-came-back theme is one of the angles with which to whet patron interest. The color of Annapolis, which permits a lot of patriotism inspiring ballyhoo, is another. The moral is a third. All are great stuff for whipping up juvenile enthusiasm. Naturally wherever there are Navy posts there is opportunity for tieups, and these should not be ignored. Cast names being none too impressive, the more emphahis is placed on story and locale values the better the chances for boosting box offices.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Glendon Allvine. Directed by Christy Cabanne. Screen play by Frank Weed and F. McGrew Willis. Music director, Max Steiner. Art directors, Van Nest Polglase and Al D'Agostino. Photographers, Alfred Gilks and Nick Musuraca. Sound recorder, Clem Portman. Film editor, Basil Wrangell. Associate director, Thomas Atkins. Running time, 65 minutes. Release date, Sept. 29, 1933.

CAST

Jack Austin ..... Bruce Cabot
Ruth Rogers ..... Betty Furness
Allan ..... Arthur Lake
Russell Burns ..... Frank Albertson
Sally ..... Florence Lake
Clark ..... John Darrow
Captain Rogers ..... Purnell Pratt
Mrs. Burns ..... Margaret Seddon

The Solitaire Man

(MGM)

Mystery

This is quite apt to prove one of the surprise pictures of the season. A clever, baffling mystery story, intelligently directed, convincingly acted, it carries a tone of tense suspense. Against this background there is a novel punch in drama, romance, comedy, thrill and action. At first glance the cast might not seem so potent, but the popular interest created by Herbert Marshall in "Blonde Venus" and "Trouble in Paradise," Mary Boland in several recent Paramount shows; Lionel Atwill in "Murders in the Zoo" and "The Sphinx," May Robson in "Lady for a Day" and "Beauty for Sale," and Ralph Forbes in "The Phantom Broadcast" more than answers the demand for names.

The show establishes Marshall, Miss Robson, Elizabeth Allen and Forbes as a gang of international jewel thieves. Dramatic romance is inserted by having Marshall and Forbes rivals for Miss Allan's affections. Comedy is worked in through the antics of Miss Robson, the aristocratic front and her dealings with the Peabody team in peddling some of the loot.

Ready to quit the racket after a final job, Marshall puts his gang in a plane to fly across the English Channel. From here on all action is confined to the cabin of the plane. Marshall and Forbes argue over Miss Allan, then Atwill introduces himself as a Scotland Yard detective to whom Forbes has blabbed the secret of "The Solitaire Man's" identity, which is climaxed as Forbes leaps from the plane. Then the show plunges deeper into that type of mystery the audience love so well, with one thrill after another. Even the actors seem baffled, so vivid is the realism. How the thing works out is the big selling point. It's intriguing, and not until the very end is the plot cleared up. Sell this show as an A-1 mystery yarn. Dare your patrons to figure it out. Let them know that they are given certain informative facts, but promise they'll be willing to toss them into discard as the involved situations test their conclusions.

In title, theme and color the show offers endless ballyhoo possibilities. It's ripe for all kinds of trick contests and mystifying gags. There's plenty of entertainment from sophistication to hokum to please widely differing tastes.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Jack Conway. Story by Samuel and Bella Speivack. Screen play by James K. McGuinness. Photographed by Roy Overbaugh. Running time, 65 minutes. Release date, Sept. 22, 1933.

CAST

Oliver ..... Herbert Marshall
Mrs. Hopkins ..... Mary Boland
Wallace ..... Lionel Atwill
Mrs. Vail ..... May Robson
Helen ..... Elizabeth Allan
Bascom ..... Ralph Forbes
Mrs. Peabody ..... Lucille Gleason
Mr. Peabody ..... Robert McWade

I Loved a Woman

(First National)

Drama

Here's a show that has plenty of the stuff that makes outstanding box office pictures. It's an episodic drama of an idealistic but vivid career. Realistic, yet colorful, it's packed to the hilt with character; glows with love interest; carries a comedy contrast generated by clashing ambitions; runs a vein of rigid suspense as a bitterly disappointed wife waits years for revenge, and it's differently spectacular as its human story is told against a background of world moving events and personalities, all historically familiar.

John Hayden, an idealist who lives only for beauty, is recalled from his Grecian Eden by the death of his father, a pioneer meat-packer. Thrust into the filth, muck and mire of old Chicago, his soul revolts; he replaces a ham hanging on his late father's office wall with a Rembrandt. Meeting a kindred idyllic soul, Martha, he marries. Years pass, Hayden & Company, weakly guided, loses its rank. John meets the student opera singer Laura who sings old ballads for him. He finances her European training, falls in love, would desert everything to be with her, only to have her reason that he can be as much an artist in his own business as she can be in her career.

The die is cast. John turns ruthless. A surging ambition spurs him on. The Spanish War; poisoned meat; Colonel Roosevelt; San Juan Hill; scandal; Hayden & Co. a mighty industry; political chicanery; crusading Roosevelt made vice-president; McKinley assassinated; the "Big Stick" swings; the nation in turmoil, but Hayden beats the rap. More years, Hayden the czar of a mighty industrial empire; Laura, the toast of the musical world; the lovers together again; suspicious Martha trying to get the goods on them, but failing; Laura two-timing John, dramatically driving him to greater business conquests. Then comes the World War; John Hayden contracting contracts to feed all the Allies; fabulous wealth and power; the Armistice; contracts abrogated; Hayden & Company tottering to collapse; Martha coldly awaiting her revenge; another indictment and the Insull episode, John Hayden a shattered old man back in beloved Greece where Laura comes to him to sing the old ballad "Alone on the Prairie"—but he does not know her as he dies.

"I Loved a Woman" is long. Some parts of it, where they are building for impressiveness, are necessarily slowly tempoed, but there is always something that should hold audience interest. While the title does not express the color, theme and punch of the story, cast names more than offset any handicap that might create.

Millions of people have dreamed as John Hayden dreamed, but they never lived as he did. They constitute the potential audiences that should make sensational selling of this picture comparatively easy. — McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by Charles Kenyon and Sidney Sutherland. Dialogue by Charles Kenyon. Based on novel by David Karsner. Supervised by Henry Blanke. Directed by Alfred E. Green. Assistant director, Frank Shaw. Photography by James Van Trees. Film editor, Bert Levy. Art director, Robert Haas. Gowns by Earl Luick. Running time, 80 minutes. Release date, Sept. 23, 1933.

CAST

John Hayden ..... Edward G. Robinson
Laura MacDonald ..... Kay Francis
Martha Lane ..... Genevieve Tobin
Schuster ..... J. Farrell MacDonald
Sanborn ..... Henry Kolker
Henry ..... George Blackwood
Davenport ..... Murray Kinnell
General manager ..... Robert McWade
Oliver ..... Walter Walker
Farrell ..... Henry O'Neill
Mair ..... Lorena Layson
Warren ..... Sam Godfrey
Theodore Roosevelt ..... E. J. Radcliffe
Hotel proprietor ..... Paul Porcasi
Bowen ..... William V. Mong

To The Last Man

(Paramount)

Western

A shoot 'em up western, following the formula of outdoor adventure thrillers, this is a complete throwback and as such a diverting novelty. Although without intent, it has the atmosphere of a "Screen Souvenir," and some real business should be done if smart advantage is taken of this fact. Its field is in towns where there is a neighborly feeling.

Starting with Lee's surrender, the Colby-Hayden Kentucky feud is climaxed when Mark Hayden violates all ethics and has Jed Colby

jailed for picking off his pappy. Transferred to Nevada, 20 years elapse. Jed is established as a first-class cattle rustler, with Daggs as the snake in the grass, preying on the Hayden clan. Enters Lynn Hayden, who, running true to form, falls in love with Ellen Colby. Then there are the hero to cheer, the villain and bad man to hiss and hoot, the girl torn between two loyalties; wild riding, killings by the dozen; the ranch house siege; Molly's dramatic "are - you - going - to - let - 'em - get - away-with-this" plea as her husband Bill is killed. In the final climactic battle, all, so it seems, except Lynn, Ellen and Daggs, are wiped out as Daggs explodes an avalanche of rock on to the contending forces; pausing momentarily to plug Jed into eternity. A couple of heroic, hand-to-hand combats intervene, of course. And there's the reaction when Lynn and Ellen learn they are members of feuding families. Then there's the wind-up fight, with Ellen not only battling for her own honor but to protect the wounded man she loves, and then Lynn, knife in hand, falling out of the attic and dealing a death-stab to the vile and villainous Daggs. With only Lynn and Ellen left, there's nothing but the tender clinch.

Straight selling of the picture probably would be unwise, even though it's a Zane Grey story and there are some pretty good names in the cast. But if you have the knack of injecting a sense of humor into your advance publicity, clever kidding should be plenty effective. Done in the right way, it wouldn't be amiss to let patrons know they can cheer and clap, hiss and hoot; to tell the adults they'll see the kind of show that thrilled them so much when they and motion pictures were younger. Kids are smart nowadays, and most of them have heard their parents wishing for the films of the good old days; here's a chance to show them what their fathers and mothers saw. Concoct an "it's-all-in-fun" build-up, go elemental to the farthest possibilities.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Henry Hathaway. Story by Zane Grey. Screen play by Jack Cunningham. Photographed by Ben Reynolds. Running time, 70 minutes. Release date, September 15, 1933.

CAST

Lynn Hayden	Randolph Scott
Ellen Colby	Esther Ralston
Jed Colby	Noah Beery
Bill Hayden	Buster Crabbe
Jim Daggs	Jack LaRue
Ann Hayden Standing	Gail Patrick
Neil Standing	Barton MacLane
Mark Hayden	Egon Brecher
Jeff Morley	Fuzzy Knight
Ely Bruce	James C. Eagles
Molly Hayden	Muriel Kirkland
Granny Spelvin	Eugenie Besserer
Grandpa Spelvin	Harlan Knight
Pete Garon	John Peter Richmond
Harry Malone	Harry Cording
Judge	Erville Alderson
Sheriff	James Burke
Lynn Hayden (as child)	Jay Ward
Bill Hayden (as child)	Cullen Johnson
Ann Hayden (as child)	Rosita Butler
Tad Standing	Delmar Watson
Mary Standing	Shirley Jane Temple
Greaves	Russell Powell

The Passion of Joan of Ar

(Capital)

Historical Drama

In a somewhat revised, newly synchronized version, also carrying the adjunct of a running narrative in rather explanatory vein, "The Passion of Joan of Arc" once again comes to the screen. Some six years ago it was made in silent form in Paris, directed by Carl Dreyer, and was then something of a sensation.

Now in the synchronized version prepared by Pierre Arnaud, with dialogue by John Michael Flick and narration by the capably voiced radio announcer, David Ross, the story of the final, anguished days of the famed and martyred Maid of Orleans appears again. The narration and musical score unquestionably add definitely to the effectiveness of the whole film.

For the exhibitor, the picture naturally will present something of a problem, and that by reason of the very nature of the film. It is not to be understood from title or theme that the picture is one of battle and strife, fast paced action on the field of war. Rather it is an impressionistic study in limited setting of the terror and anguish of the innocent, God-fearing girl, prey to the English after her capture, in their nefarious effort, finally successful, to cause the girl to be burned at the stake as a witch, a heretic and an outcast from the church which she loved.

Quickly before the audience the scene shifts and shifts again, to the girl, her accusers, the court of "justice," composed of politically-minded men of the church in the pay of the English. It is the English leader's desire that she be burned, thereby establishing for himself a defense for his defeat earlier at her hands by the admission that she had had the devil on her side in the battle.

Brilliantly does Maria Falconneti play Joan, from the opening moment when she is seen tormented by her captors, to the closing sequence when she is bound to the stake and the smoke from the fire beneath pours up about her hanging head. The others play their unsympathetic roles equally well.

The exhibitor in the Catholic community has here a strong selling film. Religious groups in the community and perhaps school organizations may be drawn to the theatre if they are properly approached. It would be far better to have a smaller audience completely cognizant of what they are to see, than to attempt to draw a large audience by in any way misrepresenting the film as it stands. It is obviously for a select audience, rather than for the masses by reason of its treatment, but it is highly effective motion picture, making full use of an impressionistic technique to reach its definitely high quality in the synchronized version. As such it may be sold, and sold well, to the proper audience.—Aaronson, New York.

Produced in Paris by the Societe General des Films. Distributed by Capital Film Exchange. Directed by Carl Dreyer. Photography by Rudolph Mate and Kotula. Dialogue by John Michael Flick. Synchronized version by Pierre Arnaud. Narrator, David Ross. Musical score, Massard Kurzhene. Release date, New York, September 7, 1933. Running time, 57 minutes.

CAST

Joan of Arc	Maria Falconneti
Bishop Cauchon	Silvain
Coysleur	Schutz
Jean Besupre	Ravet
Jean d'Estivet	Berly
Berly	Artaud

I Have Lived

(First Division)

Drama

More readily adaptable to the smaller theatre in the lesser community by reason of its players, story and execution, "I Have Lived," independent Chesterfield production, has as the strongest name in the cast Anita Page, while opposite her is Alan Dinehart. Beside these two, there are Allen Vincent, Mathew Betz, Eddie Boland, as perhaps the only players familiar to the patronage. The story, by no means new in theme or development, will have to be sold from the story angle of the girl who comes out of a speakeasy to the stage and makes good, dramatically as well as romantically.

The story has Miss Page an attractive hostess in a come-on speakeasy which is operated by Betz and Gertrude Astor. Dinehart, playwright-director, is having difficulty finding the right girl for the leading role in his new play. His right-hand man, Boland, who supplies what comedy the picture contains, induces him to visit the speakeasy for local color. Dinehart sees Miss Page, thinks she is the one he wants, and when the place is raided, has her freed and brought to his apartment. There he shows interest in her in no other than a professional way and attempts to train her for the part. She is successful, later meeting and falling in love with young Allen Vincent, whose stout and jovial aunt, Maude Truax, is a friend of Dinehart. Nothing is said of Miss Page's past, but when Betz and Miss Astor, out of prison, notice her name on the marquee, that past comes back with a rush. They try to blackmail the girl, and Miss Truax attempts to outsmart the crooked pair, nearly succeeding. Dinehart, meanwhile, has been playing the slave-driver where the girl is concerned.

When Vincent learns of the girl's background, he walks out on her, she having been hurt in a melee when Betz and Miss Astor are arrested. It comes out in expected fashion when Dinehart acknowledges it is the girl, not the actress, he wants.

The exhibitor, under the necessity of rather conventional selling of the picture, perhaps would be better off in concentrating on whatever selling lines he is able to develop in copy from the basic idea of the girl who, pulled from a speakeasy to Broadway, falls in love with her director-employer, who browbeats her before he realizes he is in love with her himself. The picture is best spotted in the mid-week.—Aaronson, New York.

A Chesterfield production. Distributed in New York by First Division Exchanges, elsewhere State Rights. Story by Lou Heifetz. Screen play and dialogue by Winifred Dunn. Directed by Richard Thorpe. Assistant director, Melville Shyer. Sound engineer, Pete Clark. Photographed by M. A. Anderson. Release date, June 15, 1933. Running time, 69 minutes.

CAST

Langley	Alan Dinehart
Jean	Anita Page
Warren	Allen Vincent
Harriet	Gertrude Astor
Mousie	Maude Truax
Blackie	Matthew Betz
Cook	Eddie Boland
J. W.	Dell Henderson
The First Actress	Florence Dudley
The Second Actress	Gladys Blake
The Small Towner	Harry Bradley
The Leading Man	Edward Keane

Stage Mother

(MGM)

Drama, Comedy, Music

There's lots of entertainment for all kinds of patrons in this show. It's principally emotion-stirring; yet there's comedy and in several spots it is colorfully spectacular. Coming within the current "stage life" cycle, with song, dance, girl grouping featured, it nevertheless possesses a plot and technical treatment that makes for different interest. The intensity of mother love makes the stage mother a selfish, designing, creature yet a character upon whom audience sympathy, particularly that of women, is continually centered. All the way through a tinge of pathos supplies the motif that consolidates all other entertainment values.

Kitty, a vaudeville trouper, has had two husbands, Lorraine and Martin, die before advancing years relegate her to a booking office job. Her daughter, given into the care of stern visaged Bostonian grandparents on the death of Lorraine, returns to her. Embittered by her own tragedies, Kitty embarks upon the career of stage mother. All she knows, all her contacts are devoted to getting Shirley a chance. It comes; small time vaudeville carrying the theatre color, Shirley makes the heaven of every performer—a Palace date. A musical show, Shirley the toast of Broadway, Kitty triumphant, she kills the romance with Foster—the girl's happiness must not interfere with the mother's plans. Then comes as an interlude a "Dancing on the Rainbow" spectacle. Dexter, who would love-nest with Shirley, is blackjacked out of $25,000 as Foster earlier had paid $10,000 to Kitty.

On a trip to Europe, Shirley meets Lord Aylesworth and new romance, but when it threatens to interfere with the girl's stage career, Kitty reverts to type. A stirring mother-daughter scene lays bare all hopes, dreams, ambitions. Anything might happen. But the power of a mother's plea touches Shirley's heart. She puts aside her hopes for love, to make herself the woman her mother always wanted to be but never was.

This show has everything a good picture needs: drama principally, that is full of human interest; a different treatment of the romantic angle; comedy, color, music, dancing, girls, good acting, wherein Alice Brady shines brilliantly, crackling, sometimes slangy dialogue, suspense and a new kind of thrill. It's well directed and although somewhat slow to start, when it touches its real tempo it moves right along.

Its appeal being mainly to adults, although it is okay for juveniles, out of the ordinary methods should be adopted in its selling. Names and material necessary to make "Stage Mother"

HERE'S HOW TO

With JUNE KNIGHT—NEIL HAMILTON — SALLY O'NEILL — DOROTHY BURGESS—MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. duPont. Presented by Carl Laemmle.

MAKE MONEY——

BOOK this picture . . . Set it in for your fattest playing time . . . Get a copy of Universal's smash press book . . . Plan and execute a **REAL CAMPAIGN**, playing up the drama, the laughs, the songs, the dance numbers, the gags and everything else you've got to sell in this one . . . **THAT'S ALL THERE IS TO IT!**

Ladies Love

standout box-office entertainment in big cities and small towns are there aplenty. All that's necessary is to take full advantage of the showmanship values offered.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles R. Brabin. Associate producer, Hunt Stromberg. Screen play by John Meehan and Bradford Ropes. From the book by Bradford Ropes. Songs by Nacio Brown and Arthur Freed. Orchestra conducted by Lou Silvers. Dance direction by Albertina Rasch. Recording director, Douglas Shearer. Art director, Stanwood Rogers. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Frank Hull. Running time, 78 minutes. Release date, Sept. 29, 1933.

CAST

Kitty Lorraine ..... Alice Brady
Shirley Lorraine ..... Maureen O'Sullivan
Warren Foster ..... Franchot Tone
Lord Aylesworth ..... Phillips Holmes
Ralph Martin ..... Ted Healy
Fred Lorraine ..... Russell Hardie
Ricco ..... C. Henry Gordon
Dexter ..... Alan Edwards
Francis Nolan ..... Ben Alexander

Ship of Wanted Men

(Showmen's Pictures)

Drama

A vigorous story, vigorously enacted, is this picturization of what happens to a boatload of criminals bound for a hideaway island off Central America where extradition is not honored. Leaders in portraying that story are Dorothy Sebastian, Fred Kohler and Leon Waycoff; those are the names for billing and advertising. In addition might be mentioned Gertrude Astor, though her role for the most part is not sympathetic; indeed, the same is decidedly true of Kohler.

The radio news announcement device is practicably applied in introducing the characters, criminals seeking refuge after acts ranging from murder to embezzlement. Into this ominous company comes Waycoff, guiltless but proofless, who is to wear the captain's cap because of his skill as a navigator, though Kohler is real boss.

At sea is also a wild yachting party. Dorothy Sebastian kills Jason Robards when he persists in his drunken advances. Then she attempts to swim to the criminals' ship. Waycoff rescues her. It takes $5,000 to get admittance to the island, however, and Kohler is all for giving her to the sharks, but instead the men start bidding for her. With Waycoff's pistol she protects herself from Black until Waycoff arrives. She convinces Waycoff that there is no treachery in handing over the criminals to the government, and he wirelesses a cruiser.

Then Waycoff and Kohler fight it out with their fists—and a real fight it is—and Waycoff becomes captain in fact, and locks them all below deck until the sailors arrive.

Both in theme and dialogue it is not a picture for children, but adults may well be promised an hour of plentiful action on the screen.—Rovelstad, New York.

Released by Showmen's Pictures. A Screencraft production. Directed by Lew Collins. Supervised by Lew Collins. From an original story by Ethel Hill. Production manager, Sam Katzman. Photographed by George Meehan. Film editor, Rose Smith. Recorded by Oscar Lagerstrom. Technical director, Fred Preble. Running time, 63 minutes. Release date to be determined.

CAST

Irene Reynolds ..... Dorothy Sebastian
Chuck Young ..... Fred Kohler
Captain John Holden ..... Leon Waycoff
Vera ..... Gertrude Astor
Spinoli ..... Maurice Black
Craig ..... Jason Robards
Busch ..... James Flavin

Secrets of Hollywood

(Lester Scott)

Old Sequences, with Music

With the efforts of a young girl, played by June Walters, to break into the motion picture with the aid of her friend, Mae Busch, who plays the part of a veteran actress, as the vehicle, this film conveys something of what goes on behind the scenes at the studios. A major portion of the comparatively short footage (58 minutes) is devoted to scenes from pictures of an earlier day in the screen's history, and therein lies the opportunity for the showman in selling the picture.

Produced independently by Lester F. Scott, Jr., the film has Miss Busch and Wally Wales as the most significant names, while a host of today's famous personalities of the screen appear in the old sequences. As Miss Busch is engaged in starring in a new feature, with Miss Walters also playing opposite Wales, the veteran takes time off now and again to add to and study her collection of stills from old pictures. As she examines them, she reminisces, and the result, with a burlesqued musical score added, appears. The sequences were abstracted from the Thomas H. Ince library.

Included among them, and forming the sort of tieup with which the exhibitor may do something because of the stars involved, are Edmund Lowe and Florence Vidor in bits from "Barbara Frietchie;" Madge Bellamy, Noah Beery and Cullen Landis in "The Soul of the Beast;" Percy Marmont, Leatrice Joy and Adolph Menjou in "The Marriage Cheat;" Enid Bennett and Matt Moore in "Hairpins;" Wallace Beery in "The Rookie's Return;" Charles Ray, Colleen Moore and John Gilbert in "The Busher." With the obvious vast improvement in the motion picture by contrast with the work of that day, plus the amusement which is inherent in the films of yesterday for the audience of today, the elderly material is interesting and entertaining.

There is little of a really salable nature in the rest of the material, which pictures a film in the making, with sound men, cameramen, director and assistants doing their parts. Much of it has been seen, in one form or another, before, while the ballyhoo of a Hollywood premiere in the grand style is by no means new.

The old bits, reshown, form good material for the showman. The film, however, rather lacks the clean-cut execution of the usual dramatic type of picture, and is chiefly salable on the basis of its recollections in picture form.—Aaronson, New York.

Produced by Lester F. Scott, Jr. Distributed through States Rights. Directed by George M. Merrick. Story and dialogue by Betty Burbridge. Photography, Jules Cronjager. Sound, Earl Crain. Running time, 58 minutes.

CAST

Oldtimer ..... Mae Busch
An actor ..... Wally Wales
A newcomer ..... June Walters
The director ..... George Cowl
Makeup man ..... Norbert Myles
Writers....David Cellis, Tom Francis, Earnest Adams

Heads We Go

(British International Pictures)

Comedy

There is plenty of promise in this piquant comedy which comes as the first of a new batch of product undertaken by this company with a serious eye on U. S. audiences. It argues soundly for the new British International policy of mingling with their all-British comedies a few subjects in which to utilize American stellar material, and by means of which to capture interest in American theatres.

Constance Cummings is starred with Frank (Cavalcade) Lawton as her beau, and the story is fast, pretty and at times a trifle naughty.

Betty Smith, a mannequin, suddenly comes into a romantic clinch with Toby, apparently a rich young man-about-town. She is planning a holiday at one of England's dreary beaches. He is going to the French Riviera. With her friend Lil, the girl decides to put her whole fortune into a big bust at the resort of the young man's choice. They cannot get hotel room until Lil, exploiting a striking resemblance which Betty bears to the famous film star, Dorothy Kay, starts a masquerade. The thing gets too big for them both, and the real Dorothy Kay sets the police on the track. Betty meanwhile has seen her beau acting as a common waiter and thinks that the two are playing a game of make-believe. Later she is dumbfounded to meet him as host aboard a yacht. He plays the game and enters into the deception, straightening out things so finely that the real Dorothy Kay is arrested for fraud while the other one makes her getaway.

It's a slick, humorous affair with A1 entertainment angles. Star performances are backed by some clever comedy stuff contributed by Gus McNaughton and Claude Hulbert. Inexpensive exploitation should get it well away in most theatres. English accents are toned down, and the star dialogue is 100 per cent American.—Mooring, London.

Produced by British International Pictures. Directed by Monty Banks. Story and dialogue by Fred Thompson. Scenario by Victor Kendall and Fred Thompson. Photography by Jack Cox. Recording by A. E. Ross. Running time, 87 minutes.

CAST

Betty Smith, Dorothy Kay.....Constance Cummings
Toby .....Frank Lawton
Lil .....Binnie Barnes
Reggie .....Claude Hulbert
Otis .....Gus McNaughton
Publicity man Anderson .....Fred Duprez

David Rubinoff

(Vitaphone)

Pleasant Musical

David Rubinoff, master of the violin, and his band, entertain in attractive fashion with numerous semi-classical and popular pieces, to the accompaniment of an effective superimposed background of appropriate theme. Rubinoff, of course, renders several of the solos for which he is noted, in excellent fashion, while Sylvia Froos sings one number pleasantly. The white suits of the orchestra against a completely black back drop, make for effective staging. Worth special billing by reason of the Rubinoff name.—Running time, 10 minutes.

Dora's Dunking Doughnuts

(Educational)

Good Comedy

The timorous Andy Clyde is usually productive of laughs in his comedy efforts, and this subject is no exception. Andy, the school teacher, is in love with Dora, the maker of doughnuts. When Dora develops a doughnut which floats and is ideal for dunking, Andy gets the brilliant idea of selling it over the radio, using his school class for his program. Three mothers attend, and add a grand battle to Andy's discomfiture. What Andy took to be a ruined program turns into a sensational success, with great promise for the doughnuts and a completed romance for Andy. Lively and amusing, the comedy is good for a laugh on any bill.—Running time, 20 minutes.

Use Your Imagination

(Vitaphone)

Entertaining

A short of definitely high quality in the musical comedy-comic vein, "Use Your Imagination" features Hal LeRoy, the lad of the melodious, flashing, tapping feet and the attractive and equally capable dancing young girl, Mitzi Mayfair. LeRoy, as a young man of many jobs, can hold none long due to his faculty of wandering off into dreams of dancers and dancing while at work. In the course of his dreaming, several smartly attractive dance numbers fill the eye, while the two principals do their work with neatness, and effectively. A lively, entertaining short.—Running time, 18 minutes.

Making a Champion

(Paramount)

Unusual

Grantland Rice, sports commentator extraordinary, after a few brief words, takes the audience to the various fields of sport, showing, in graphic pictures, those qualities which go far toward making a champion in his field. Accuracy, timing, speed, stamina, grace are exemplified by such champions in action as Ellsworth Vines, in tennis; the country's champion middle distance runner; two young girl diving leaders; a pole vaulter, and the nation's champion horseshoe pitcher, who aroused the audience to murmurs of approval and admiration at his almost uncanny accuracy in hurling "ringers" in rapid succession with the horseshoe. An excellent short subject. —Running time, 10 minutes.

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Variety Managers' Protective Association.
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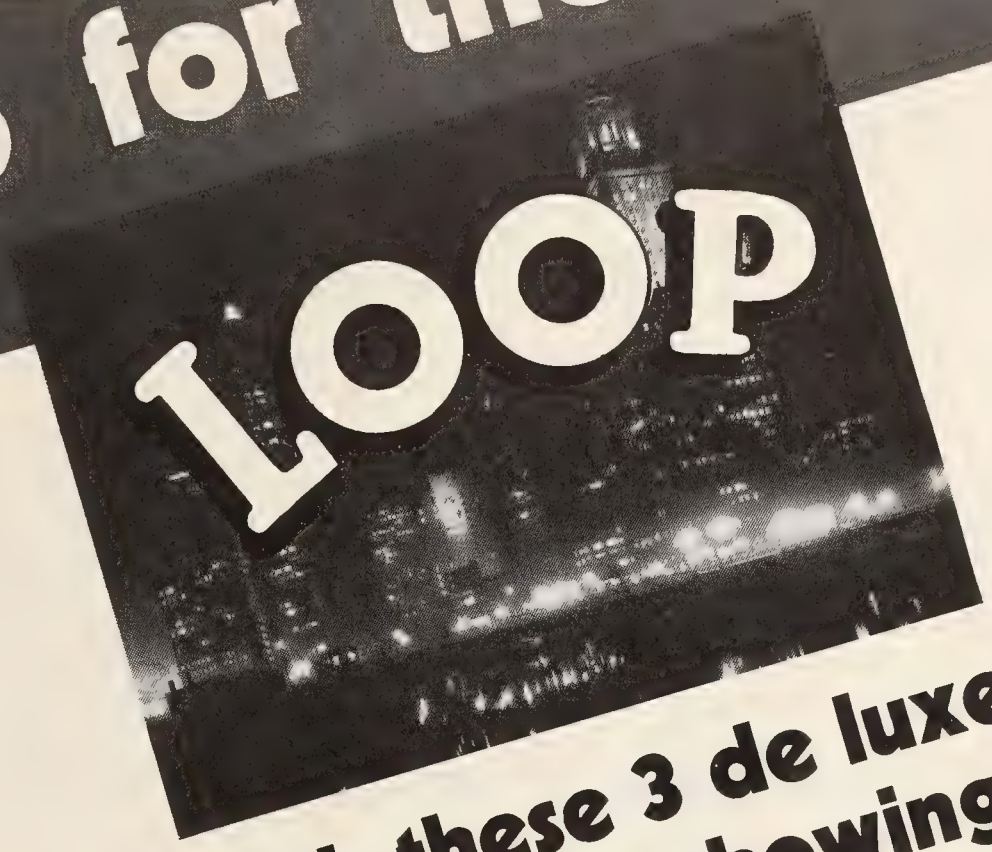
Independent Theatre Owners' Protective Code Committee.
WEISSMAN, MILTON C.
Attorney, Independent Theatre Owners' Protective Code Committee.
WELLS, JOSEPH
Homer Laughlin China Co.
WELLS, W. E.
United States Potters' Association.
WENDLING, PETER
Songwriters' Protective Association, New York.
WHITEHEAD, RALPH
Actors' Betterment Association, New York.
WILBY, ROBERT
Atlanta Theatre Owners Association.
WILZIN, JEROME
William Morris Agency, Hollywood.
WINTON, ROY
Managing Director, Amateur Cinema League.
WOODHULL, PETE
MPTOA.
WOLF, SAM
Attorney, Independent Motion Picture Producers' Association, Hollywood.
WOOD, PETE J.
MPTO of Ohio.
WOODS, FRANK
Representing group of unnamed Hollywood extras.

YAFFA, HARMON
New York circuit owner, representing unnamed circuit interests.
YAMINS, NATHAN
Allied States Association.
YATES, H. J.
President, Consolidated Film Industries.
YOUNG, WALDEMAR
Academy of Motion Picture Arts and Sciences, Hollywood.

ZAGGON, SAMUEL
Representing Edward Small Co. and Reliance Pictures, Hollywood.
ZEHRUNG, GEORGE
Director, Motion Picture Service, White Plains, N. Y.

FOX knocks Chicago for the LOOP



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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 190.—(A) Describe details of construction of test lamp equipment for use on 110–220-volt, three-wire system; also one for straight 110, and one for 220-volt circuits. (B) Using a test lamp, one wire of which was permanently grounded, tell us how you would test, for example, your projector lamp. How would you test a 110-volt circuit you suspected? (C) Tell us what you yourself consider the best, most practical method of testing projection equipment for grounds and why. (D) Were you testing one of your projector lamps, would you first disconnect the ground wire or would you not? Why?

Answer to Question No. 183

Bluebook School Question No. 183 *was: (A) What fusing allowance should be made above normal current requirements on secondary side of motor-generator set? (B) Is such excess permissible? (C) For purpose of calculating fuse capacity for primary side of motor-generator set, how would you proceed if only secondary amperage is shown by ammeter? (D) To obtain accurate results in preceding query, what would have to be done? (E) Suppose you have a* 60*-volt arc and a* 110*-volt generator, voltage reduced by resistance, current seven cents per KWH, amperage* 70*. What is the cost of voltage reduction per hour of operation?*

The following made good: S. Evans and C. Rau; G. E. Doe; L. Van Buskirk and E. Kroll; D. Danielson; J. Wentworth; H. Edwards; W. Ostrum; H. H. Menifee; T. Van Vaulkenburg; D. Johnson and A. Lomberg; G. Thompson; G. Goss and P. Lambert; R. Dinmat and P. L. Algy; T. D. Cudmore; T. M. and S. O'Brien; O. Garling and B. Diglah; A. Bailey; H. D. Schofield; G. Ackerson and P. L. Lalley; L. L. Lang; C. Traxler; D. L. Solomon and P. Hadley; J. R. Holmes; G. Lilley and G. Thompson; G. E. Breston; L. Katz; M. L. Wright; R. D. Grimes and A. Lomberg; P. N. Pundray; T. L. Shelton; J. Ahrenson and G. Lomberd; M. Compton; N. Daniels and M. R. Winning; P. H. Saunders, B. Walker and L. Genter; N. D. Sailer; G. M. Marksley; R. Hines and O. Kuhne; H. B. Jenkins; D. L. Bentley; J. and M. L. Ginsburg; D. A. Brown and D. C. Clay, T. L. Hessberg; D. Holler and B. Ilers; H. D. Caylor; L. Peterson and D. Donohue; T. L. Shelton; J. W. Morrison; D. Morgan; J. C. Richardson; B. R. Compton and B. Gaitsley; D. B. Bates and J. L. Major; M. H. Sanders; D. J. Bulett and G. E. Eddy; B. T. Sampson and G. C. Hendrie; T. L. Dodge, M. Gregison and B. J. Parker; L. Simmons and W. D. Adamson; L. S. Marksley and J. S. Bischoff; T. Potter and H. Steele; P. L. Mangan and G. Davis; M. N. Daniels; C. Semuels; H. M. Evans; L. I. Trigley; R. K. Wayland; G. L. Grimes; D. R. Landinbury; L. N. Galley and D. E. Ellis; C. D. and L. Dodson; T. R. Haley; L. R. Toli and B. I. Summers; B. T. Daniels; D. U. Tomms.

(A) G. E. Doe says, "Since motor-generators usually serve only projection lamps (motion picture, spots, effects, etc.), and in such lamps the current varies somewhat, especially if the lamp be fed by hand, the fusing must be in excess of normal current flow. This excess should not be less than 20 per cent and may be 25 per cent with safety, as there ordinarily is plenty of capacity in everything about a projection circuit so that it will not be injured by the excess current.

(B) J. Wentworth says, "Yes. Underwriters permit 25 per cent fusing in excess even of the capacity of a motor, provided of course the wires and equipment can carry that current without overload."

(C) Evans and Rau answer this one thus: "To calculate fuse capacity for primary side of motor-generator set when only the secondary amperage is shown by ammeter, in the case of a d.c. arc, multiply the secondary voltage by the secondary amperage. The result will be the secondary wattage. Divide this wattage by the supply voltage, which will as a result give the primary amperage, or would were the set 100 per cent efficient. However, motor-generators are not that efficient, a fair average being perhaps 65 per cent. Therefore as near as we may come to it is to add 35 per cent to the primary wattage, divide by line voltage and then, since it is a set supplying a projection circuit with varying current flow due to fluctuating arc resistance, fuse to that amperage plus 20 to 25 per cent, first, of course, making certain all wires, switches, etc., will carry the overfusing without overload."

(D) To this one almost every one made the same answer, about as follows: Measure the arc voltage and know exactly the efficiency of the set. However, L. N. Galley and D. E. Ellis gave the correct answer: "The exact efficiency of the set must be known, for the reason that it ties in automatically with the power required to produce the generator amperage. The voltage of the generator is a known quantity of course, but the primary amperage and wattage is dependent upon the secondary wattage plus the loss in the set itself."

Note: I have not demerited all of you because of the slip on this one and the last one. However, everyone went definitely wrong on Section D, except G. E. Doe, T. L. Shelton and J. Wentworth.

(E) D. Danielson says, "In this case 110—60=50 volts must be broken down in the resistance. The problem then is very simple. (If you saw some of the answers you would not think so!—F. H. R.) Seventy amperes are used, hence 50 x 70=3,500 watts are 'consumed' in the resistance, and since 3,500 watts for an hour is 3.5 KWH, then 3.5 x 7 =$0.245, the loss per hour due to necessary resistance."

New Laboratory Equipment For 16 mm. Sound on Film

Andre Debrie, Inc., has assembled a complete line of laboratory equipment for handling 16 millimeter sound on film, including printers for the optical reduction of 35 mm sound track to 16 mm, a reduction printer for the picture, and a contact printer for the printing of picture and sound in one operation. All three printers are constructed for the obtaining of two 16 mm. prints in one operation.

Levenson Heads Technicians

Major Nathan Levinson, head of the sound department of Warner-First National, is the new chairman of the technicians' branch of the Academy of Motion Picture Arts and Sciences.

Frederic Hope was elected to the committee place vacated by the resignation of Hans Dreier.

NOT ONCE but *AGAIN and AGAIN!*

"Yes", says Mae West, "they kinda went for me."

786 theatres played "She Done Him Wrong" twice . . . . .
108 theatres played "She Done Him Wrong" three times
..28 theatres played "She Done Him Wrong" four times
...7 theatres played "She Done Him Wrong" five times
...6 theatres played "She Done Him Wrong" six times . .
...2 theatres played "She Done Him Wrong" seven times
...1 theatre played "She Done Him Wrong" ten times . .

if it's a PARAMOUNT PICTURE, it's the best show in town!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 9, 1933, from 113 houses in 19 major cities of the country reached $1,317,455, an increase of $105,398 over the total of the previous calendar week, ended September 2, when 108 theatres in 19 cities reported an aggregate gross of $1,212,057.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Brief Moment" (Col.)	17,000			High 4-9-32 "Steady Company"	26,000
							Low 3-9-33 "Topaze"	11,000
Fenway	1,800	30c-50c	"Laughing at Life" (Mascot) and "Big Executive" (Para.)	8,500	"Three Cornered Moon" (Para.) and "I Have Lived" (Chesterfield)	8,000		
Keith's	3,500	30c-50c	"One Man's Journey" (Radio)	19,500	"Morning Glory" (Radio)	20,000	High 12-5-31 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Broadway to Hollywood" (MGM)	19,500	"Turn Back the Clock" (MGM)	19,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"This Day and Age" (Para.)	33,000	"Songs of Songs" (Para.)	33,000	High 1-31-31 "No Limit"	44,500
Paramount	1,800	30c-50c	"Laughing at Life" (Mascot) and "Big Executive" (Para.)	9,000	"Three Cornered Moon" (Para.) and "I Have Lived" (Chesterfield)	8,500	Low 3-9-33 "King of the Jungle"	26,500
Buffalo								
Buffalo	3,500	30c-55c	"Goodbye Again" (F. N.)	18,700	"Another Language" (MGM)	15,200	High 3-28-31 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Her Bodyguard" (Para.) and "Samarang" (U. A.)	7,000	"Warrior's Husband" (Fox) and "Supernatural" (Para.)	6,100	High 2-14-31 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Hold Me Tight" (Fox)	12,000	"The Nuisance" (MGM)	11,300	High 8-8-31 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Tugboat Annie" (MGM) (2nd week)	11,800	"Tugboat Annie" (MGM) (1st week)	15,400	High 2-14-31 "Free Love"	26,300
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (16th week)	600	"Be Mine Tonight" (U.) (15th week)	600	Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"It's Great to Be Alive" (Fox) and "The Man Who Dared" (Fox)	7,200	"By Appointment Only" (Invincible) and "Riot Squad" (Mayfair)	6,700	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"One Sunday Afternoon" (Para.)	67,000	"Goodbye Again" (F. N.)	75,000	High 8-31-33 "Goodbye Again"	75,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"This Day and Age" (Para.)	12,200	"Moonlight and Pretzels" (U.)	9,000	High 2-7-31 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Tugboat Annie" (MGM) (2nd week)	25,000	"Tugboat Annie" (MGM) (1st week)	38,000	High 3-7-31 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Morning Glory" (Radio)	37,000	"No Marriage Ties" (Radio)	31,000	High 9-7-33 "Morning Glory"	37,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Mary Stevens, M.D." (W. B.)	10,500	"Gold Diggers of 1933" (W. B.) (4th week)	14,000	High 4-11-31 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"The Masquerader" (U. A.) (3rd week)	9,500	"The Masquerader" (U. A.) (2nd week)	17,000	High 3-21-31 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Arizona to Broadway" (Fox) (20c-40c)	3,200	"Diplomaniacs" (Radio) (2nd week)	2,800	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"Dr. Bull" (Fox) (30c-44c)	14,500	"Emergency Call" (Radio) (35c-50c)	25,000		
RKO Palace	3,100	25c-40c	"One Man's Journey" (Radio) (27c-44c)	6,800	"Morning Glory" (Radio)	8,000	High 5-2-31 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	25c-40c	"Broadway to Hollywood" (MGM) (27c-44c)	7,000	"Turn Back the Clock" (MGM)	6,200	High 12-5-31 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Mama Loves Papa" (Para.) and "Man of the Forest" (Para.) (20c-40c)	4,300	"Tugboat Annie" (MGM) (2nd week)	5,200		
Warner's Lake	800	25c-40c	"Tarzan the Fearless" (Principal) (27c-40c)	4,200	"Captured" (W. B.)	3,500	High 10-3-31 "Five Star Final"	15,000
							Low 7-4-31 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Captured" (W. B.)	3,800	"Moonlight and Pretzels" (U.) (2nd week)	3,500		
Denham	1,500	15c-25c	"Laughing at Life" (Mascot)	4,500	"The Wrecker" (Col.)	3,000		
Denver	2,500	25c-50c	"Goodbye Again" (F. N.)	5,000	"Heroes for Sale" (F. N.)	4,300	High 8-8-31 "Politics"	25,000
							Low 8-30-33 "Heroes for Sale"	4,300
Orpheum	2,600	25c-40c	"Professional Sweetheart" (Radio)	6,000	"Pilgrimage" (Fox)	4,800		
Paramount	2,000	25c-40c	"Midnight Club" (Para.)	4,000	"Storm at Daybreak" (MGM)	4,500	High 1-10-31 "Hell's Angels"	22,000
							Low 7-6-33 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"One Man's Journey" (Radio)	12,500	"Morning Glory" (Radio)	11,200		
Fisher	2,700	15c-40c	"Tarzan, the Fearless" (Principal)	10,100	"Tugboat Annie" (MGM)	8,400		
Fox	5,100	25c-40c	"Pligrimage" (Fox) (15c-40c)	15,500	"F. P. 1" (Fox)	16,100		
Michigan	4,000	25c-50c	"Beauty for Sale" (MGM)	16,400	"Turn Back the Clock" (MGM)	18,600		
State	3,000	25c-50c	"Big Executive" (Para.)	7,300	"This Day and Age" (Para.)	10,300		
United Artists	2,000	25c-50c	"Captured" (W. B.)	9,200	"The Masquerader" (U. A.) (2nd week)	8,300		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Dinner at Eight" (MGM)	36,656			High 9-6-33 "Dinner at Eight"	36,656
							Low 10-31-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-40c	"Captured" (W. B.) (25c-55c)	15,000	"Goodbye Again" (F. N.)	14,000	High 2-7-31 "Little Caesar"	30,000
							Low 1-17-31 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Paddy, the Next Best Thing" (Fox)	4,000	"Pilgrimage" (Fox)	2,500	High 6-13-31 "Daddy Long Legs"	10,000
							Low 8-19-33 "No Marriage Ties"	2,000
Circle	2,800	25c-40c	"Song of Songs" (Para.)	3,500	"Life of Jimmy Dolan" (W.B.)	10,000	High 2-14-31 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Indiana	3,300	25c-40c	"Three Cornered Moon" (Para.)	12,000				
Palace	3,000	25c-40c	"Broadway to Hollywood" (MGM)	4,500	"Turn Back the Clock" (MGM)	4,500	High 5-2-31 "Trader Horn"	22,000
							Low 7-22-33 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"No Marriage Ties" (Radio) (25c-50c)	14,500	"Headline Shooter" (Radio) and "India Speaks" (Radio)	6,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Broadway to Hollywood" (MGM) (7 days and Sat. midnite show)	13,500	"Midnight Mary" (MGM) (7 days and Sat. midnite show))	10,000	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"This Day and Age" (Para.) (7 days and Sat. midnite show)	7,200	"Mary Stevens, M.D." (W. B.) (7 days and Sat. midnite show)	7,000	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Pilgrimage" (Fox) (6 days)	3,500	"Tarzan the Fearless" (Principal)	2,500	High 1-10-31 "Girl of the Golden West"	8,000
							Low 8-20-33 "Life in the Raw"	1,750
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (2nd week)	3,200	"The Masquerader" (U.A.) (1st week)	2,950		
Filmarte	850	40c-50c	"The Rebel" (U.)	1,800	"Mussolini Speaks" (Col.) (3rd week)	1,200		
Loew's State	2,416	25c-55c	"Pilgrimage" (Fox)	10,100	"Tugboat Annie" (MGM) (3rd week)	15,455	High 10-25-31 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Los Angeles	3,000	15c-25c	"Sensation Hunters" (Monogram) and "Notorious But Nice" (Chesterfield)	2,750	"Important Witness" (Tower) and "Doubled and Redoubled" (Ind.)	2,200		
Orpheum	2,220	25c-35c	"Professional Sweetheart" (Radio) and "The Man Who Dared" (Fox)	4,800				
Paramount	3,596	25c-40c	"One Sunday Afternoon" (Para.) (25c-50c)	16,400	"This Day and Age" (Para.) (2nd week)	17,105	High 10-31-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
President	843	25c-40c	"Back to Nature" (Vision)	4,500				
RKO	2,700	25c-40c	"Morning Glory" (Radio) (2nd week)	6,100	"Morning Glory" (Radio) (1st week)	8,800		
W. B. Downtown	3,400	25c-40c	"Captured" (W. B.) (25c-55c)	12,000	"Goodbye Again" (F. N.)	11,500	High 2-7-31 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"Another Language" (MGM)	3,900	"Midnight Club" (Para.)	3,500		
Lyric	1,238	25c-35c	"Shanghai Madness" (Fox)	1,500	"The Devil's in Love" (Fox)	1,500	High 5-30-31 "Kiki"	4,000
							Low 1-24-31 "Men on Call"	1,200
RKO Orpheum	1,238	20c-40c	"Her First Mate" (U.)	5,700	"Morning Glory" (Radio)	6,500		
State	2,300	25c-40c	"Tugboat Annie" (MGM) (2nd week)	6,000	"Tugboat Annie" (MGM) (1st week)	6,300	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (21st week)	1,100	"Be Mine Tonight" (U.) (20th week)	1,000		
Montreal								
Capitol	2,547	25c-60c	"Moonlight and Pretzels" (U.) and "Big Executive" (Para.)	10,500	"Private Detective 62" (W. B.) and "Lilly Turner" (F. N.)	10,000	High 1-10-31 "Just Imagine"	18,000
							High 7-14-33 "The Silver Cord" and "Professional Sweetheart"	7,500
His Majesty's	1,600	25c-75c	"Fighting the White Slave Traffic" (Federal)	4,500				
Imperial	1,914	25c-60c	"Le Fils Improvise" (French)	2,400	"Rivaux de la Piste" (French)	2,300	High 1-17-31 "Office Wife"	10,000
							Low 7-7-33 "Les Bleus de l'Amour"	1,500
Loew's	3,115	25c-65c	"Three Cornered Moon" (Para.) and "Disgraced" (Para.)	10,500	"Secret of the Blue Room" (U.) and "Black Beauty (Monogram)	8,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 9-1-33 "Secret of the Blue Room" and "Black Beauty"	8,500
Palace	2,600	25c-75c	"Song of Songs" (Para.)	12,000	"Waltz Time in Vienna" (British)	9,000	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"The Masquerader" (U. A.) and "A Study in Scarlet" (World Wide) (2nd week)	5,500	"The Masquerader" (U. A.) and "A Study in Scarlet" (World Wide) (1st week)	6,500	High 4-1-31 "City Lights"	22,500
							Low 8-11-33 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (2nd week)	20,608	"Dinner at Eight" (MGM) (1st week)	21,000	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister"	14,559
Cameo	549	25c-40c	"Morning Glory" (Radio)	2,679	"Pilgrimage" (Fox)	1,514		
Capitol	4,700	35c-$1.65	"Broadway to Hollywood" (MGM)	40,344	"Turn Back the Clock" (MGM)	35,778		
Gaiety	850	55c-$1.65	"The Power and the Glory" (Fox) (3rd week-11 days)	12,500	"The Power and the Glory" (Fox) (2nd week)	7,900	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Hollywood	1,543	25c-$1.10	"Voltaire" (W. B.) (3rd week)	12,322	"Voltaire" (W. B.) (2nd week)	25,868		
Mayfair	2,300	35c-85c	"I Have Lived" (Chesterfield) (9 days)	7,800	"Police Call" (Showmen's) (2nd week)	9,600	High 12-12-31 "Frankenstein"	53,800
							Low 5-31-33 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Morning Glory" (Radio)	14,560	"The Mayor of Hell" (W. B.)	12,156		
Paramount	3,700	35c-99c	"One Sunday Afternoon" (Para.)	38,500	"This Day and Age" (Para.)	26,885	High 2-7-31 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Moonlight and Pretzels" (U.) (3rd week-8 days)	12,000	"Moonlight and Pretzels" (U.) (2nd week)	16,500	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27-31 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,200	40c-85c	"The Masquerader" (U. A.)	33,200	"Bitter Sweet" (U. A.)	24,640	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"One Man's Journey" (Radio)	103,064	"Paddy, the Next Best Thing" (Fox)	89,217		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
RKO Roxy	3,700	25c-55c	"Morning Glory" (Radio) (4 days) "Don't Bet on Love" (U.) (3 days)	18,414	"Pilgrimage" (Fox) (4 days) and "Her Bodyguard" (Para.) (3 days)	10,601	
Roxy	6,200	25c-55c	"Her First Mate" (U.)	28,000	"Flying Devils" (Radio)	21,000	High 1-1-32 "Delicious" 135,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Goodbye Again" (F. N.)	15,018	"Captured" (W. B.) (2nd week)	13,988	High 1-17-31 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Oklahoma City							
Capitol	1,200	10c-41c	"Three Cornered Moon" (Para.)	3,700	"Midnight Mary" (MGM)	2,700	High 2-7-31 "Illicit" 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-56c	"Song of Songs" (Para.)	5,400	"I Cover the Waterfront" (U. A.)	4,300	High 2-21-31 "Cimarron" 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-36c	"Gold Diggers of 1933" (W.B.) (2nd week-1 day) "Shanghai Madness" (Fox) (6 days)	800 2,200	"Gold Diggers of 1933" (W. B.) (1st week)	3,900	High 1-24-31 "Under Suspicion" 7,200 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
Victoria	800	10c-26c	"Big Executive" (Para.) (4 days)	700	"Blind Adventure" (Radio) (4 days) "Be Mine Tonight" (U.) (3 days)	600 600	
Omaha							
Orpheum	3,000	25c-40c	"Captured" (W. B.) and "She Had to Say Yes" (F. N.)	7,750	"Voltaire" (W. B.) and "The Secret of the Blue Room" (U.)	8,250	High 2-14-31 "Cimarron" 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"One Sunday Afternoon" (Para.)	7,500	"This Day and Age" (Para.)	6,250	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"Big Executive" (Para.) and "The Vampire Bat" (Majestic)	5,500	"Three Cornered Moon" (Para.) and "What Price Innocence?" (Col.)	5,500	High 4-11-31 "Men Call It Love" 16,000 Low 11-28-31 "The Cisco Kid" 4,500
Philadelphia							
Aldine	1,200	40c-65c	"The Masquerader" (U. A.) (6 days)	9,500			
Arcadia	600	25c-50c	"Another Lanuage" (MGM) (7 days)	3,000	"College Humor" (Para.) (6 days)	2,600	High 12-17-31 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-65c	"Tugboat Annie" (MGM) (2nd week-6 days)	14,000	"Tugboat Annie" (MGM) (1st week-6 days)	21,000	
Earle	2,000	40c-65c	"Big Executive" (Para.) (6 days)	14,000	"Don't Bet on Love" (U.) (6 days)	13,500	High 1-5-33 "Breach of Promise" 29,000 Low 8-3-33 "She Had to Say Yes" 10,000
Fox	3,000	35c-75c	"Paddy, the Next Best Thing" (Fox) (2nd week-6 days)	17,000	"Paddy, the Next Best Thing" (Fox) (1st week- 6 days)	23,000	High 2-7-31 "Man Who Came Back" 40,000 Low 8-3-33 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"Be Mine Tonight" (U.) (6 days)	4,200	"Bed of Roses" (Radio) (6 days)	3,700	High 5-2-31 "City Lights" 8,000 Low 8-10-33 "Ann Carver's Profession" 2,500
Stanley	3,700	40c-75c	"Three Cornered Moon" (Para.) (6 days)	23,000	"Double Harness" (Radio) (6 days)	22,500	High 12-19-31 "Frankenstein" 31,000 Low 7-25-31 "Rebound" 8,000
Stanton	1,700	30c-55c	"What Price Innocence?" (Col.) (6 days)	6,500	"Midnight Club" (Para.) (6 days)	6,000	High 3-21-31 "Last Parade" 16,500 Low 7-13-33 "I Love That Man" 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Gold Diggers of 1933" (W. B.) (5th week)	1,800	"Gold Diggers of 1933" (W. B.) (4th week)	1,800	
Broadway	1,912	25c-40c	"Mama Loves Papa" (Para.)	5,000	"Song of Songs" (Para.)	5,700	High 1-10-31 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	25c-35c	"Her Bodyguard" (Para.)	2,000	"Whoopee" (U. A.)	2,500	
Music Box	3,000	25c-40c	"Voltaire" (W. B.)	4,500	"The Mayor of Hell" (W. B.)	2,900	
Oriental	2,040	25c-35c	"No Marriage Ties" (Radio)	2,300	"Life of Jimmy Dolan" (W. B.)	2,000	
United Artists	945	25c-40c	"Tugboat Annie" (MGM) (4th week)	5,000	"Tugboat Annie" (MGM) (3rd week)	6,500	High 1-10-31 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Embassy	1,380	30c-50c	"Voltaire" (W. B.)	9,000			
Fox	4,600	10c-35c	"Important Witness" (Tower) and "Sensation Hunters" (Monogram)	7,000	"Night of Terror" (Col.) and "Doubled and Redoubled" (Ind.)	7,500	High 1-3-31 "Lightning" 70,000 Low 9-8-33 "Important Witness" and "Sensation Hunters" 7,000
Golden Gate	2,800	25c-65c	"Morning Glory" (Radio)	13,000	"Moonlight and Pretzels" (U.)	16,000	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Tugboat Annie" (MGM)	19,500	"Song of Songs" (Para.) (2nd week)	11,000	High 1-9-32 "The Champ" 35,600 Low 6-16-33 "The Warrior's Husband" 9,000
St. Francis	1,435	25c-50c	"Turn Back the Clock" (MGM) and "Big Executive" (Para.)	7,000	"Mary Stevens, M.D." (W. B.) and "The Man Who Dared" (Fox)	6,500	
United Artists	1,200	25c-50c	"The Masquerader" (U. A.)	9,500	"The Kid From Spain" (U. A.)	6,000	
Warfield	2,700	25c-90c	"Three Cornered Moon" (Para.)	17,000	"Paddy, the Next Best Thing" (Fox)	18,500	High 3-14-31 "Parlor, Bedroom and Bath" 28,000 Low 5-24-33 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-55c	"The Masquerader" (U. A.)	4,750	"Captured" (W. B.) (9 days)	5,000	
Fith Avenue	2,750	25c-55c	"The Stranger's Return" (MGM)	7,000	"Man of the Forest" (Para.) (5 days)	10,000	High 8-5-33 "Tugboat Annie" 19,250 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"A Shriek in the Night" (Allied) and "Rustler's Roundup" (U.)	4,000	"False Faces" (World Wide) and "Return of Casey Jones" (Monogram)	3,750	High 1-10-31 "The Lash" 11,500 Low 6-24-33 "Uptown New York" 3,000
Music Box	950	25c-55c	"Moonlight and Pretzels" (U.)	4,000	"Bed of Roses" (Radio)	4,250	High 2-28-31 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Song of Songs" (Para.)	7,500	"F. P. 1" (Fox) and "Aniakchak" (Fox) (6 days)	4,000	
Roxy	2,275	25c-50c	"The Man Who Dared" (Fox) and "Don't Bet on Love" (U.)	5,000	"Secret of the Blue Room" (U.)	6,000	High 1-10-31 "Paid" 18,000 Low 9-22-33 "F. P. 1" and "Aniakchak" 4,000

The Best Show In Town!

GIRLS! SONGS! STORY!

Music in the Air . . . Dancing Feet . . . Loving in the Moonlight . . . Fooling in the Spotlight!

Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER
JUDITH ALLEN

Directed by
EDWARD SUTHERLAND

Paramount Pictures

If it's a Paramount Picture it's the best show in town

WABASH AVENUE

CHICAGO

Hearings on the industry code occupied all attention last week. Among those who went to the Capital from here to participate in developments were Jack Miller, Aaron Saperstein and Emma Abplanalp of the film board.

▽

An Indianapolis office of Guercio & Barthel opens September 15. The new branch, called Ger-Bar, Inc., is under the direction of J. M. Dixon, formerly with Federal Electric and General Ticket Register. The Indianapolis office, located at 444 N. Illinois street, will carry a complete line of standard equipment and a complete line of stock parts for lamps and projectors.

▽

Pat Garyn, vice-president and general manager of Master Arts Products, was in town for conferences with Johnny Mednikow. Garyn announced the opening of Master Arts offices at Detroit and Minneapolis. F. R. Cleaver is in charge at Detroit and Jack Harrington at Minneapolis. Garyn is making a trip through the Middlewest and South.

▽

Henri Ellman, who says he spent last Sunday visiting about 40 theatres, declares that business on that date was the biggest in the past two years. The day, it will be recalled, was cold and cloudy with rain threatening. Just the kind of weather, Ellman says, that discouraged attendance at the Fair and gave the theatres a whopping Sunday business.

▽

Ed L. Nikodem, formerly manager of the St. Louis theatre for RKO, is in Chicago as the new manager for the Sheridan theatre for Essaness.

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George Taif, for a number of years with Warners and First National, is now covering Illinois and northern Indiana for Capitol Film.

▽

Princess theatre will be operated by J. Goldberg with a policy of pictures and traveling Jewish shows.

▽

Joseph Mack, 14-year-old son of Irving Mack of Filmack, has entered Roosevelt Military Academy at Aledo, Ill.

▽

James R. Grainger, Universal sales manager, put in two busy days with Henry Herbel, and important circuit deals were closed on the new season lineup.

▽

Ray Connors has been named manager of the Warner Avalon theatre, recently reopened.

▽

Louis Hyman, sales manager for Sol Lesser, was in town to confer with Henri Ellman of Capitol on first runs for the Buster Crabbe Tarzan serial. Cleve Adams, representing Majestic Pictures, was another visitor.

HOLQUIST

Allied Moves National Headquarters

Abram F. Myers, general counsel of Allied States Association, has moved the national headquarters at Washington from the Union Trust Building to the Securities Building at 729 15th street.

Two Firms Pay Dividends

Columbia Pictures last week paid a quarterly dividend of 75 cents on its $6 preferred stock. Eastern Theatres, Ltd., also paid a dividend, of 50 cents.

Dowling To Release First Picture Through Paramount

The first production to come from the newly founded company of Eddie Dowling, and starring Lillian Gish and Roland Young, is expected to be distributed through Paramount. The Arnold Pictures Corporation is producing, with Arthur Hopkins associated with the company. William de Mille is directing.

The title of the film may be either "Buried Alive" or "The Great Adventure." Its release by Paramount will mark the second outside production announced recently for distribution by the company, the other being "Take a Chance," from Rowland-Brice Productions.

Twentieth Century May Make Two Added Features

Joseph M. Schenck indicated in Hollywood last week that Twentieth Century Productions will likely make 14 features this season instead of the 12 announced originally. Darryl Zanuck is already cutting "The Bowery," "Blood Money" and "Broadway Through a Keyhole."

Charles Chaplin has promised his next feature will be ready for United Artists distribution in January. Douglas Fairbanks will make a picture in Europe, probably "Don Juan." Mary Pickford has indicated she has two plans, one for a picture and one for a play. She will decide shortly on the type of picture her next will be.

S. O. S. Corporation Moves

Moving to larger quarters at the same address, SOS Corporation now occupies more than half of the sixth floor at 1600 Broadway, New York. A feature is a glass-enclosed, sound-proofed display chamber, where a miniature theatre shows the latest devices.

ON BROADWAY

Week of September 9

HOLLYWOOD

Costumes of the World	Vitaphone
Use Your Imagination	Vitaphone
Bosko, the Speed King	Vitaphone
Fisherman's Holiday	Vitaphone

MAYFAIR

Denmark	Beverly Hills
Dora's Dunking Doughnuts	Fox

PARAMOUNT

Dangerous Females	Paramount
Paramount Pictorial—No. 1	Paramount
What Makes a Champion?	Paramount

RIALTO

Bundle of Blues	Paramount
See You Tonight	Paramount
Hollywood on Parade—No. 2	Paramount

RKO MUSIC HALL

Hook and Jabs	Fox
Doughnuts	RKO Radio
Following the Horses	Fox

ROXY

Tarzan, the Fearless	Fox

STRAND

The Organ Grinder	Vitaphone
Barber Shop Blues	Vitaphone
Gobs of Fun	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 101—De Pinedo perishes in burning plane in New York—President leaves Poughkeepsie, N. Y., for vacation—Miss Van Wie retains golf crown at Highland Park, Ill.—NRA opens war on food profiteers—English workers hail King George—Gar Wood keeps speed boat title—Dedicate memorial to George Rogers Clark at Vincennes, Ind.

FOX MOVIETONE NEWS—No. 102—Lindy and Anne land in Copenhagen—Roosevelt orders Swanson to Cuba—Mussolini's boys visit New York—NRA boss sounds call to nation—Boulder Dam work pushed—Turf season opens at Belmont Park, N. Y.

HEARST METROTONE NEWS—No. 300—Denmark acclaims Lindy and Anne—General Johnson demands united support in Chicago address—Daredevil drivers race up Pike's Peak—Snapshots from here and there—New sea fighter joins Navy; Swanson sent to Cuba—Hold rodeo at Pasadena, Cal.

HEARST METROTONE NEWS — No. 301 — Revolt flares again in Cuba—Gridiron warriors go into action—Roosevelt calls on all to help nation's needy—United States tennis crown goes to England—Snapshots from here and there—Dirigible Macon passes test for fleet duty.

PARAMOUNT NEWS—No. 11—Harmsworth Trophy stays in United States—Lindy and Anne land in Denmark—Italian training ship leaves New York—Gales lash gulf states — Cuban army ousts de Cespedes government—Airmen risk lives in Chicago meet.

PARAMOUNT NEWS—No. 12—Navy football candidates out for early practice at Annapolis—President opens relief drive—Britisher takes United States tennis crown—Cuba still in turmoil—Eleanor Holm and Art Jarrett on honeymoon in Hollywood—Texas crippled by gales.

PATHE NEWS—No. 12—Blazing plane traps De Pinedo in New York—Miss Van Wie keeps golf title at Highland Park, Ill.—Roosevelt sails from Poughkeepsie, N. Y.—Deer stranded on ledge at Watkins Glen, N. Y.—Iowa boy wins 15-mile swim at Toronto, Canada—Farley urges youth to support NRA in Kansas City address—News flashes.

PATHE NEWS—No. 13—United States acts in Cuban crisis—Roosevelt finds NRA consumers mobilizing—Hold annual Pike's Peak auto race in Colorado—United States to build up navy—New 10,000 ton cruiser launched in Philadelphia—Diver performs in water at Carmel, N. Y.—Boulder Dam rising in Colorado—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 178—Marines mobilized for Cuba trip at Quantico, Va.—Auto aces in race at Colorado Springs, Col.—Girl, 9, swims Niagara River—Hurricanes sweep gulf states—Fourteen killed in train wreck at Binghamton, N. Y.—Indians see thrilling rodeo at Ellensburg, Wash.—Americans win lifeboat title in New York—Soldier convicted as "red" spy at Fort Sherman, Canal Zone.

UNIVERSAL NEWSPAPER NEWSREEL—No. 179—United States warships surround Cuba—Teams start grid practice—Throngs at state fair in St. Paul see locomotive crash—Lions perform at El Monte, Cal., zoo—Striking miners face bayonets at Gallup, N. M.—England wins tennis title from United States—Macon launches war planes over Lakehurst, N. J.—Many die in storms and floods at Brownsville, Tex.

Warner Club To Elect

The Warner Club, national employee organization, will hold its annual meeting of delegates September 16, at which a board of governors and executive committee will be elected. The home office delegates were chosen by vote of employees last week.

Keith's $144,025 Net Loss

B. F. Keith Corporation, RKO subsidiary, last week reported a net loss of $144,025 for the six-months period ending June 30. Net loss for the second quarter of the year was $187,127, as compared with a net profit for the first quarter of $53,101.

JAFA Signs George Roland

George Roland, director of "The Wandering Jew," Jewish talking film starring Jacob Ben-Ami, has been signed by Herman Ross of JAFA, to direct the remaining five features on the company's schedule.

Monarch Set on 16 Features

Monarch will release 16 features during 1933-1934. John R. Feruler, president, left for the coast Tuesday to launch the new activities.

Organization does it . . .

. . . and experience helps

★ An organization of five hundred employees trained in their jobs.

★ Experience gathered during fourteen years of activity in this ever-changing business.

★ Enthusiastic personnel in every department . . . picked men . . . experienced men . . . successful men . . . and women. Production . . . editorial . . . art and camera . . . all combine to produce a finished product potent with selling punch.

★ Bookers, checkers, billers, shippers...all combine to put that same punch in our service department . . . to get the finished product to your theatre at the right time every time.

★ The only trailers in the field with actual scenes and dialogue from the pictures themselves backed by a service that never sleeps.

That's a combination that you can get only from

SPECIAL SERVICE ON SPECIAL TRAILERS

...announcement trailers ...holiday, tie-up, merchandise, teaser and policy trailers . . . don't worry, we can take care of you with the same selling punch and right service you always get from National.

Photograph from UNIVERSAL'S "KING OF JAZZ"

Worth more because they sell more

NATIONAL SCREEN SERVICE

producers of trailers that sell your show

JENKINS' COLYUM

Colorado Springs, Colo.

Dear Herald:

Ever since we have been in this mountainous country we have had a splitting headache. It struck us in the Black Hills and has stayed with us ever since. They tell us it is the altitude, and if that's true we are heading April Shower for Kansas as fast as she can go, and that will be fast enough. We'll betcha that as soon as we cross the Kansas line the hay fever will grab us from both sides, and that's what a man gets for not being a Christian Scientist.

We told Henry Friedel, branch manager for MGM in Denver, about our headache and he said he didn't know we had anything in our gourd to ache. Henry has that kind of dizzy spells quite frequently.

Denver is said to be one mile high, and located as she is, right up against the Rocky Mountains, she has three seasons—tourist, fog and winter, but, not counting her crazy laid-out streets, she is quite a city.

▽

We told you last week that Jimmy Morrison, Fox manager, and Rick Ricketson, divisional manager for Fox theatres in the Rocky Mountain district, were going to take us out to the Country Club for dinner on Monday. They did, and we have been trying to figure out why they would show such courtesy to a vagabond colyumnist. There are a couple of boys that Denver ought to be proud of.

Mr. Morrison screened for us Janet Gaynor and Warner Baxter in "Paddy, the Next Best Thing," a Fox picture. This is an Irish story laid in a typical Irish village. The scenes might have been shot on the coast near the Palaverda hills south of Santa Monica or in Alaska, but it don't matter, it's Irish just the same, and with those two excellent stars it had to be good.

We never knew before that the Irish would lie (question mark), but Janet was such a sweet liar that Warner fell for her and—oh, well, unless there is an element in your audience who are goofier than a goose they will all like this immensely. We did, if that means anything to you, so you better play it and step on it hard.

Then we saw "Pilgrimage," with Henrietta Crosman, another Fox picture, in Harry Huffman's Orpheum theatre. This is based on a story of the Gold Star Mothers going to France after the war. Henrietta was a hard-boiled widow in a hillbilly home in Arkansaw. She had a son who wanted to marry a neighbor girl (Marion Nixon) but the mother opposed it. She went to the recruiting office and had her son drafted to go to France. When he was taking the train to go, Marion showed up and told him she was going to have a baby (there was no damn sense in putting that in), so he wanted to stay over one day and marry her, but they forced him on the train and he went to France and was killed.

Later on Henrietta joined the Gold Star Mothers and went to France with them, and from here on the picture got under way and showed some excellent direction. Mrs. Hatfield, presumably another hillbilly Gold Star Mother, furnished some excellent comedy. If Mrs. Hatfield, after drawing on that old pipe of hers as long as she did, didn't have to go outside and heave up Jonah, then it is proof conclusive that she really came from Arkansaw, and no foolin'.

Then later on another young chap showed up who was in love with a gal and wanted to marry her but couldn't because they had to have their parents' consent, and they had no parents. Tough luck. She informed him that he was soon to become a father but he didn't throw any fits. This was illegitimate kid number two. There might have been more, but the director ran out of prospects.

Now don't let this worry you. Outside of those useless scenes, it's an excellent picture, well played and well directed. There will be some tears, which won't hurt a bit, and a lot of laughs, and we doubt if you receive any kicks.

▽

We wired P. B. McCormick of Canyon City that we'd be in Denver. He drove up there 175 miles over the mountains to see us and we have been wondering ever since if that showed any weakmindedness on his part. P. B. is one of the men who is responsible for holding this mountainous country together. He operates the theatres at Florence and Canyon City and those towns should feel themselves exceedingly fortunate, and that ain't no bull.

Monday night we went to the Orpheum to visit our very good friends, Mr. and Mrs. Harry Huffman. Jimmy Morrison and his wife came down there also, and did we have a good time? Oscar, you talk to 'em.

Mr. Huffman has loaded himself up with several of the big downtown houses, besides several suburban houses, and he is what might be called a busy man. Mrs. Huffman told us confidentially that she was glad he is loaded down with work, because it took less of her time to watch him. She tried to persuade us to stay over a day and come out to their home and have dinner with them. We couldn't do it because we hadn't brought our dinner clothes with us. In fact, we didn't leave any at home. If we should get into one of those rigs once we'd feel like one of the lost sons of Israel.

If there are two better people in this country than Mr. and Mrs. Huffman we don't care to meet them, for as it is now we can say that we have met two of the most delightful people on earth.

▽

We are glad that they built Pike's Peak right close to Colorado Springs, for it gives that town one more thing to point to with pride, but they can't point to it with pride right now because it is so foggy that we can't even see the outline of it. What this town ought to do is to keep a bunch of men up on that mountain with brooms to sweep the fog away so people can see their old hill.

We sometimes wonder if that guy Pike was really the first one to discover this mountain, for on a clear day it can be seen for seventy-five miles. It is all right to give Pike the credit for discovering it, because that will shut off any claims Will Rogers or Clark Gable might make, and you know how those boys can claim.

We couldn't find an exhibitor in this town with a search warrant; they must be lost in the fog, so we are heading down the Arkansas river valley toward Kansas and her hay fever.

As we were driving along today we tried to imitate a crooner we heard over the radio, and April Shower stopped in her tracks and refused to budge an inch until we quit. We couldn't blame her. There's a car that has some sense.

The papers are playing up a story of an old man in Kansas who married a young woman on his seventy-ninth birthday and a baby came to their house on his eightieth birthday. You can't beat those Jayhawkers no way you figure it. We live in Nebraska.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Goldbergs Left $270,784

Harry and Sam Goldberg, Omaha exhibitors who were killed last December by their partner, Jule Rachman, left estates totaling $270,784, appraisals filed in Omaha indicated.

Flinn's Daughter With Roach

Marjorie Flinn, daughter of John Flinn, has joined the Hal Roach publicity staff in Hollywood.

TRAVELERS . . .

JACOB WILK, Warner story editor, left New York for Burbank.

BEN HECHT has arrived at Culver City, from New York, to adapt Manuel Komroff's "Two Thieves."

JOHN C. FLINN, Paramount exploiteer, and chairman of NRA motion picture committee, returned to New York from Coast.

ADOLPH ZUKOR, Paramount head, is due to return to New York from Coast on Friday.

JOHN E. OTTERSON, Erpi president, returned to New York from Europe.

CRESSON SMITH and H. J. MACINTYRE, RKO division managers, left New York for southern tour.

MR. and MRS. JOHN BARRYMORE returned to Hollywood from Alaska.

ARTHUR MAYER, operator of the Rialto on Broadway, returned from New England.

HARVEY DAY, "Terrytoons" sales manager, returned from Midwest exchange tour.

GEORGE RAFT, Paramount player, arrived in New York.

GRETA NISSEN sailed for London.

MORAN and MACK, Educational stars, will arrive in New York on Thursday, from Hollywood.

HELENE VON DROMME will arrive in New York from Belgium on Friday, en route to Culver City to work for Metro.

EDMUND LOWE is back in Hollywood from the East to resume at Universal City.

MARIE PROVOST is in New York from the Coast.

H. B. WARNER sailed for London.

JACK LEVIN, head of the Copyright Protection Bureau, returned to New York from New England.

FRANCES FULLER, Paramount player, returned to New York stage.

MARIAN NIXON, Universal player, sailed for Paris to appear in films.

N. C. REICHLIN, representative for J. H. Hoffberg Co., sailed for South America to roadshow Spanish productions.

HARRY COHN, Columbia president, arrived on Coast from New York and Europe.

AMBROSE S. DOWLING, RKO export manager, sailed for South America.

MONA BARRIE, Australian actress, left New York for Hollywood to work for Fox.

UPTON SINCLAIR was due in New York from Coast to roadshow "Thunder Over Mexico."

JACK RAPPAPORT, Paramount's manager at Christobal, returned from New York.

BARNEY BALABAN was in New York from Chicago.

NOEL FRANCES arrived in New York from Coast.

DOROTHY GISH sailed for Europe.

HAROLD NOLAN, Denver theatre owner, was in New York.

MARIE DRESSLER, MGM star, was due in New York from Culver City.

HARRY M. GOETZ, Reliance president, left New York for Hollywood to confer with Edward Small, vice-president.

CLAUDETTE COLBERT sailed from San Francisco for Hawaii.

ROBERT MONTGOMERY arrived on Coast from New York to resume at MGM.

LENNIE HAYTON, New York orchestra leader, arrived on Coast from New York to work for Metro.

EDWARD R. TINKER and HERMAN G. PLACE, of Chase Bank, and RALPH HARRIS, of Hughes, Schurman and Dwight, attorneys, returned to New York from Los Angeles, where they consummated Fox West Coast business.

SIR WILLIAM WISEMAN, prominent in the affairs of Paramount Publix, arrived in New York from a holiday in England.

ROBERT SARNOFF of Radio Corporation of America reached New York from Europe.

E. V. RICHARDS is in New York from New Orleans.

M. A. SCHLESINGER left the Coast for New York en route to Germany.

Levy Promotes MacIntyre To Southern District

Jules Levy, RKO general sales manager, this week promoted J. H. MacIntyre, Los Angeles branch manager, to the post of southern district sales manager, effective immediately. Newton P. Jacobs, of the Los Angeles staff, will succeed Mr. MacIntyre there. The personnel of the RKO sales cabinet is now as follows:

Ned E. Depinet, vice-president in charge of distribution; Jules Levy, general sales manager; Michael G. Poller, assistant to Mr. Levy; Cresson E. Smith, Western and Southern sales manager; E. L. McEvoy, Eastern and Canadian sales manager; Al Mertz, short subject sales manager; W. E. Branson, Midwestern district manager; J. H. MacIntyre, Southern district manager; H. C. Cohen, Western district manager, and L. M. Devaney, Canadian district manager.

Named to Investigate Fox-World Wide Issue

Leon Rosenblatt, recently appointed by Allied of New Jersey as chairman of a committee to investigate the Educational situation with relation to World Wide releases, has been named to a similar post by the Independent Theatre Owners Association, New York independent exhibitor unit.

Mr. Rosenblatt plans conferences with Earle W. Hammons, president of Educational on suits filed by Fox against exhibitors refusing to play Educational shorts because the company is reported not releasing the full quota of World Wide features, which, it is claimed, were bought with the shorts.

Radio City's Theatres' Rental Cut $400,000

Reduction of $400,000 in annual rental on the Music Hall and RKO Roxy was effected this week with the signing of revised leases by Rockefeller Center, Inc., and Radio City Theatres, Inc. Rental was lowered from $1,000,000 to $600,000, with Rockefeller City to make up the difference by a half and half division of profits from operation.

Rental on office space in the RKO Building held by RKO and its subsidiaries was reduced approximately $125,000 a year.

New Action Trailers From Exhibitors Screen

A new type of trailer, called "movies about a movie" and designated as Action Trailers, is announced by Exhibitors Screen Service, Inc.

"The practice of showing bits from a picture, completely out of sequence, is outmoded," said George A. Hirliman, president.

Beauty Contest Winners Named by Paramount

Winners of Paramount's "Search for Beauty" contest, to be given screen contracts for the duration of the picture, are:

Central Atlantic district—Anna Imsenik, Philadelphia, and William O'Dell, Pittsburgh. Middlewestern—Geneva Hall, Kansas City, and Gil Berry, Chicago. New England—Gladys Willar, Worcester, Mass., and Malcolm Ball, Boston. Northern—Opal McCue, Milwaukee, and Julie Madison, Minneapolis. Southern—Laura Lower, Birmingham, and Yancy Lane, Montgomery. Southwestern—Clara Lou Sheridan and Alfred Delcambre, Dallas. Western—Agnes Causney, Ocean Park, Cal., and Jack Jenkins, Los Angeles. Canada—Helen Grey, Medicine Hat, Alta., and Gunnar Freese, Montreal. British South Africa—Lucille deToit, Pretoria, and Donald Tidbury, Johannesburg. England—Nita Harvey, Golders Green, N. W., London, and Sidney Woolston, Southampton. Ireland—Lorretta Walker, Hillsborough, and George H. Allport, Belfast. Scotland—Gwenllian Gill, Edinburgh, and Robert Sinclair Scott, Ayresshire. Australia—Gwen Munro, Melbourne, and Brian Norman, Sydney. New Zealand—Joyce Nielsen, Wellington, and Edward Tapley, Dunedin.

Helen Dunbar Dead

Helen Dunbar, 69, pioneer actress, died last week at the home of her daughter, Mrs. James Bush, in Hollywood.

Principal Exchange Sold by Sol Lesser

Sol Lesser has sold the Principal Distributing Corporation's New York exchange to Sam Krellberg, who will take over the Principal franchise for one year. Nat Cherin, part owner of the exchange, has been elected president.

Supreme Screen Service Has New Style Trailer

A trailer without stills, without titles and without scenes from the picture has been developed by Lew Jacobs, production manager of Supreme Screen Service. The trailer is done entirely with actors, dialogue and sound effects.

ASK US!

"How can I reseat my theatre economically?"

Have you figured the cost of discomfort?

● Do they limp when they go out? And stamp their feet to restore circulation and relieve the chair paralysis resulting from hard, lumpy and decrepit seats? If so, you need new chairs NOW!

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WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CALIFORNIA TRAIL, THE: Buck Jones—Just fair. My patrons did not like this so well. Too much Mexican stuff in this one. Why not give the public straight westerns. They would be pleased much more. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN OF ACTION: Tim McCoy—Another good western picture with plenty of action and thrills. A very interesting story and one that will please old and young alike. Tim McCoy as a Ranger that gets what he goes after. If your patrons want westerns, this is sure to please. The recording is a little bad, but except for that fact it is a good picture. Running time, 57 minutes. Played August 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNKNOWN VALLEY: Buck Jones, Cecilia Parker—This is an extra good western picture. The story just one of them dreams but entertaining. Played on a double bill with "The Big Chance" (Eagle-Graphic).—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WOMAN I STOLE, THE: Jack Holt—Good. Just the type suited for Jack Holt. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Eagle-Graphic

BIG CHANCE, THE: John Darrow—A very good prize fight picture. Great for Saturday night crowd in a small town. Played on double bill with "Unknown Valley" (Columbia).—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

First National

LILLY TURNER: Ruth Chatterton—What I consider a very sordid story and not up to Chatterton's standard but she does some very fine acting with the very able support of George Brent, Frank McHugh and Guy Kibbee and it pleased 95 per cent. Had a very good attendance though I struck two rainy nights. It is evidently what they want. Running time, 64 minutes. Played August 19-20.—Gladys E. McArdle, Owl Theate, Lebanon, Kansas. Small town patronage.

Fox

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—One of the most pleasing pictures this year. Our audience liked it and told us so. Clean and that's something to mention now. Running time, 75 minutes. Played August 23-24.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

BONDAGE: Dorothy Jordan—A most depressing picture. Not entertainment at all. Just torture. We all have trouble enough in real life, and when people see a picture like this they just don't feel like going to a movie again in a long time. Pictures like this one should not be made in times like this. Running time, 66 minutes. Played July 24-25.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver, Raul Roulien—Light comedy drama with plenty of music. Young fans probably think more of it than the older bunch. No dirt. Running time, 71 minutes. Played August 30-31.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

RAINBOW TRAIL, THE: George O'Brien—This picture drew us the biggest midweek business that we have had in weeks. These are the type of pictures that bring out the rural patrons and send them home satisfied. Too bad we can't get more like them. Running time, 59 minutes. Played August 23-24.—M F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Better than the average. Drew fair. It's clean, entertaining all the way through. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A rough and rather good comedy because of Sammy Cohen. This pleased our Friday and Saturday crowd and did good business. Running time, 78 minutes. Played August 11-12.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SMOKE LIGHTNING: George O'Brien—A good western that pleased. George O'Brien is popular with the kiddies and Betsy Ross King is fine. Good scenery. Running time, 58 minutes. Played August 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SMOKE LIGHTNING: George O'Brien—A good western that did a nice business. We always like these O'Brien westerns, because they are well made and do well for us. Running time, 59 minutes. Played July 21-22.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SMOKE LIGHTNING: George O'Brien—Good western that gave general satisfaction.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex, David Manners—If your people want laughs, this picture has got them. One of the craziest picture I ever saw and well acted. Real comedy. Nothing silly, and very entertaining. Every one enjoyed it and said so.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

YOUNG AMERICA: Spencer Tracy—A dandy Friday-Saturday show. Rather old but what is the difference. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Majestic

WORLD GONE MAD, THE: Pat O'Brien, Evelyn Brent—Played on double bill with "Drum Taps" (World Wide) and gave a good Saturday show. A good action picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—What I call zero in entertainment value. Wish the producers would start a back to America movement. Pleased about fifty per cent. In my opinion the only highlight is Louise Closser Hale. Novarro was quite popular here but "Son Daughter" and now "The Barbarian" has about finished his popularity. Running time, 88 minutes. Played August 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King—This is a wow of a picture and it is big. Just enough Laurel and Hardy comedy to make it a very satisfactory entertainment. King's singing very fine. Gave good satisfaction here.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—A wonderful picture that fell flat at box office; not as good as "American Madness." Huston's performance wonderful.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans, Robert Young, Jimmy Durante—This is one of the best pictures we have played in a long time. Great cast and a big story. Well acted and directed. Satisfied them all. Played August 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Very good. It pleased about 80 per cent. Very good in these times. Running time, 89 minutes. Played August 18-19.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Another excellent picture that failed to click. Those who came liked it but I did not make film rental. The reformers howl about good, clean pictures but they do not patronize them and the exhibitor who books many of them is sunk. Personally I thought the picture great, but I cannot run them for my own benefit. Running time, 83 minutes. Played August 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—A very satisfactory picture. Great story and the acting of Barrymore and Stone wonderful. All we got in said it was great, but good pictures don't draw.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—If you want to bore your patrons for two solid hours here is the one to do it with. You'll have to lock the doors to get them to sit it through. 13 reels of Russia, which certainly held no interest to my patrons. Would suggest you omit every other reel this will relieve their suffering and they can never tell the difference in the story. MGM sold this to me as a special and my Sunday-Monday business was just about half my usual gross. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RED DUST: Clark Gable, Jean Harlow—An old one that we picked up on the strength of the two stars. It is a darn good picture of the highly sexed Gable kind. Only fair business. Hardly worth the trouble of picking up this late unless these stars mean more to you than they did to us. Running time, 9 reels. Played August 30-31.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes—Exhibitors who have this one to play have my sympathy. No box office draw. Two good stars and several feet of film wasted.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Very poor. No one cares for this type of story. Business poor. Joan was at one time the best draw we could get but she has lost out here.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—Very good show. Didn't do average business on this, but no fault of picture. Running time, 85 minutes. Played August 11-12.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

WHITE SISTER, THE: Clark Gable, Helen Hayes—Not nearly as good as the silent version. Just a fair draw. Didn't do what it should at box office due to it being too old. They have lost interest.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

BIG BROADCAST, THE: Bing Crosby, Stuart Erwin, Leila Hyams—While we were late in playing this picture, nevertheless it still had a little more pull than an ordinary picture, and it pleased 100 per cent. Really it is a pleasure to run a picture that your patrons enjoy as much as they did this one. The print was old and badly misused. Running time, 80 minutes. Played August 26-27.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BIG BROADCAST, THE: Stuart Erwin, Bing Crosby, Leila Hyams—Great entertainment. Pleased 100 per cent. Did good business; wish we could get more like this one. It also proves that filth, both moral and physical, is not what the public wants. Running time, 85 minutes. Played July 3-4.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie, Burns and Allen—Swell show. Swell cast. Nice business. It went over here 100 per cent. Nuff sed. Running time, 80 minutes. Played August 25-26.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DEVIL IS DRIVING, THE: Edmund Lowe, Wynne Gibson—Used this midweek on (15c) bargain night and in two days barely grossed film rental. Picture very interesting, and contained more thrilling situations than a good western, but it failed to pull them out. It will please if you can get them in. Print in poor condition. Running time, 60 min-

utes.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

DISGRACED: Helen Twelvetrees, Bruce Cabot—This is a fairly good picture; however, nothing big about it. It is the age old story of the "unwritten law" and will appeal to adults only. The acting and settings were excellent but to make a good picture you have to have a good story. You can play this one day and get by on it. Business about average and the majority of our patrons were well pleased. Running time, 65 minutes. Played August 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Jack Oakie, Cary Grant—Very good. It is a man's picture. Pleased about 60 per cent. Running time, 72 minutes. Played August 21-22.—J. E. Tunstalls, Nottawa Theatre, Blackstone, Va. Small town patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—Fair. Just another picture. Did not do agerage business. Running time, 72 minutes. Played August 7-8.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—Very good. It pleased about 80 per cent of those that saw it. Running time, 76 minutes. Played August 14-15.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HORSE FEATHERS: Four Marx Brothers—Better than any of their previous efforts. Pleased 95 per cent and drew extra business. Paramount surely let you have a chance to get a dime above expenses. Their product the best I've seen since the talkies.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

I LOVE THAT MAN: Edmund Lowe, Nancy Carroll—This is just another program picture with entirely too much dirt in it. However, it is interesting and will please the majority of your patrons. Would have gone over well with a happy ending. This type of picture is getting too monotonous. Can't the producers get away from gangster and sexy pictures? If they keep on, this picture industry is going on the rocks. Running time, 75 minutes. Played August 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JENNIE GERHARDT: Sylvia Sidney, Donald Cook—This is just another program picture, which is entirely too sad to please the average theatregoer. The acting is marvelous, but that is not enough to pull up the poor story. Why can't the producers show the bright side of life ? The average person knows too much about the other side. In a theatre they want entertainment but not this type. Business below average. Running time, 76 minutes. Played August 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KING OF THE JUNGLE: Buster Crabbe—This one drew young and old and sent them all away satisfied. What more could you ask for? Played August 19-20.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—This picture pleased our people and did a fair business for us. We of the "theatre" did not think so much of it; but if our patrons liked it, it was OK with us. Gave a fair repeat. Running time, 72 minutes. Played July 31-August 1.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—Not just right some way. I don't know just what it needs, but something is wrong. Business not so good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Very good; far above the average program picture. It pleased 80 per cent. Running time, 72 minutes. Played August 30-31.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—Very good. One of the best westerns we have seen for some time. Running time, 61 minutes. Played August 23-24.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MIDNIGHT CLUB: George Raft, Clive Brook—Very good crook drama that our patrons enjoyed. Running time, 67 minutes. Played August 31-September 1-2.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

MIDNIGHT CLUB: Clive Brook, George Raft—Very clever detective picture, yet didn't do the business. Running time, 70 minutes. Played August 28-29.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MIDNIGHT CLUB: Clive Brook, George Raft—For some reason George Raft does not get any money in Anamosa. Good show and excellently produced. Those that came liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT AFTER NIGHT: George Raft—Nice picture that pleased and gave a good repeat. Business good. Raft is the boy for romantic roles and should stick to romance. Running time, 72 minutes. Played July 19-20.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SONG OF SONGS: Marlene Dietrich—Here is a picture that is difficult to report on. Do not believe majority in small towns will like it, however. Some of our patrons said it was one of the best and others said it was one of the worst. Personally did not find it entertaining. Business was way above average. Typical of Mamoulian's direction, it takes him so long to get anywhere; concentrates too much on camera angles and forgets about entertainment, the kind that pleases the masses. Running time, 90 minutes. Played August 27-30.—W. A. Collins, New-Regal Theatre, Elvins, Mo. Small town patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen—Very good comedy drama above average. Business normal. Patrons pleased. Running time, 77 minutes. Played August 20-21-22.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen—Here's new one that should go over in the small town. A bright, clever, crazy story and picture. If they "get" the utter foolishness of the thing they can't help but enjoy it. Splendid casting in all parts, and an orchid to Elliot Nugent for his direction job. Started Paramount week with this and glad of it. Running time, 8 reels. Played September 3-5.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—Excellent entertainment. High class comedy that pleased our patrons. Good repeat. Business good. But why this Herbert Marshall? There are a number of our old familiar actors that can give this Marshall cards and spades and then beat him at the game. Running time, 81 minutes. Played July 26-27.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

WILD HORSE MESA: Randolph Scott—We never have played a better western than this one. Paramount and Grey productions are in a class by themselves and this one is about top-notch. Even the ones who profess to scorn the horse operas admitted this was good. Plenty action, great photography, excellent cast. Scotty, Sally Blane and Fred Kohler fine, and hundreds of gunshots and scores of villains were not fired and killed. A long report on a western, but this one is good. Running time, 7 reels. Played September 1-2.—Henry Reeve, Mission Theatre, Minard, Texas. Small town patronage.

RKO

CHEYENNE KID: Tom Keene—When they like plenty of comedy and a clean western all in one can, this will please 100 per cent. Running time, 55 minutes. Played August 25-26.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

CROSS FIRE: Tom Keene—Good western as all the Tom Keene pictures are. Our folk still want their westerns and I believe there are a lot more just like ours about these westerns. Running time, 60 minutes. Played September 7-8.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DIPLOMANIACS: Wheeler and Woolsey—Fair comedy entertainment. Not as good as "The Cuckoos," "Cracked Nuts" or "Peach O' Reno." All of these had more comedy and more good music and dancing. Business off for this pair, for they have always done well for us. Running time, 62 minutes. Played July 17-18.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DOUBLE HARNESS: Ann Harding, William Powell—The first good picture we have played from Radio this season. This is absolutely the best picture they have made. However, don't expect too much or you may be disappointed. This is a romantic comedy and should do a good business. Full of interest and should please all classes of people. Business above average and most of our patrons well pleased. Running time, 74 minutes. Played August 24-25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GREAT JASPER, THE: Richard Dix—Terrible. Too much talk, too much drinking, unpleasant story. It is pictures like this that are driving people away from the movies. Business so very low that we don't care if we never run another "Dix" picture. Running time, 81 minutes. Played July 5-6.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

KING KONG: Fay Wray, Robert Armstrong, Bruce Cabot—Here's one "ballyhoo" picture that lives up to its exploitation. A technical and mechanical masterpiece. Of course, the "Fan" magazines have taken a lot of the kick out of it, but it's first rate entertainment for anybody, and a drawing card in these times. I've read all sorts of reports on this one, but RKO made a darn good picture in my estimation. Even though you may be late on it, it's worth while. Running time, 11 reels. Played August 20-21-22.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MAN HUNT: Junior Durkin—One of the very worst pictures we have run in a long time. Not because of Durkin's work; no doubt he did as he was directed. It was dull and dragged all the way to the end. And it was nothing but talk, talk. One 12 year old little girl came out and said she wished they would talk themselves to death, then we would be through with them. Running time, 61 minutes. Played July 28-29.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

OUR BETTERS: Constance Bennett—A good picture of the kind but not the kind we can do any business with. The star fine and the cast too. Story for the highbrows; not for small towns. They don't know what it is all about.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SWEEPINGS: Lionel Barrymore—It's all Barrymore, but they all liked it. Every one said "How true to life; with the too sordid parts left out." Very satisfactory here. Running time, 80 minutes. Played August 28-29.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Universal

BE MINE TONIGHT: Jan Kiepura—A real motion picture. Most excellent music. A delightful change from so much sex, underworld and the like. While all the players were foreign you forgot all about who they were because they entertained you. Business good. Running time, 77 minutes. Played August 9-10.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FIDDLIN' BUCKAROO: Ken Maynard—Very good western. It did good business here. Running time, 61 minutes. Played August 23-24.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

KING OF JAZZ: Paul Whiteman—One of the greatest, if not the greatest, picture, ever made. Too big to comment on. Buy it and see for yourself. This is the second time we have played the picture. It has been cut down some, but I think it is better now than the first time we played it.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

KING OF JAZZ: Paul Whiteman—No good for us at the box office. Wonderful revue and color, but the poorest first of the week business in weeks, and that's saying something. Absence of any plot or story seemed to be the trouble, just as it ruined the musical show picture several years ago. Running time, 8 reels. Played August 27-29.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo, Roger Pryor—Very good musical comedy, clean and entertaining from start to finish. All you exhibitors that have this booked be sure and give it plenty advertising. This picture is in line with "Gold Diggers of 1933" and "42d Street." Running time, 89 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—Pretty good. Better than "They Just Had to Get Married." Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PRIVATE JONES: Lee Tracy—This one did a complete and utter nose-dive. Good entertainment, but the war angle finished it for us. Running time, 9 reels. Played August 23-24.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Gloria Stuart—Very good mystery show. It pleased here. Running time, 65 minutes. Played August 16-17.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner

42D STREET: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Dick Powell—Our second run on this one to a very good business. Many people came back to see it again. Really a wonderful picture. The acting and settings are marvelous. Many good songs and dancing a plenty. Quite a few popular song hits. I believe this will prove one of the biggest money getters of the season. If you have not played this, get busy and book it now. Running time, 89 minutes. Played August 31-September 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

42D STREET: Ruby Keeler, Warner Baxter, Dick Powell, Bebe Daniels—The best draw and most interesting picture of the year. Beautiful music, good story. I'm getting tired running my theatre for the producers. No more such one-sided contracts will get my signature. If they won't make me a few dimes, I don't want them. High film rentals and percentage pictures are a thing of the past for this house.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler—Did an excellent business for Anamosa. But when we figured up and paid for extras we had less money than on any other good picture. Why do we suckers bite on this 50 per cent thing.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRAND SLAM: Paul Lukas, Loretta Young—A very good program picture. Good comedy. Them that understood bridge said it was great. All liked the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—This one is old but drew people who seldom show up. Exceptionally good picture of the chain gang. Men like it; women do not.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MARY STEVENS, M.D.: Kay Francis, Lyle Talbot—Fair. Just another picture. Didn't click here. Running time, 72 minutes. Played August 9-10.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PRIVATE DETECTIVE 62: William Powell—Here is another swell picture from Warner. Just the type of picture for William Powell, and how he handles his part. It is a detective story and one of the best that I have seen in some time. This is good entertainment for old and young alike. An excellent supporting cast adds much to the picture. Business slightly above average, and everybody pleased. Running time, 67 minutes. Played August 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WORKING MAN, THE: George Arliss—A splendid picture. Our patrons say best for this actor yet. This type of picture makes a man feel like talking to his neighbors the day after. Entertaining every minute. We cannot do the business on this type of picture, but if we had more of them we would stay longer in the business and get better business later. People have got tired of the rot in pictures and quit going to shows. Clean them up and the business will come back. Played September 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

World Wide

DRUM TAPS: Ken Maynard—Played on double bill with "World Gone Mad" (Majestic) and gave a good Saturday show. A good western.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

UPTOWN NEW YORK: Jack Oakie—Very good picture for Friday-Saturday use. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

SASSY CATS: Scrappy Cartoon—Very good; better than most cartoons. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

AS THE CROWS FLY: Moran and Mack—This is a very good two reel comedy featuring the "Two Black Crows." Very funny and interesting. This is a little old but still better than many of the new comedies. Will please everybody, especially the kids. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BENEATH OUR FEET: Battle for Life Series—These nature reels are in a class by themselves and please all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CINDERELLA: Terry-Toon—Another fine Terry-Toon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOOSE RELATIONS: Andy Clyde—A good two reel comedy. Pleases grownups and also the kids.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROBIN HOOD: Terry-Toon—A very fine cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

A LAD AN' A LAMP: Our Gang—Good gang comedy. They seem to be getting better than they were.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ALLEZ OOP: Sport Champion—Excellent. More entertainment than the 13 reel feature I played with it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BRING 'EM BACK A WIFE: Taxi Boys—Good slapstick comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHINAMAN'S CHANCE: Flip the Frog—About like the other frog cartoons.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MAIDS A LA MODE: Zasu Pitts, Thelma Todd—Good one from this team. Running time, two reels.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NATURE IN THE WRONG: Charlie Chase—Good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NEW ZEALAND: FitzPatrick Traveltalk—No one cares for them; just a waste of time so far as my patrons are concerned.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THEIR FIRST MISTAKE: Laurel-Hardy—Not up to the Laurel-Hardy standard. What I call a mighty poor short but it got some laughs. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TWICE TWO: Laurel and Hardy—One of the best.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

BETTY BOOP'S BIG BOSS: Talkartoon—Good. Running time, 7 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Very entertaining single reel with acts that appeal to the average audience.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

DETECTIVE TOM HOWARD OF THE SUICIDE SQUAD: Tom Howard—Good. It pleased about 60 per cent. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DOWN BY THE OLD MILL STREAM: Four Eton Boys—There are no better cartoon subjects than this Paramount series. This particular one is exceptionally good, fine music and all the old country dance tunes that they like out in this cow country. Comment from our audience on a short is unusual—this one caused it. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HOLLYWOOD ON PARADE: No. 8—Poorest one of these we have played. Will get by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOONLIGHT FANTASY: Vincent Lopez—Excellent. Pleased 100 per cent. More like it would be appreciated. Running time, 7 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PEANUT VENDOR, THE: Armida—Screen song. The first short we ever played that the audience booed. Nuf sed.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SING A SONG: James Melton—This is a good one reel screen song featuring James Melton singing a few of the old time songs which are familiar to everyone. A very clever cartoon comedy in connection makes it very entertaining and a good program filler. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WALKING THE BABY: Burns and Allen—Fair. Not up to standard. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RKO

GOOD HOUSEWRECKING: Edgar Kennedy—A funny comedy. As usual, Kennedy wrecks the works.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

United Artists

LULLABY LAND: Silly Symphony—As usual these color cartoons are far above any short on the market.—W. A. Collins, New Regal Theatre, Elvins, Mo. Small town patronage.

Universal

ALIAS THE PROFESSOR: James Gleason—A funny comedy of two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GLEASON'S NEW DEAL: James Gleason—Good. Have seen better, also worse. Running time, 21 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HIS FIRST CASE: Vince Barnett—Very good comedy. It pleased here. Running time, 21 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

I KNOW EVERYBODY AND EVERYBODY'S RACKET: Walter Winchell, Paul Whiteman—A splendid two reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

STRANGE AS IT SEEMS: A most interesting and highly satisfactory reel enjoyed by all. The newer ones are not in color and that is a detriment; the color made this a really outstanding short. Sorry they discontinued it. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

Warner Vitaphone

ALMA MARTYR, THE: Fred Waring and his band—A very good one reel musical. Fred Waring and his band play several good numbers, and are they great! The tap dancing specialty is great. We had many customers compliment on this one and there's no reason why they shouldn't. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ALMA MARTYR, THE: Fred Waring and his Band—A great band act. Good singing and an excellent dancer. Wonderfully staged.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BEAUTY SPOTS OF THE WORLD: E. M. Newman World Adventures—A very good one reeler, showing some of the beauty spots of the world. Interesting and educational. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO THE SPEED KING: Looney Tune—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BYGONES: Ruth Etting—A very fine two reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FIFI: Broadway Brevity—This is a very good Broadway Brevity, that is if you like light opera. A few old songs like "Kiss Me Again" and some scenes from some of the old operas. Hats off to Vitaphone for a swell short, but keep away from the Pepper Pot series. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FIFI: Broadway Brevity—Good. Not up to standard. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HEY, HEY, WESTERNER: Broadway Brevity—One of the best shorts I ever run. Color, music, comedy, just every kind of entertainment that can be crowded into two reels of mighty fine entertainment.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IF I'M ELECTED: Pepper Pot—This is just another sorry comedy. I cannot understand why Vitaphone should mar their reputation with such shorts as they present in this series. With the exception of the Pepper Pot series, they have the reputation of having good shorts. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PICKING A WINNER: Broadway Brevity—Very good. Well received here. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PLEASURE ISLAND: Broadway Brevity—This is a very good musical comedy in color with a cast of beautiful girls and plenty of music and dancing. Not as good as some of them, but in color it will go over well. The scenes are beautiful and singing and dancing swell. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEA DEVILS: Pepper Pot—Interesting. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SHANTY WHERE SANTA CLAUS LIVES: Merry Melody—This is a wonderful carton, showing Santa Claus and his workshop. All of the toys talk and act, and it is real amusing. Be sure to get the kids in to see it, they are sure to like it. Very entertaining for both young and old. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIP, TAP, TOE: Broadway Brevity—Good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne—A dandy serial that pleases all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

GORDON OF GHOST CITY: Buck Jones—First serial I've tried in a long time. Have just run one chapter, but it looks as if it might catch on. That Jones name means a lot. Remains to be seen if it works out, but this one looks promising. Running time, two reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

JUNGLE MYSTERY: Tom Tyler—We just got through playing the last chapters of this serial. This is a good serial if your audience likes wild animals. We found that quite a number of the smaller children were afraid. Just too much rough stuff in it.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PHANTOM OF THE AIR: Tom Tyler—This is rotten. There is no other way of expressing my opinion of this serial. The worst that we have ever played in our theatre. Absolutely no story. For 12 weeks the scenes were laid in practically the same room and, to complete it, the room was dynamited and blown to bits, killing the two villains but sparing the hero. The day of good serials has passed, so why not discontinue them? Running time, 12 chapters, 20 minutes each.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HE GAVE A PARTY

Whenever we become involved in a discussion of managers' duties and responsibilities (and often we do), our thoughts go back to dear old Fred Walton, some years back the guiding genius of the American Theatre, in Bellingham, Washington.

Fred has since passed on to his reward, but well do we remember the constant enjoyment he received from his theatre duties. Playing host was Fred's conception of managing, and when time came to open the house, he would say—"Well, let's go give the party."

Walton would stand at the door, widely grinning, handshaking and wisecracking with the folks as they arrived, in the manner of an old time Southern colonel welcoming guests. He had a word for everyone, answered a thousand questions about the show, the stars, coming attractions; in general having the time of his life. And that Fred was enjoying himself was evident in every gesture, so much so that even the sourest patron became infected with these enjoyment germs.

The unspoken philosophy of this swell guy was simple, sensible and profitable. His unconscious reaction to the job was that the manager, directly responsible for the comfort and enjoyment of each patron, could not perform his duties wholeheartedly and spontaneously unless he himself rendered these services with the same degree of pleasure, which in turn must react favorably at the box office.

Practical thinking, and passed along for the consideration of those managers who find little pleasure in their work. We do not say that the big grin and the hello stuff will change poor jobs to good ones, or hard boiled bosses to philanthropists, but a little of the former may help to lessen a tough grind.

▽ ▽ ▽

OPTIMISM

Things are picking up. Among those who are in a position to know, opinion indicates a much healthier state of affairs for the nation at large, including, of course, the business of the motion picture in all its ramifications, and especially so, the theatre.

Of immediate concern to the showman is the "upping" of wages in accordance with the requirements of the national code. This should mean more money at the box office, and by the same token, salary increases for the underpaid manager

Wise executives are fully aware that the anticipated increase in grosses depends to an appreciable extent upon the efforts of the manager, and smart exhibitors in various sections of the country have already effected appreciable additions. As the expected returns of the new deal become more apparent, managers will share in the benefits of this returned prosperity, but the stimulation of these efforts by a deserved tilting of the weekly check right now is one of the most efficient ways to arouse the necessary enthusiasm in the managerial breast.

▽ ▽ ▽

EMPLOYMENT

We are happy to be able to say that your Round Table in the past few weeks has found good positions for a number of managers, assistants and poster artists. Able exhibitors requested us to secure for them able men, and we were "able" to bring together, men and jobs.

Though the Club does not run an official employment department, our facilities are extended to exhibitors seeking competent help, and to showmen on the hunt for positions. Much more could be done if our good offices were utilized by a larger number of circuit and independent personnel directors who may have difficulty in securing immediately, sufficiently skilled and experienced showmen.

We shall be pleased to co-operate further with exhibitors in supplying good men for good jobs.

▽ ▽ ▽

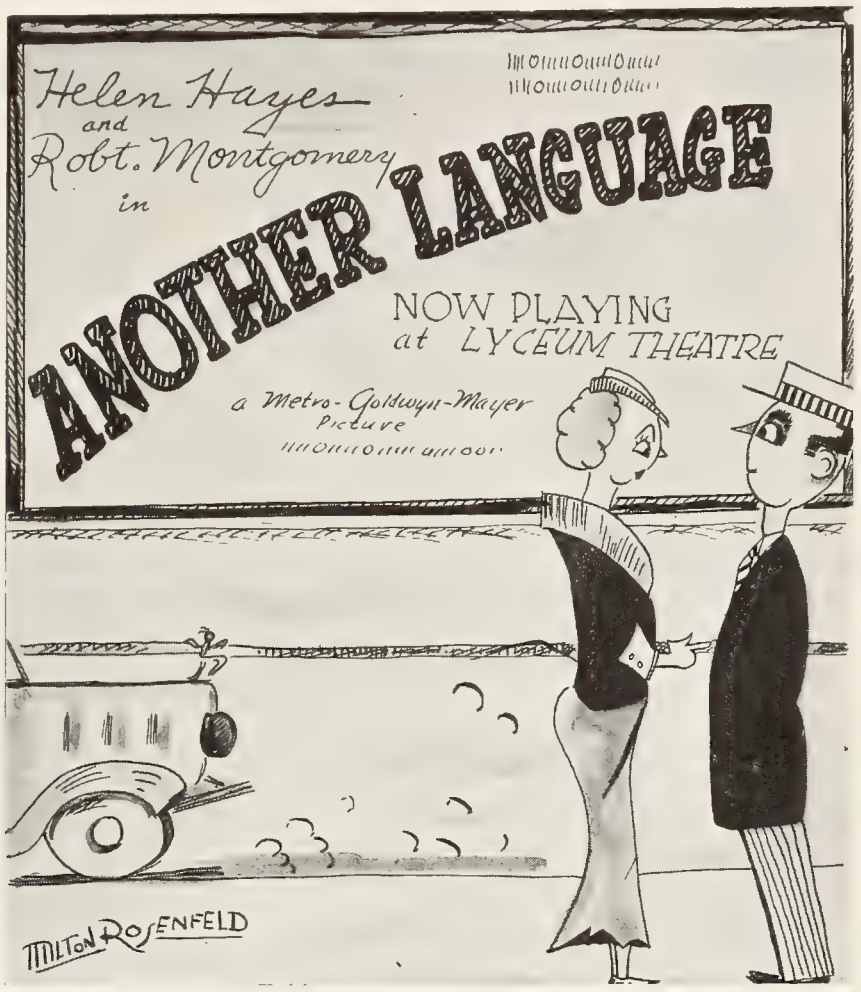
RARE BALLY

That exploitation thunderbolt let loose by George Browne and his Columbia ad crew is still the nine day wonder of today's showbusiness. Once in a great while the perfect bally clicks, a stunt that not only scores high for immediate results but becomes an almost automatic proceeding at other theatres playing the same attraction.

Such is the priceless gag, flawlessly planned and divinely executed on the New York advance campaign of "Lady for a Day." That it was sold to the newspapers strictly as movie publicity; that in spite of which, hard shelled editors went for it with an almost embarrassing flood of stories and pictures, and that the idea came straight out of the "lowly" press book, indicates the long delayed rebirth of big time ballyhoo, abetted by home office ad "doctors" who have learned their showmanship in the field.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"I like Robert Montgomery well enough but what's the good if he doesn't talk English?"

Sensational Bally on "Lady For a Day"

That certainly was a marvelous break secured by Columbia Pictures for the New York opening of "Lady For a Day," as described in detail in last week's issue. And the beauty of the stunt is that it can be pulled in any part of the country, which it will be, if we are any judge.

New York newspaper city editors are notoriously hard boiled, but they all went for the press book gag of taking an apple woman off the streets and for 24 hours making her a "lady for a day." The fruit vendor was on the level, and she was allowed the same experiences of May Robson

Apple Woman's Car

in the picture. The papers came in knowing in advance it was movie publicity, and that's the tip-off on how good it was.

The apple woman was housed in a class suite at the Waldorf and allowed to shop to her heart's content in the swanky stores, going from place to place in a gorgeous limousine (see photo). She met the Mayor, had dinner with Roxy, and mingled with celebrities, in short, had the time of her life for 24 hours.

The papers tore it wide open with two and three-column cuts and stories, as it richly deserved. It was a honey in all respects, and a deep bow to George Brown Lou Goldberg, Ben Atwell, Leo Friedmar and Arnold Van Leer who were concerned with its perfect execution. That originally the gag was suggested in the press book and actually worked out by practical showmen is a fact that will be appreciated by managers everywhere, including those who usually don't go for press book stunts.

Ad Test Breaks Editorial Page

Ed Hiehle reached into the press book on "I Love That Man" for the re-write newspaper ad contest he put over on the exploitation of that picture at the Midland Theatre, Newark, Ohio. For the benefit of the members who haven't used or read of it, the gag is to change any ad in the local daily to make the message more effective.

Ed reports that his paper not only went for the idea with big three-column free displays, but that these were placed on the editorial page, the first time that advertising of any kind, paid or otherwise, has ever been placed there.

In addition to other regular publicity, Hiehle effected another recommended press book tieup, and states that most of the click stuff came from the press book, which is gratifying news, and will be welcomed by Bob Gillham and the rest of that plugging Paramount home office ad crew.

Nothing Missing In "Missing" Campaign

A lot of smart showmen are going to hook right in with actual missing persons when the theatres play "Bureau of Missing Persons," and those fast moving Warner ad laddies have already done so on the date at the New York Strand.

Under the signature of Harry L. Charnas, general manager of the theatre, a letter has been sent to the head of the New York Missing Persons Bureau stating that $10,000 will be paid to Ex-Supreme Court Justice Joseph Crater whose mysterious disappearance three years ago was on the front page for many weeks. That is, the money will be paid if the Judge presents and identifies himself at the Strand during the opening week of the picture.

The offer is legitimate, as a photostat of the original check seems to indicate, but we'd like to be present if the missing jurist barges in to claim the dough. Anyhow, it's a slant, and variations of this gag will no doubt be planted on front pages and otherwise during local runs of the picture.

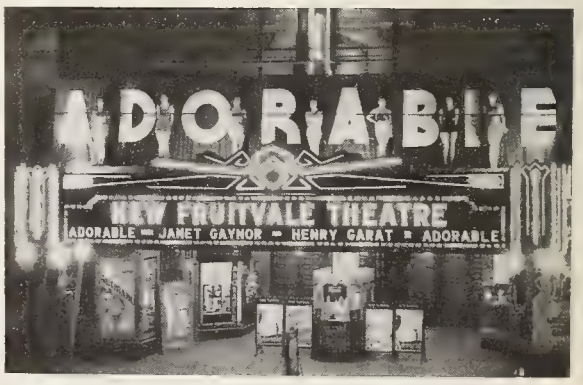
Charlie Einfeld's boys have stretched themselves to give the Strand a real exploitation selling lobby, as witness a regular police department teletype machine built into the front of the box office copy giving an actual police alarm description of a missing person.

Other stoppers are loud speaker radio—"calling all cars" overhead; a regular missing persons bureau information booth and a prop door with a regular doorknob and "Missing Persons Bureau" lettered on a glass panel is a gag that is fooling folks who believe the sign.

Regular police files are also on display with copy to the effect that these contain actual records of missing persons, a booth to take names of any actually missing persons, also a motion pictorial display with newspaper headlines of the prominent missing since 1910, and a cage of carrier pigeons under the marquee are some of the hot stuff these hustlers have put on display.

The ten grand Crater newspaper offer is also blown up for display, as is the original check. Teaser snipes, window cards, handbills, posters and splash newspaper ads are also included in the campaign. The Warnerites have missed few tricks, if any, in putting this over, and other members playing the picture will no doubt duplicate or adapt many of these sock box office ideas.

FLASHY FRONT!



R. A. Jones, Publicity Director of the Golden State Theatres East Bay Division in Oakland, Cal., sends us a sample of what they do out there at the Fruitdale Theatre in the line of attractive fronts. Ross, come across with some more.

"WIRED"...

Wally Caldwell, Mgr.
Loew's Valentine
Toledo, Ohio

Broadway to Hollywood exploitation thirty-six foot banner across main intersection heart of city Stop Eighteen inch streamers back windows two hundred taxicabs Stop Large fashion window displaying Fall styles from Broadway to Hollywood at Lion Department Store Stop Two hundred two sheets also two hundred one sheet cards spotted in merchants' and vacant windows city wide Stop One sheets hotel lobbies Stop Special contests stories and art all newspapers Stop Marquee elaborately decorated Fall season Stop Like your idea immensely of first run theatres wiring high lights of campaigns Stop Happy to cooperate and will do so on the latest releases Regards

---

Elmer H. Brient, Mgr.
Loew's Theatre
Richmond, Va.

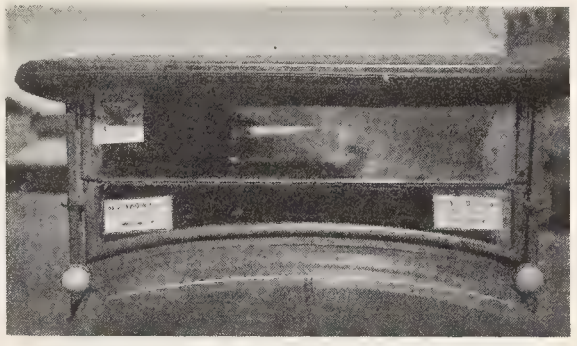
Campaign on Ronald Colman in Masquerader staged by Frank Deering and Earle Wright Stop Free parking on opening night Stop Held preview for select society and sent out endorsement from head of woman's club to nine hundred and fifty members Stop Promoted radio time for Hollywood Stop Interview between local fashion leader and visitor from Hollywood at conclusion offered fifteen special etchings of Colman to listeners Stop Cabs carried streamers with Masquerader copy also one hundred posters tying up with Old Gold cigarettes and five hundred bookmarks inserted by Public Library Stop Three thousand heralds distributed house to house and one thousand tags imprinted for distribution at Kresge's Another one thousand at cosmetic shop Stop One window display Corona typewriters One window display on Colman sweaters in leading department store Twenty-two choice windows secured by using special engraved pictures of Colman and fashion cards Stop Have arranged to give newsboys party opening day Stop Promoted The Richmonder local magazine into using special still of Colman and Landi for magazine cover Stop Department store holding masquerade party for employees used Colman masks Stop Forty by sixty blowup of magazine article on doubles used lobby Stop Stunt that did not work here may be used elsewhere is to tie-up with dress shop who will hire twins to go on street dressed in new Fall outfits Store must run ads showing pictures of twins and anyone identifying both will receive cards to take to store to exchange for theatre guest tickets Kindest regards

Moore Plugs A New Kind of Happy Year

The new year in Delta, Colo., starts in August, according to Manager Harry C. Moore of the Egyptian Theatre, who has just inaugurated a "Happy New Show Year" with a spiffy merchant and newspaper tieup in the form of a contest.

Readers were asked to read the ads on a special co-op page, each of which ads contained the cut of an unnamed star and a question that would identify the merchant paying for the space, but not mentioning the merchant's name. Merchandise prizes and free tickets were given to those turning in the correct lists, the first 25 receiving both prizes and tickets as that many merchants were in on the page. The theatre got streamer mention at top plugging the new show year, and also copped the bottom strip with an ad on the coming feature.

Harry further planted the "year" title on over 500 private cars, by receiving permission to paste stickers on the windshields (see photo) two weeks in advance of opening. Jumbo telegraph blanks were used as novelty heralds, in addition to jumbo window cards, and on the opening day colored lights were strung from the marquee across the street to effect a gala appearance.



Stickers on Windshield

Should be easy to put over, as each ad ran a little over two inches square, making the individual tap a soft one. This arrangement allowed for a calendar set up of the month of August. Where not enough can be rounded up, the paper can fill in the remainder of the spaces.

MAJOR BOWES IN PERSON!

Major Edward Bowes of the Capitol Theatre, New York City, placing the first advertising card to be used in the new independently owned New York City subway system. This is the first time that advertising of any type has been permitted in the new line. Card advertises "Dinner At Eight," now playing at the Astor Theatre.

Showman's Calendar

OCTOBER

1st to 7th	Fire Prevention Week
1st	Missouri Day
2nd	Major Andre hung—1780
3rd	Warner Oland's Birthday
4th	Rutherford B. Hayes — 19th Pres.—Born—1822 Buster Keaton's Birthday Battle of Germantown, Pa. —1777
5th	Wright Bros.' first long distance flight—1905 Battle of Thames—1813 Chester A. Arthur—21st Pres. —Born—1830
6th	Janet Gaynor's Birthday Carol Lombard's Birthday Staute of Liberty Unveiled—1886
7th	1st Colonial Congress met in N. Y.—1765 Jack Mulhall's Birthday James Whitcomb Riley's Birthday—1852
8th	Chicago's Great Fire—1871
9th	Fraternal Day (Alabama) Washington Monument opened—1884 Battle of Saratoga—1777 Jeannett Loff's Birthday
10th	U. S. Naval Academy at Annapolis opened—1845 Verdi (Italian Composer) Born—1813
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792
14th	William Penn Born—1644 Lillian Gish's Birthday
15th	Ina Claire's Birthday Monument to Abraham Lincoln dedicated 1874 at Springfield, Ill.
16th	John Brown's raid Harpers Ferry —1859
17th	Surrender Burgoyne at Saratoga—1777
18th	Alaska Day Birthday Confucius Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Charley Chase's Birthday Spain Ceded Florida to U. S. —1820
21st	1st Incandescent Light Produced by Edison—1879
22nd	Mitzi Green's Birthday First Wireless Across Atlantic —1915
24th	Daniel Webster's Death—1852 Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theo. Roosevelt Born (26th Pres.)—1858 Navy Day
29th	Fanny Brice's Birthday John Adams Born—1735 (2nd Pres.)
30th	Sue Carroll's Birthday
31st	Halloween Admission Day (Nevada)—1864

A Correction

In our July 1 issue we showed a novel display of Harold McCracken's "Explorers of the World" and credited Haig Assadourian as director of the Nanking Theatre in Shanghai, China. It should have been T. J. Holt, who is the managing director. Sorry.

"It Really Happened"

by SONNY SHEPHERD
Mayfair, Miami, Fla.

Under the above heading, we expect to run a series on carefully prepared stunts that didn't go off, or for some reason or other turned out differently than they were planned. Most every manager knows, or has been the victim of one of these "duds," in the majority of cases winding up with a laugh that brother managers would appreciate. So send in those gags that "really happened" and we'll run them. Sonny Shepherd gives us a giggle with the following:

One of the sweetest gags that has ever been successfully put over and carefully planned but was turned into a fizzle by an innocent police reporter.

About 2 a. m. the police department received a phone call that a man had committed suicide in the Miami river and his hat, coat and a note was left on the bridge to prove the fact and at least 6 people swore that they saw him jump over the bridge. The police department was all upset, as that was some years ago when Miami had not grown into the city that it is now, and a hurried call was made to have boats search the vicinity of the bridge and down the river for the body. He left a note reading:

"Life is not worth living to me for it seems that I was just born reckless and this is the best way out. . . . I have no people; so good-bye, world.
"Louis Beretti."

The police reporter from the Miami *Herald* (Ben Robinson) was called immediately and the story was just about set to make the last edition of the morning paper as this dumb cluck in his effort to help the police solve the affair, gave away the whole works before he realized what he was doing.

It seems that the Capitol theatre had, a couple of nights before, screened "Born Reckless" with Edmund Lowe and the name of the principal character was Louis Beretti, and this was what the police reporter remembered, and said, "Why that looks like a gag, the Capitol theatre is playing a picture, 'Born Reckless,' and this man is the leading character."

Hal Kopplin was then manager of the Capitol and this was his stunt. (Hal is now in charge of advertising and the art department for all Wometco theatres.) The stunt was so carefully planned, even to having a man get a room at a boarding house and give the name of Louis Borotti and pay for his lodging and then disappear.

The Chief of Police got plenty sore for our trying to make fools of his department and wrote the Capitol a very hot letter and maybe we didn't give the newspaper man hell. He was very sorry and had he, at first, realized that it was a gag he would have steered clear and let it run.

I know other plans such as this that have gone amiss but I am writing this one for Hal Kopplin. It was not mine, but I know about it and was one of the chief mourners.

WARNER MANAGER IN HAVANA PUTS OVER CORKER ON "DIGGERS"

Little things like political upheavals hold no terror for Peter Colli at the El Canto Theatre in Havana, Cuba.

He had a very attractive front for "Gold Diggers" when it played his house and the natives went for it in a big way. The huge violin was illuminated by Leon lights and donated by the Neon representatives. A week previous to the opening six life-size

The Film Delivery

figures of the girls were placed on the stage and spotlighted during the organ recital before each showing; needless to say, the song hits were played.

But the highlight of the whole campaign was the tie-up he effected with the Pan-American Airways enabling him to show the plane "Caribbean Clipper" arriving in Havana pretending to bring a box marked "Gold Diggers, Buenos Aires, Argentine, S. A." and handed to girls by the Captain as shown in the photo. He broke the papers with the announcement that he would assume full responsibility for "taking" the picture from the plane and holding it over for a special week's showing at the El Canto. Good work, Peter.

Cahill's Effective Exploitation Ideas

A "lucky number" gag that usually gets plenty of return free display advertising is the sales slip contest as put on in J. J. Cahill's "Jennie Gerhardt" campaign at the Brockton, Brockton (Mass.), in which the theatre gave 25 free admissions and other prizes, promoted, daily for three days to those holding store sales checks whose numbers corresponded with those posted in the lobby. In return, Cahill got mention in the store ads and in other store display.

A similar idea was used on a dairy tieup wherein every milk bottle carried a numbered hanger with theatre program, of which a number were good for free admissions. This also netted the theatre free advertising. Three sets of heralds were used on this picture, teaser, dated and memorandum, and distributed as magazine inserts and from house to house.

On "Melody Cruise," Cahill started a Kiddie Club by distributing cards dated for the six succeeding Saturdays, and the kids were told to have the cards punched at each of the next five shows to gain free admission to the last. In addition, the local barbers union cooperated to give free haircuts to needy children presenting tickets from the welfare committee, chairs being set up in the lobby, the towels and necessary supplies donated.

Among other effective ideas used by "J. J." for his Saturday shows were a pet dog show, prizes of $2.00 given for prettiest, fattest, ugliest dogs etc., and a doll carriage parade with prizes by cooperating merchants.

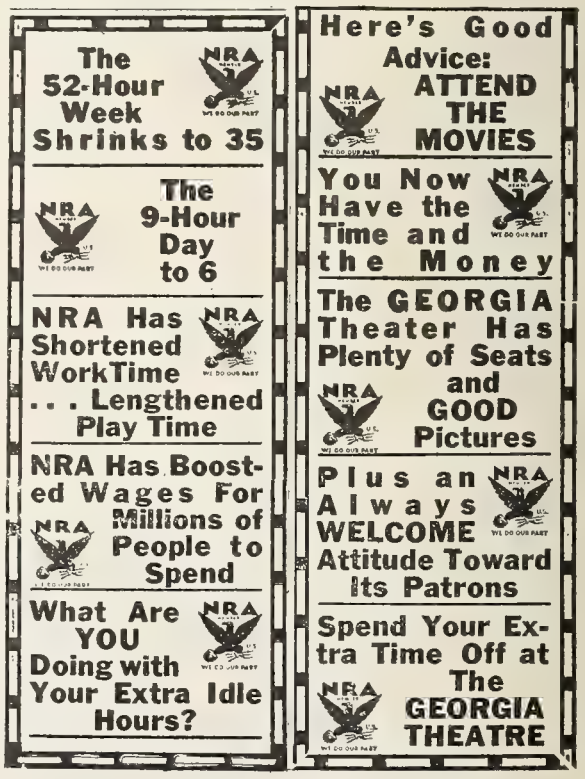
A bathing beauty contest for trips to New York and a lobby flower show sponsored by the women's clubs for cash and merchandise prizes given by merchants are other box office stunts successfully promoted by Cahill, all of which are practical and effective and show this member to be up on his toes in putting over campaigns.

Disney "Originals" In New Roxy Lobby

Monroe Greenthal reports for the first time since the opening of Radio City Music Hall, Roxy has given a store credit for a tie-up with the theatre in the lobby. This is in connection with the display of two of Walt Disney's original drawings from "Lullaby Land," a Silly Symphony now being shown at the Music Hall. There is a credit line calling attention to the fact that the remainder of the originals are on display at Gimbel's department store.

The store is devoting its best window, at Broadway and 33rd Street, New York City, to a display of nursery and children's merchandise, surrounding a blow-up of one of the "Lullaby Land" stills, and using the Disney drawings as key display pieces. Gimbel's is also running newspaper advertisements calling attention to the window. A reproduction of one of the original drawings and credits are also included in the advertisements. The "Lullaby Land" display is also being carried out in the store's children's department.

NRA HOUSE AD


The 52-Hour Week Shrinks to 35
The 9-Hour Day to 6
NRA Has Shortened Work Time . . . Lengthened Play Time
NRA Has Boosted Wages For Millions of People to Spend
What Are YOU Doing with Your Extra Idle Hours?
Here's Good Advice: ATTEND THE MOVIES
You Now Have the Time and the Money
The GEORGIA Theater Has Plenty of Seats and GOOD Pictures
Plus an Always WELCOME Attitude Toward Its Patrons
Spend Your Extra Time Off at The GEORGIA THEATRE

This will give you an idea of the speed of Earle Holden of the Georgia Theatre who hits his papers with a ten-inch single-column type ad, tying-in the NRA drive to theatre going. Space limitations obliged us to run the ad as above, but by clipping the two panels and adding the right to the bottom of left, you can get the idea. Swell institutional stuff, current and snappy.

THANKS, FRANCIS

Francis R. Deering, assistant manager at Loew's, Richmond (Va.), sends us clippings from his two leading papers which speak of the contest Honorable Mentions awarded to both Francis and Stuart Tucker, of the Byrd Theatre, also in Richmond.

We wonder how many of the other winners availed themselves of this opportunity to bring their awards to the attention of their city editors. It seems like a swell spot for some good publicity. Incidentally, we will appreciate clippings from other winners who have been able to plant similar stories in the local papers.

WATER CHAMP PLUGS FOR CARTLEDGE ON BIG "HUMOR" DRIVE

And now the showmen are hooking in the water stuff to plug their attractions, as witness the work of James C. Cartledge, who stirs things up at the Strand, Anderson (S. C.). Jim got hold of a stuntster who gives water exhibitions, and at a nearby lake before an audience of thousands had the "shark" advertise "College Humor" with the help of a special cheering section who "ray, ray-ed" the picture and theatre.

The reliable flivver bally was put on (note shot below) and was parked in front of the Strand when it wasn't doing its stuff.

"Humorous" Bally!

Lucky number heralds were inserted in all local papers with prize numbers posted every day, and a lot of other ace gags were put to work to help up the gross.

Then right after, Cartledge followed with another round of hot stuff to put over "Hold Your Man," using as an underline—"Our cooling plant will be more necessary than ever." He promoted a ten merchant co-op page, got out a special bus with mounted 24 sheets on each side to work the city and outlying districts, also used the lucky number newspaper distribution idea.

A large posting was done on both the above attractions, with extra accessories put out and larger newspaper space taken. Jim says he left nothing undone to insure the success of these two good shows. Which his labors clearly indicate.

KID CLUB MATINEE HELPS NIGHT SHOWS

The problem of keeping children away from the night shows is being solved by Francis Schlax, manager of the Vogue Theatre, Kenosha (Wis.), with his Kiddies' Club, attached to the showing of the serial, "Air Mail Mystery," on Saturday afternoons.

Francis gets out a special membership card, which with five cents admits the youngsters to the show. A blank line is left on the card preceded by the word "Pilot," and the kids are requested to print their names in this space. The numbered serial chapters, one to 12, are also printed on the card, and every member who attends the twelve weeks is allowed into the next show free.

The stunt went over strong enough to keep them coming in the summer when Schlax expected the attendance to drop, but the kids passed up their swimming to see the show. There are 950 youngsters registered who attend regularly and that's saying plenty for a capacity of 600 seats. The fact that admission is only a nickel brings the kids, and Francis says that it doesn't hurt his night shows one little bit..

DOUG GEORGE SELLS "INFLATION" SHORT TO LEADING LOCALS

Two hundred prominent business men of Springfield, Ohio, were invited to a special screening of the Metro short "Inflation," by Manager Douglas F. George, at the Regent Theatre, resulting in a co-op page ad stressing the picture and the advantages of immediate buying. Doug sent out a form letter of invitation in which he pointed out the moral necessity of attendance, quoting from endorsements made by other prominent who had seen the picture.

When the local high school band lacked funds to cover travelling expenses to the World's Fair, George stepped into the breach with a benefit whereby thousands of tickets were issued, sold by the students, P. T. A., and other organizations. School principals urged students to help dispose of the tickets, and the band presented a concert on the stage, all of which piled up a tremendous good will plug.

A radio audition tieup in which local talent was sent to Cincinnati to be auditioned by a leading station there was the feature of Doug's "Radio Opportunity Contest." The stunt was carried over for five weeks, with participants broadcasting from a stage soundproof studio into the audience. Local newspapers participated.

Some effective work by George.

TRAINED DOGS AND CELLOPHANED GIRLS ACE BALLY STUNTS

Girl ushers in cellophane costumes (photo below) and trained dogs carrying advertising cards were two of the smart stunts used by Jay Wooten, at the Dodge Theatre,

Cellophane Dresses

Dodge City, Kan., in his campaign on "International House," to put across one of the season's greatest successes.

In addition to the theatre showing, cellophane was also plugged as a dress material on a special radio "ladies' hour" in which the picture and theatre were frequently mentioned, and other air features included recordings of music and entertainment of stars in the picture, after which the station would announce their appearance in the feature.

A two-column free front page art layout of the stars was donated by the local paper, a location that cannot be bought at any price, according to Jay, and this rare occurrence brought plenty of box office comment.

Wooten took advantage of every publicity possibility presented by the unusual gathering of stage and radio names in one picture, and that he capitalized this opportunity is proven by the gross he rolled up, claimed to be among the year's highest.

A "NEW DEAL" For Exhibitors

Blue Prystaloid

DRESSERWARE

By the Manufacturers of the Famous

PYROLOID PRODUCTS

The patrons who received the other set will want this new one.

FREE!

THIS BEAUTIFUL SILVER DISPLAY STAND →

FOR YOUR LOBBY

FOR FURTHER INFORMATION WRITE, WIRE OR PHONE:

The Wilcox Company

ATHOL, MASS.

N. Y. Office:
Room 708—Empire State Bldg.

Canadian Factory
297 Campbell Ave., Toronto, Ont.

"ARE REVIEWERS UNFAIR?"

"Yes," Says Southern Exhibitor Criticizing System That He Claims Keeps Many Away from Box Office

by EARLE M. HOLDEN

Georgia Theatre
Atlanta, Ga.

I have before me, as this is being written, three reviews on the motion picture "Captured," clipped from three different papers. Review number one gives the picture a fair send-off, review number two praises the picture to the skies and review number three tears it to pieces in such a manner that a reader would have no desire to see the picture. In other words, the newspaperman who wrote review number three has been allowed by his paper to place a boycott against my theatre. Is this fair?

But we will discuss that later on.

I explained above that these articles were reviews. But were they? The three articles referred to above were not reviews, but were personal opinions the writers handed down to the readers. But handed down in such a manner that the unsuspecting reader would not consider the personal view angle. All of which leads to this question: What right has any reporter to tell a person that he or she will not like a picture, thus keeping the reader away from your box office?

All over the country motion picture editors of papers and magazines are taking every advantage they can of a picture that is weak or poor. And regardless of how much harm they might do to the theatre that is compelled to pay high advertising rates, they shout to the skies how bad the picture is. They tear the story to pieces, they crucify the director.

What does a reviewer in Squeedunk know about making pictures in Hollywood, or any other place? If reviewers get so far into the world that they believe their influence on the public cannot be done away with, then why don't they go out to Hollywood and make pictures?

The Motion Picture Herald on numerous occasions has told you that a stand must be taken against high advertising rates. And I truly believe that the matter of high advertising rates is not half as important as the action that must be started and must be taken against motion picture reviewers.

Doesn't Believe in Reviews

Personally I never believed in reviews, be they good or bad, because they express only one person's opinion and no one man has the right to pass this opinion on to motion picture patrons, having them believe in advance they are not going to enjoy the show.

Would newspapers dare to review the products offered for sale through their advertising columns. If Mr. Henry Ford ran a full-page ad calling attention to his new car, would the city editor send a reporter to ride in one of those cars, and if he found a few squeaks or did not like the paint job, would the reporter return to the office and "pan" the car? He would not. The paper wouldn't dare to do a thing of that kind for fear that Mr. Ford might not advertise any more and he would have grounds for not doing so.

Unless theatre men come together and start some plan of a better reviewing system, thousands of dollars are going to be lost to the box offices of theatres. And yet I can tell of instances where even today many theatre managers in addition to paying high advertising rates, give papers plenty of passes each week for publicity space.

I have seen instances in different localities where the newspapers had the theatres throttled just as bad as unions. Of course, these situations are few and far between. Now with the help of good independent men who are taking over some of the chain operations some of these strongholds have been captured. In other words, where managers were not permitted to make complaints and stand for their own rights and the rights of the business they operated, they are now permitted to do so, because the men higher up over them are with them in their fight, be it newspaper or union battles.

Fan Reviews

Fan magazine writers, too, in my opinion, have seemed to follow in the footsteps of some of these newspapermen. Fan reviews have turned out to be very unfair. The average movie fan today can tell you in advance more about a coming attraction than you know yourself. But instead of the fan mag reviewers telling the reader the story of the picture, they have to add their own personal opinion which in many instances keeps the reader away from the theatre. This angle of poor reviewing is something for the producers to look after. They pay for full-page ads in the fan magazines, and if they stand by and see their product boycotted, then that is their loss and also the loss of the theatre.

The country faces a new era. Now is the time for the men who operate theatres to cooperate with each other more than ever before. To get results there must be cooperation and there must be an attitude of fair play on all sides. It is high time that the theatre manager came into his own as a theatre manager and to stand his own ground against oppression that he meets on all sides—yes, even from those he helps to support.

Notice to Members:
Please be sure to notify the Chairman of any change of address.
—THANK YOU.

HOLLYWOOD PREMIERE CLICKS WITH LYMAN FOR GOOD RETURNS

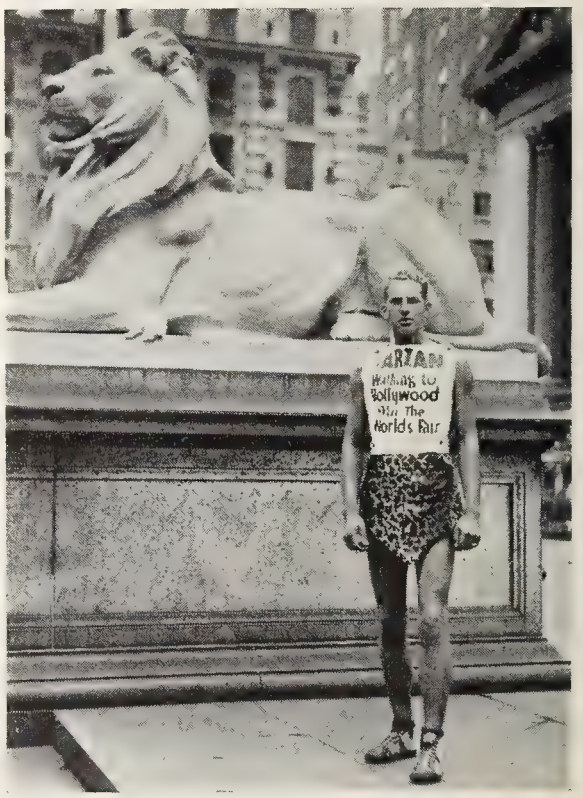
On the assumption that a Hollywood opening will draw as well in Iowa as in California, Manager Chet Lyman of the Valley Theatre, Missouri Valley, Iowa, on "Mary Stevens, M. D." trotted out all the "props" and put on a premiere that was as you will note in the shot below.

Outstanding was the stunt of having prominent locals impersonate the leading

Pretty Front, Eh?

stars and other Hollywood celebrities, and as these drove up to the theatre, they were announced in the best picture fashion. Chet planted bunch and flood lights along the curb that illuminated the street in big city style. A tieup with a Hollywood cosmetic manufacturer resulted in a out of the ordinary window display at a prominent drug store, which plugged Lyman's premiere and the stars of the picture who endorsed the makeup.

TARZAN DEFIES LEO?



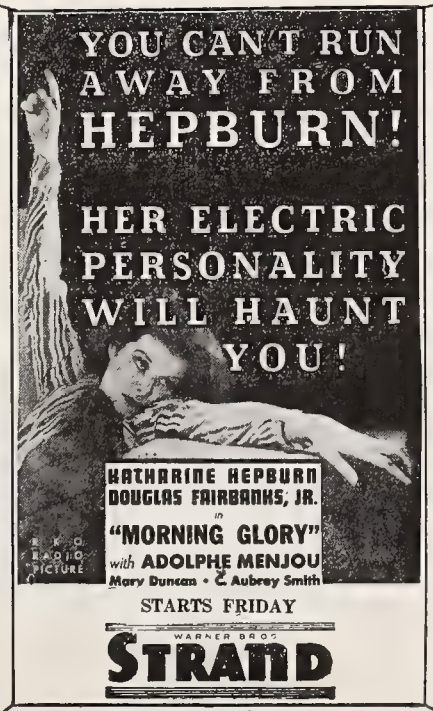
Sleepless Morris Kinzler, who startles the folks going by the Roxy Theatre, New York, blew the boiler head on his "Tarzan" campaign, with his stunt of penetrating swank Fifth Avenue with a street bally as above. We don't know whether the determined young man is defying Leo behind him, or really intends hiking West. Nevertheless, Kinzler rates a bow for being among the first to crack the Avenoo.

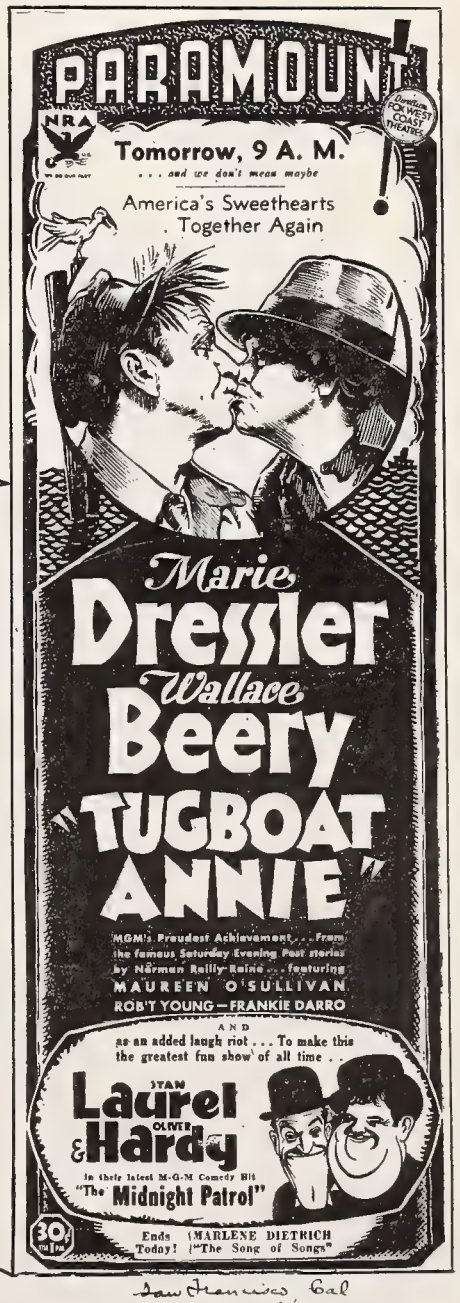
HERE ARE SOME NEWSPAPER ADVERTISING SUGGESTIONS FROM DIFFERENT KEY CITIES

2nd SMASH WEEK
SAMUEL GOLDWYN presents
Ronald COLMAN
in "THE MASQUERADER"
with ELISSA LANDI
—with Ralph Morgan
Exhibits showing this season at Los Angeles
on the stage "THE KOVERT DANCERS"
TALLY'S
CRITERION
Also MARIETTA, the Dancer Beautiful
Assisted by Petite Four Laurell and Ted, international dance team—Newsboys Sidewalk Symphony and Beyo and Bailey.
ACCLAIMED BY ALL WHO SEE IT!
FOX'S TRIUMPH
PILGRIMAGE
HENRIETTA CROSMAN HEATHER ANGEL NORMAN FOSTER MARIAN NIXON
Directed by JOHN FORD
Story by L. A. R. WYLIE
FANCHON & MARCO'S
ED LOWRY
MARJORIE WHITE
ROSS & SHEA • TIFFANY THAYER • 3 LOOSE SCREWS
WALT DISNEY'S
SILLY SYMPHONY
"OLD KING COLE"
LOEWS STATE
Los Angeles, Cal.

RADIO CITY MUSIC HALL
SHOW PLACE OF THE NATION
WORLD PREMIERE
TOMORROW 11:30 A. M.
UNDER THE PERSONAL DIRECTION OF S. L. ROTHAFEL
"4 STARS" —Liberty Magazine
— and how!
One of the rare breed that enters a class by itself" —Film Daily
"One hundred percent" —Variety
"Unforgettable" —Photoplay Magazine
"LADY for A DAY"
WARREN WILLIAM
MAY ROBSON—GUY KIBBEE
JEAN PARKER—WALTER CONNOLLY
A Columbia Picture from Damon Runyon's great Cosmopolitan story made into a screen masterpiece by Robert Riskin . . . directed by FRANK CAPRA
On the Giant Stage!
MAY ROBSON will appear IN PERSON TOMORROW at 7:30 and 9:30
35c to 1 P.M.
55c to 6 P.M.
85c to close
Except Sat., Sun. & Hol.
A spectacular entertainment of dancing, singing and thrilling features . . . created by "ROXY" and presented by a cast of 500 artists.
Featuring
THE RADIO CITY SYMPHONY
CHORAL ENSEMBLE—CORPS de BALLET
THE WORLD-FAMOUS ROXYETTES
and a host of headliners, including
PATRICIA BOWMAN
HILDA ECKLER—JAN PEERCE
FOURTH SMASH HIT OF RKO GREATER SHOW SEASON
"I LIKE A MAN WHAT TAKES HIS TIME!"
MAE WEST
"SHE DONE HIM WRONG"
HELD OVER FOR ANOTHER WEEK
GLOBE B'WAY 46 ST.
Continuous 10 A.M. to 2
YOU MUST COME UP SOME TIME
New York City, N.Y.

SHE STARTED WITH BLARNEY AND ENDED HOPELESSLY IN LOVE!
TOMORROW
Their first time together since "Daddy Long Legs"!
They'll make your heart beat a little faster . . . your smile a little broader . . . your tears a little sweeter!
Janet GAYNOR
Warner BAXTER
in
"PADDY THE NEXT BEST THING"
For Pilla a wistful, wintsome romance with
WALTER CONNOLLY MARGARET LINDSAY
Mary McCormick, Favorite Chicago Opera Star
A SAM H. HARRIS PRODUCTION
UNITED ARTISTS
Chicago, Ill.




PARAMOUNT
Duplicate FOX WEST COAST THEATRES
NRA
Tomorrow, 9 A. M.
. . . and we don't mean maybe
America's Sweethearts . Together Again
Marie Dressler
Wallace Beery
"TUGBOAT ANNIE"
MGM's Proudest Achievement . . . From the famous Saturday Evening Post stories by Norman Reilly Raine . . . featuring
MAUREEN O'SULLIVAN
ROB'T YOUNG—FRANKIE DARRO
AND
as an added laugh riot . . . To make this the greatest fun show of all time . .
STAN Laurel & OLIVER Hardy
In their latest M-G-M Comedy Hit
"The Midnight Patrol"
Ends Today! MARLENE DIETRICH "The Song of Songs"
30c 'til 1 PM
San Francisco, Cal

SHOWMEN CRACKING HIGH WITH "GOLD DIGGERS" CAMPAIGNS

CHARLES R. KATZ, Mgr.
Warner, Parkersburg, W. Va.

Highlights featured production idea with colortone effect on "Shadow Waltz" sequence with house in total darkness; lobby front of oil painted beaver board covering entire centre of entrance covered with stills, with title on panel running width of front, and 14 by 36's on side strips, all in a gold effect that drew crowds.

Department store music tieup netted free display advance ads, windows, and girls playing hit numbers; every road into town posted for 15 miles; haberdashery and five and ten stores went for displays and tieups on star bathing suits and fan magazine stories. Katz says he received over 300 inches of free newspaper space against half this amount in paid advertising.

A. J. SONOSKY, City Mgr.
Capitol, Aberdeen, S. D.

In spite of local ordinance against midnight shows, received permission from mayor in a letter saying privilege was granted for Sonosky's cooperation in all civic projects. Six-sheet was pasted on floor of lobby, stopping every one coming into theatre. Classified tieup got over 300 inches of free space in a "chuckle ad" contest.

Used mat to make up special co-op herald, space on back sold paying for entire cost.

Window Card at Golf Club!

Seven dance bands in and out of town plugged song hits, music stores did likewise, and a restaurant lucky number tieup was effected in which patrons signed their names and phone numbers to checks, winners receiving passes.

Empty store windows were decorated, ushers distributed cards, copy of which had the ushers plugging the picture, back of card sold to pay cost. Ritzy golf club allowed window cards on all tee boxes (see cut above) and in clubhouse, passes given for daily low golf scores, civic clubs attended show in a body, and all commerce chamber secretaries in 50-mile radius were invited to show.

LOUIS LAMM, Mgr.
Capitol, Elyria, Ohio

Ballyhoo float with girl band, wearing "digger" hats and ribbons (see photo). Special "diggers" merchant ad newspaper section; Miss "Gold Digger" Doll given away at dance hall; sound truck toured surrounding country; chuckle ad contest on classified tieup.

5,000 tabloid heralds distributed house to house; many star and picture windows, restaurants and drug stores plugged special sundaes and dishes; tire covers on all taxis,

Lamm's Sound Truck!

cards in busses, stickers on private autos, music plugs and effective lobby display helped Louis to score big.

HARRY F. BODIE, Mgr.
Sixth Street, Coshocton, Ohio

Newspaper cuts of "Diggers" girls in every ad two days before opening, first time this has been put over locally. Power company window on main street plugged big display, never before given to theatre advertising Sound truck with girl cutouts, all painted in gold coloring in town and outside territory.

Tabloids distributed house to house on every rural route, and in nearby towns; music plugged by stores and dance bands, and large cutout in leading dance hall. Many window displays of cutouts and stills; special front, and other snappy ideas were put over by Bodie on this campaign.

The above advertising and publicity broadsides indicate the high power of the showmen who have sent in campaigns on this picture. Abe Sonosky's work deserves an extra bow, for not only did he put over a raft of swell stuff, but his obtaining permission to break a city ordinance with a midnight opening shows a determination that should be gratifying to his superiors. Charley Katz, Harry Bodie and Louis Lamm displayed plenty of speed and power and, all in all, there wasn't a box office angle that these hustlers neglected.

Lobby Flash!

Ted Silver, manager of the Dickinson Theatre, in Lawrence, Kansas, made good use of his accessory streamer and cut-out girl hangers on "Moonlight and Pretzels" when he sat the girls in lounging attitudes along the streamer which was stretched across his lobby. It created a lot of attention and made a very attractive display.

HELSON GETS GOOD RESULTS FROM HIS "AMATEUR NIGHTS"

Every other Saturday is "Amateur Night" at Alger's Capitol Theatre, Morrison, Ill., where Manager R. S. Helson stages these non-professional entertainments to big returns.

"R. S." says he has staged 12 contests, so far, in each of which seven acts appear. Then every fourth "night" the winners in the preliminaries compete for the grand prizes, after which the gag is discontinued for a while and then started again fresh.

Talent is gathered from the country districts as well as the city; schools as well as neighborhood parties are scouted for acts, and each entertainer usually brings his own crowd to applaud him. Thus, at very little extra cost, Helson draws capacity houses, and recommends it to other members seeking a different money angle.

On alternate Saturday nights, this hustling manager stages a "Crazy Auction," in which prizes donated by merchants are auctioned off at any price, and in turn the money received is again auctioned. On "Cabin in the Cotton" Helson distributed small envelopes filled with raw cotton, and usually peps up his bookings with stunts that attract plenty of notice.

This is a swell report from a new member, and we anticipate receiving another good batch from Morrison.

PRESS BOOK IDEAS FORM BASIS OF BIG PREMIER CAMPAIGN

The "twins" press book stunt, in which twins and doubles were admitted free, was put over effectively as one of the click gags on the premiere showing of "The Masquerader" at the Strand, Atlantic City, N. J., under the supervision of George Weilland and Mortimer Lewis, owners.

The two leading papers, morning and evening, went for the classified ad idea with big daily space, and a radio lucky number contest with prizes of Ronald Coleman etchings also netted plenty, as did the special Coleman masks given to newsboys who wore them in a parade to the theatre, and also at their various posts.

The movie edition was plugged with a special compo board display in the book department of a prominent department store, and branch libraries used bookmarks to inform readers that the story headed the list of recommended volumes. The press book six column wood cut mat was planted as a Sunday feature, besides other art and special stories.

Managers will notice that most of the above stunts are taken from the press book, and proved workable in the field. Which is true more times than not in United Artist exploitation.

CAN WE BE OF SERVICE?

During the past few years out-of-town showmen visiting the city have made Club headquarters their New York address. Mail can be directed here, and will be held or forwarded according to instructions.

We can also arrange your hotel accommodations at special rates through several representative hotels; secure privileges for inspecting the large Broadway movie theatres; help you with your business matters; in fact, we want you to know that the entire organization is at the disposal of visiting members.

Drop us a line and let us know when you are coming, and remember that the latch-string is hanging on the outside at 1790 Broadway.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15	69	
Love Is Dangerous	Rochelle Hudson-John Warburton	Mar. 15	65	
Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15	65	July 1

Coming Feature Attractions

Cross Streets

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8		
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20	57	
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20	69	Mar. 18
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
East of Fifth Ave — Wallace Ford - Ralph Forbes - Dorothy Tree
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Donald Cook
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man of Steel — Jack Holt-Fay Wray
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
My Woman — Helen Twelvetrees - Wallace Ford - Victor Jory
Night Bus — Robert Montgomery
Ninth Guest
Once to Every Woman
Police Car 17 — Tim McCoy-Evalyn Knapp
World's Fair — Jack Holt

EQUITABLE PICTURES
[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haraldе	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton
I Loved a Woman — Edward G. Robinson-Kay Francis-Genevieve Tobin — Sept. 23 — 80
Son of the Gobs — Joe E. Brown - Johnny Mack Brown
Wild Boys of the Road — All Star — Sept. 30
World Changes, The — Paul Muni

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
F. P. I	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr.
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Helen Vinson
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Doctor Bull — Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan — Sept. 22
Frontier Marshall — George O'Brien
He Knew His Women — Victor Jory — Oct. 27
Hoopla — Clara Bow
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Nov. 17
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
My Weakness — Lilian Harvey-Lew Ayres — Sept. 29
Power and the Glory, The — Spencer Tracy-Colleen Moore — Oct. 6 — 76 — Aug. 26
Three Against Death — Marion Burns-Kane Richmond
Smoky — Victor Jory-Irene Bentley
There's Always Tomorrow — Will Rogers-Zasu Pitts
Walls of Gold — Sally Eilers-Norman Foster — Oct. 13
Worst Woman in Paris? — Benita Hume - John Boles - Adolphe Menjou — Oct. 20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler			
When a Man Rides Alone	Tom Tyler	Jan. 15		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan:
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21	67	Jan. 28
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight — Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh
Sin of Nora Moran, The — Zita Johann-John Miljan

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.		
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Sister to Judas	Claire Windsor-John Harron	Jan. 1	75	Feb. 18

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24	78	Feb. 18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar. 10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May 19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17	72	Mar. 18
Nuisance, The	Lee Tracy-Madge Evans	June 2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")				
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3	78	Jan. 21
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10	78	Feb. 11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Bombshell	Jean Harlow-Lee Tracy	
Bride of the Bayou	Lionel Barrymore-Madge Evans	
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	
Comin' Round the Mountain	May Robson-Polly Moran	
Dancing Lady	Joan Crawford-Clark Gable	
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt	
Eskimo	Native Cast	
Fire Chief, The (Tent.)	Ed Wynn-D. Mackaill	
Forever Faithful	Richard Dix-Madge Evans	
Going Hollywood	Marion Davies-Bing Crosby	
Hollywood Party, The	(All Star Musical)	
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore	
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti	
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	
Queen Christina	Greta Garbo - John Gilbert	
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	70	Apr. 29
Black Beauty	Alex Kirkland-Esther Ralston	May 10	70	Apr. 29
Breed of the Border	Bob Steele	Mar. 1	58	July 22
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steel-Doris Hill	Aug. 5		
Jungle Bride	Anita Page-Charles Starrett	Feb. 15	63	Feb. 25
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb. 28	80	Mar. 4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15	68	Apr. 8
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
West of Singapore	Betty Compson	Jan. 31	68	Apr. 15

Coming Feature Attractions

Broken Dreams	Randolph Scott-Martha Sleeper	
Riders of Destiny	John Wayne-Cecilia Parker	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	

PARAMOUNT PUBLIX

Features

Star	Title	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24	75	Mar. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24	70	Feb. 18
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Hello, Everybody	Kate Smith	Feb. 17	70	Jan. 14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3	72	Feb. 25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3	70	Jan. 28
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar. 24	75	Mar. 25
She Done Him Wrong	Mae West-Owen Moore	Jan. 27	66	Feb. 18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb. 10	123	Dec. 10,'32
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May 5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 15	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept. 8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7	59	July 22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb. 17	73	Feb. 4

Coming Feature Attractions

Captain Jericho (Tent.)	Richard Arlen-Judith Allen	Oct. 27
Cradle Song	Dorothea Wieck-Kent Taylor	
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Oct. 20
Duck Soup	Four Marx Bros.	Oct. 27
Four Frightened People	H. Marshall - Wm. Gargan - M. Boland	
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22
I'm No Angel	Mae West-Cary Grant	Oct. 6
Lone Cowboy	Jackie Cooper	Oct. 13
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Sept. 29
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 20
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 13
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Oct. 27

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Aug. 25		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Erle Linden	July 14	62	Sept. 2
Great Jasper, The	Richard Dix	Mar. 3	76	Feb. 11
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
India Speaks	Richard Halliburton	Apr. 28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr. 7	100	Feb. 25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3	60	Dec. 31,'32
Man Hurt	Junior Durkin-Mrs. Wallace Reid	Mar. 24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")				
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Our Betters	Constance Bennett	Mar. 17	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 11	70	Aug. 5
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10	68	Mar. 4
Scarlet River	Tom Keene-D. Wilson	Mar. 10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr. 14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13
Topaze	John Barrymore-Myrna Loy	Feb. 24	78	Feb. 11

Coming Feature Attractions

Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Sept. 22
Beautiful	Ann Harding-Nils Asther	Nov. 24
Behold We Live	Irene Dunne-Nils Asther-Clive Brook	
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27
Flying Down to Rio	Dolores Del Rio-Gene Raymond-Raul Roulien	
I Won a Medal	Richard Dix - Elizabeth Allan-Eric Linden	Oct. 20
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas	Oct. 6
Lost Patrol, The	McLaglen-Karloff	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 29
Son of Kong	Robert Armstrong-Helen Mack	Oct. 13
Woman Spy, The	Constance Bennett-Gilbert Roland	Nov. 10

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Eskimo Perils		Amer-Anglo			
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Flaming Signal, The	Marceline Day	Invincible		64	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutali			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Jews Without Luck		Worldkino			
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9		
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	
Patriots, The	Hans Klering	Amkino			
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics	July 24	60	Sept. 9
Petemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 15	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Showmen's Pics.			
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA			
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARITISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8		
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19	
Blood Money	George Bancroft-Judith Anderson-Frances Dee				
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Sept. 29			
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct. 13			
Gallant Lady	Ann Harding-Clive Brook				
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez				
Moulin Rouge	Constance Bennett-Robt. Montgomery-T. Carminati				
Nana	Anna Sten - Warren William - Phillips Holmes				
Private Life of Henry VIII, The	Charles Laughton				
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners				
Trouble Shooter	Spencer Tracy-Jack Oakie				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

By Candlelight	Elissa Landi				
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan	Oct. 2			
Kid Gloves	Chester Morris-Helen Twelvetrees - Alice White				
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9	
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy		68	Sept. 9	
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	Oct. 23			
Poor Rich, The	Edna May Oliver-Edward Everett Horton				
S. O. S. Iceberg	Rod La Roque-Gibson Gowland				
Saturday's Millions	Robert Young-Lella Hyams	Oct. 9			
Song for You, A	Marian Nixon-Jan Kiepura				
Strawberry Roan	Ken Maynard-Ruth Hall				
Sue Me	Summerville-Pitts	Oct. 16			
Wanted at Headquarters	Wynne Gibson-Onslow Stevens-Alan Dinehart				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 17
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

College Coach	Dick Powell-Pat O'Brien-Ann Dvorak				
Ever In My Heart	Barbara Stanwyck				
Finger Man	James Cagney				
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 7			
From Headquarters	Geo. Brent-M. Lindsay				
Havana Widows	J. Blondell-G. Farrell				
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond				
Kennel Murder Case	William Powell-Mary Astor				
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez				

WORLD WIDE
[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction In Souls")	Conrad Nagel-Lelia Hyams	Apr. 23	75	Mar. 3
Drum Taps	Ken Maynard	Jan. 29	61	
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study In Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 28	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Girl from Maxim's, The	Frances Day	London Film			
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
I Was a Spy	Conrad Veidt-Herbert Marshall	Gaumont-British			Aug. 5
It's a Boy	Edward Everett Horton-Leslie Henson	Gaumont-British			
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	Sept. 9
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril Mc-Laglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	Aug. 19
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi	British Int'l			
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7	1 rl.
Out of the Ether	Sept. 1	
Russian Dressing	May 1	
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	21½
Peer Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 1	
Sandman Tales	Sept. 1	
Sassy Cats	Jan. 25	1 rl.
Scrappy's Party	Feb. 13	1 rl.
Technoracket	May 20	1 rl.
Wolf at the Door, The	Dec. 29,'32	1 rl.
World's Affair, The	June 5	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21
College Gigolos	Jan. 3	18½
Entertainer, The Will Mahoney		
Partners Two	Jan. 19	22
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19
The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl.
In the Good Old Winter Time	June 17	1 rl.
Rough Sport	Dec. 29,'32	1 rl.
Throwing the Bull	Jan. 14	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Artist's Muddles	Jan. 29	20
Big Squeal, The	July 9	18
Boy, Oh Boy!	Dec. 25,'32	21
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11
Kid'n Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Company	Jan. 1	10
Wild Life at Home	June 18	1 rl.
Woodland Pals	Jan. 29	1 rl.
BROADWAY GOSSIP		
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Taming the Wildcat	Jan. 15	8
Two Hundred Fathoms Deep	Mar. 19	8
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
When Dad Was a Boy	Jan. 22	8
GREAT HOKUM MYSTERY		
Evil Eye Conquerors, The	Jan. 8	14
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10
Animal Fair, The	Jan. 15	10
Any Way to Get there	July 16	9
Capers in Clay	July 30	
Down on the Farm	Dec. 18,'32	10
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Women of Many Lands	Mar. 12	9
MERMAID COMEDIES		
Hitch Hiker, The Harry Langdon	Feb. 12	21
Knight Duty Harry Langdon	May 7	22
Hooks and Jabs Harry Langdon	Aug. 25	
Stage Hand, The	Sept. 8	
Tied for Life Harry Langdon	July 2	18
Tired Feet Harry Langdon	Jan. 1	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Cornell	Dec. 18,'32	9
Georgia Tech	May 7	9
McGill	May 28	9
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Hansel Und Gretel	Feb. 5	6
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6
Jealous Lover	Jan. 8	6
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robin Hood	Jan. 22	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10
Drug on the Market, A	Jan. 22	11
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Kitty Coup	Jan. 22	21
Torchy's Loud Spooker	June 25	20
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18,'32	20
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15	20
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
From Kashmir to the Khyber	Dec. 4,'32	9
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10
Gorges of the Giants	Jan. 29	9
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		
Fields and McHugh—With Jack Osterman and Pickens Sisters		
ORGANLOGUES		
Songs of the Hills Radio Rubes		
Sally Singin' Sam—Don Wallace		
Night of Romance Donald Novis-Ann Leaf-John Young		
Tongue Twisters Irving Kaufman-Lew White		
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade Irving Kaufman-Lew White		
Home Again Nick Lucas-Lew White-Kelvin Keech		
Tintypes Irving Kaufman-Lew White		
Oriental Phantasy Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	19
Midsummer Mush		
Mr. Bride	Dec. 24,'32	19
Nature in the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Rhapsody in Brew		20
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		
Fiji and Samoa	May 20	8
Iceland	Jan. 14	10
Leningrad	Dec. 17,'32	8
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
FLIP, THE FROG		
Bullonev		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Funny Face	Dec. 24,'32	8
Paleface		8
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		
Me An' My Pal	Apr. 22	21
Their First Mistake	Nov. 5,'32	21
Towed In a Hole	Dec. 31,'32	21
Twice Two	Feb. 25	21
ODDITIES		
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
Whispering Bill	Feb. 11	10
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17
Bedtime Worries	Sept. 9	
Fish Hooky	Jan. 28	19
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
PITTS-TODD		
Asleep in the Feet	Jan. 21	19
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	8
Chalk Up	Jan. 7	10
Motorcycle Mania	Jan. 28	9
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 18	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	1 rl.
No. 11	June 2	1 rl.
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10
Captain Henry's Radio Show Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11
Hawaiian Fantasy	Jan. 20	8
Jazz a La Cuba Don Aspiazu	July 7	1 rl.
Let's Dance Burns and Allen	Mar. 17	10
Moonlight Fantasy Vincent Lopez	Apr. 14	8
Rookie, The Tom Howard	Feb. 24	10
Walking the Baby Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux In Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7
Aloha Oe Royal Samoans	Mar. 17	7
"Boilesk" Watson Sisters	June 9	7
Dinah Mills Bros.	Jan. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing, Sisters, Sing Three X Sisters	June 3	7
Song Shopping Ethel Merman		7
Stoopnocracy Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 7	Jan. 20	10
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Call Your Shot	July 21	1 rl.
Canine Thrills	Feb. 3	10
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	10
Over the Jumps	Jan. 6	11
Straight Shooters	July 21	16
Wonder Girl, The Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Crazy Inventions	Jan. 27	7
Betty Boop's Ker-Choo	Jan. 6	7
Betty Boop's May Party	May 12	7
Betty Boop's Penthouse	Mar. 10	7
Is My Palm Read	Feb. 17	7
Mother Goose Land	June 23	7
Old Man of the Mountains Cab Calloway	Aug. 4	
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Blue of the Night Bing Crosby	Jan. 6	20
Caliente Love Sennett Star	Mar. 10	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Daddy Knows Best (Walter Catlett)	June 16	22
Don't Play Bridge with Your Wife (Sennett Star)	Jan. 13	18
Dream Stuff (Sennett Star)	May 12	20
Doubling in the Quickies (Sennett Star)	Dec. 16,'32	19
Easy on the Eyes (Sennett Star)	Feb. 17	22
Fatal Glass of Beer (W. C. Fields)	Mar. 3	19
His Perfect Day (Sennett Star)		
Honeymoon Bridge (Sennett Star)		
Husband's Reunion (Sennett Star)	July 7	19
Human Fish (Sennett Star)	Dec. 30,'32	22
In the Bag (Sennett Star)		
Knockout Kisses (Sennett Star)	June 23	19
Lion and the House, The (Sennett Star)	Dec. 23,'32	18
Marriage Humor (Harry Langdon)	Aug. 18	19
Meet the Champ (Eugene Pallette-Walter Catlett)	Aug. 4	2 rls.
Morning After, The (Sennett Star)		
Pharmacist, The (Sennett Star)	Apr. 21	20
Plumber and the Lady, The (Sennett Star)	Mar. 31	19
Roadhouse Queen (Sennett Star)	May 26	20
See You Tonight (Sennett Star)	June 2	21
Shot for Love (Sennett Star)		
Sing, Bing, Sing (Bing Crosby)	Mar. 24	19
Singing Boxer, The	Jan. 27	20
Sweet Cookie (Sennett Star)	Apr. 14	18
Temporary Butler (Sennett Star)		
Too Many Highballs (Sennett Star)	Feb. 10	20
Uncle Jake (Sennett Star)	May 5	19
Wrestlers, The (Sennett Star)	Jan. 20	22

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 26	
The Floorwalker	Dec. 23,'32	20½
The Pawnshop	Mar. 17	
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32	20½
Kicking the Crown Around	Aug. 4	
HARRY SWEET COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 2—Private Wives (Skeets Gallagher-W. Catlett)	Jan. 27	21
No. 3—Hip, Zip, Hooray (Nat Carr)	Mar. 31	18½
No. 4—She Outdone Him	July 21	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32	18
Good Housewrecking	June 16	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSIC COMEDIES SERIES (Ruth Etting)		
Knee Deep In Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day In Moscow		28
Killing to Live		17
Kino Displays		10

Title	Rel. Date	Min.
ATLANTIC FILM		
Playgrounds in the Sky		10
Sportsmen's Paradise		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story (David L. Hutton)	Sept. 1	10
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	
No. 2	Oct. 2	
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	1 rl.
Lumber Champ, The	Mar. 13	7
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Sept. 25	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
RADIO STAR REELS		
Down Memory Lane (Louis Sobol—No. 1 With Texas Guinan)	Dec. 26,'32	1 rl.
Married or Single (Nick Kenny—No. 3 With Little Jack Little)	Jan. 16	21
I Know Everybody and Everybody's Racket (Walter Winchell—No. 1 With Paul Whiteman)	Jan. 30	21
Morton Downey—No. 3 (The Holdup With Joe Young)	Feb. 14	21
Radio Murder Mystery (Louis Sobol—No. 2)	Mar. 6	20
Morton Downey—No. 4 (My Pal the Prince)	Apr. 17	2 rls.
Beauty on Broadway (Walter Winchell—No. 2 SPECIALS)	May 15	2 rls.
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl.
Lizzie Stratta	Jan. 23	10

Title	Rel. Date	Min.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night (Bert Roach)	May 31	21
Alias the Professor (James Gleason)	Mar. 8	21
All at Sea (Mentone No. 2)	Sept. 20	
Family Troubles (Henry Armetta)	Jan. 11	21
Gleason's New Deal (James Gleason)	July 12	20
His First Case (Vince Barnett)	June 14	20
Hunting Trouble (Louise Fazenda)	Feb. 8	20
Light Out (James Gleason)	Dec. 24,'32	2 rls.
Mister Mugg (James Gleason)	May 10	21
Mountain Music (Louise Fazenda)		
My Operation (Vince Barnett-June Clyde)	Dec. 28,'32	2 rls.
Nature In the Rough (Louise Fazenda)		
Open Sesame (Henry Armetta)	Oct. 11	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	
Pick Me Up (Marie Prevost)	Apr. 5	19
Rockabye Cowboy (James Gleason)	Jan. 25	21
Room Mates (Frank Albertson)	Apr. 19	20
Should Crooners Marry? (Frank Albertson)	Feb. 22	2 rls.
Stung Again (Louise Fazenda)	Sept. 27	2 rls.
Trial of Vince Barnett (Vince Barnett)	Mar. 22	20½
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 7—Trouble Indemnity (Codee and Orth)	Jan. 7	17
No. 8—The Build-Up (Jack Haley)	Jan. 21	17
No. 9—Buzzin' 'Round (Roscoe (Fatty) Arbuckle)	Feb. 4	
No. 10—Wrongorilla (Jack Haley)	Mar. 4	20
No. 11—How've You Bean? ("Fatty" Arbuckle)	June 24	
No. 12—An Idle Roomer (Jack Haley)		20
No. 13—Nothing But the Tooth (Jack Haley)	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations (Roscoe (Fatty) Arbuckle)		
No. 2—Salt Water Daffy (Jack Haley)		
BROADWAY BREVITIES		
No. 8—Sky Symphony (Stoopnagle & Budd)	June 3	
No. 9—Poor Little Rich Boy (Phil Baker)	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner (Technicolor Musical)	Dec. 31,'32	17
No. 11—That Goes Double (Russ Columbo)	July 29	
No. 12—Bygones (Ruth Etting)	Jan. 14	18
No. 13—Pleasure Island (Technicolor Musical)	Feb. 25	18
No. 14—Yours Sincerely (Lanny Ross)	Mar. 11	19
No. 15—Speaking of Operations (Pick & Pat)	Jan. 28	18
No. 16—Northern Exposure (Technicolor Musical)	Apr. 8	18
No. 17—Nothing Ever Happens (Musical)	Mar. 25	18
No. 18—World's Champ (Jack Dempsey)	July 11	
No. 19—The Way of All Freshmen (Hal Leroy-Mitzi Mayfair)	Apr. 22	
No. 20—Along Came Ruth (Ruth Etting)	May 6	
No. 21—Fifi (V. Segal-Chas. Judels)	May 20	21
No. 22—The Double-Crossing of Columbus (Charles Judels)	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate (Ruth Etting-Roy Atwell)	July 1	
No. 25—20,000 Cheers for the Chain Gang (Jerry Bergen-The Rollickers-Pickens Sisters)	Aug. 12	19
No. 26—The "No" Man (Hugh O'Connell-Anne Greenway)	Aug. 26,'33	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President (Ethel Waters)		20
No. 2—Use Your Imagination (Hal LeRoy-Mitzi Mayfair)		
No. 3—Paul Revere, Jr. (Gus Shy-Janet Reade)		
No. 4—Operator's Opera (Donald Novis-Dawn O'Day-Eton Boys)		
No. 5—Seasoned Greetings (Lita Grey Chaplin)		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7

Title	Rel. Date	Min.
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears (Jack Denny and Band)		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage (Small's Paradise Band)		9
No. 4—The Lease Breakers (Aunt Jemima)		9
No. 5—The Yacht Party (Roger Wolfe Kahn's Band)		9
No. 6—Hot Competition (The Continentals-Barris-Whiteman-Ted Husing)		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" (Jean Sargent-George Owen and Gang)		
No. 9—That's the Spirit (Noble Sissle and Band)		10
No. 10—The Alma Martyr (Fred Waring and His Pennsylvanians)		9
No. 11—The Name Is Familiar (Leon Belasco and Band)		
No. 12—The Audition (Hannah Williams-Phil Emerton's Band)		
No. 13—A Castillian Garden (Señor Del Peze's Marimba Orchestra)		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Dave Apollon and Orchestra		
No. 3—Claude Hopkins and Band		
No. 4—Borrah Minnevitch and His Harmonica Rascals		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
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No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson (Johnny Mack Brown-Noah Beery)	July 6 (each)	20
Three Musketeers, The (John Wayne-Ruth Hall)	Apr. 7	
Whispering Shadow (Bela Lugosi-Karl Dane-Malcolm MacGregor)	Jan. 10	
UNIVERSAL		
Clancy of the Mounted (Tom Tyler-Jacqueline Wells)	Feb. 27 (each)	20
Gordon of Ghost City (Buck Jones-Madge Bellamy)	Aug. 14 (each)	20
Lost Special (Frank Albertson)	Dec. 5,'32	
Perils of Pauline (Evalyn Knapp-Robert Allen)		
Phantom of the Air (Tom Tyler-Gloria Shea)	May 22	

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WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

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THE exhibitor, the laboratory, the actor, the cameraman... back of them all is the negative film on which your pictures are made. For the super-photography you are now able to show your patrons, you can rightly give substantial credit to Eastman Super-sensitive Panchromatic Negative... the first and one of the most important links in the production chain. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE PANCHROMATIC NEGATIVE**

She takes GRANT

Like GRANT took RICHMOND!

MAE WEST in "I'M NO ANGEL"
with CARY GRANT
directed by Wesley Ruggles

Paramount Pictures

if it's a PARAMOUNT PICTURE, it's the best show in town!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"RIGHT TO BUY" BIGGEST CODE ISSUE

Producer-distributors seek from NRA assurances against loss by anticipated regulation of sales

DRAMA OF TEN MILLIONS THAT WAS NOT SAVED

The story of why Ohio's state legislature decided to tax all admissions above 10 cents after first setting exemption at 40 cents

FLAT TAX FOR RECORDING MUSIC UNDER NEW CONTRACT

New proposal calls for final elimination of seat tax to music publishers; clearance bureau would settle conflicts with foreign laws

In Two Sections — Section One

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This Cake is SWEET!

Just a happy hint of what's happening at M-G-M studios:

Greta Garbo, John Gilbert in "Queen Christina"* Norma Shearer in "Marie Antoinette"* Joan Crawford, Clark Gable in "Dancing Lady"* Marie Dressler, Lionel Barrymore in "The Late Christopher Bean"* John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy in "Night Flight"* "Hollywood Party" starring Marie Dressler, Joan Crawford, Jean Harlow, Lupe Velez, Jimmy Durante, Jack Pearl* Johnny Weissmuller and Maureen O'Sullivan in "Tarzan and His Mate"* Jean Harlow and Lee Tracy in "Bombshell"* "Meet the Baron" with Jack Pearl* "Prizefighter and the Lady" with Max Baer, Myrna Loy, Primo Carnera* Ed Wynn in "The Fire Chief"* Ramon Novarro and Jeanette MacDonald in "The Cat and the Fiddle"* Marion Davies, Bing Crosby in "Going Hollywood"* John Barrymore, Lionel Barrymore in "The Paradine Case"* Wallace Beery in "Viva Villa"* Helen Hayes in "Wicked Woman"* Clark Gable, Robert Montgomery in "Two Thieves"* Wallace Beery, Jean Harlow, Clark Gable in "Soviet"*—and many, many more.

10th

M-G-M SALES DOUBLED!

THERE'S A REASON for the record sales of Metro-Goldwyn-Mayer 1933-34 product!

THE RETURN of Greta Garbo and Norma Shearer to M-G-M's bigger-than-ever Star Family.

THE RETURN of Irving Thalberg to the more-powerful-than-ever producing line-up!

THE FALL SEASON Parade of M-G-M Hits starting with "Tugboat Annie," "Penthouse," "Night Flight," etc.

THE BIGGEST ROAD-SHOW in the history of this industry "Dinner at 8".

AND LOOK ON OPPOSITE PAGE for what's happening at M-G-M Studios!

CHAMPIONSHIP YEAR!

BROADWAY DECLARES A HOLIDAY
FOR OFFICIAL BOW OF NEW SHOW YEAR . . *Today!*

BE THERE . . . WHEN THE SCREEN'S MAN OF THUNDER WRAPS HIS ARMS AROUND THE SCREEN'S WOMAN OF FIRE!

The mighty Robinson! The divine Francis! Together—because at last the screen has found a story big enough for both! Imagine the clash—the drama—the explosion when she whispers at last that she loves him — him and many other men!

EDW. G. ROBINSON in "*I Loved A Woman*" with KAY FRANCIS

A First National Picture with Genevieve Tobin, Robert Barrat, Henry Kolker, thousands of others.

OPENS TODAY
at the
STRAND

Theatre Silence Rules Suspended During Four Episodes of This Great Picture!

Men may swear as loud as they want to and women may weep as much as they like...

—when the boys avenge the disgrace of Lola . . .

—when Tommy plunges between the cars . . .

—when the police assault "Pipe City"...

—when Sally begs for her chance to be good again!

Wild Boys of the Road

It's *your* time today to see this heart-stopping story of GOD'S STEPCHILDREN—

A First National Picture with Tomorrow's All-Star Cast, including Frankie Darro, Dorothy Coonan, Rochelle Hudson.

OPENS TODAY at the HOLLYWOOD

HERE COME THE BIG ONES FROM

WARNERS

BIG BROTHERS OF THE PICTURE BUSINESS

Vitagraph, Inc., Distributors

RADIO CITY MUSIC HALL'S FIRST MUSICAL

A setting worthy of this gorgeous production that entrances the eye with its cuties . . . cheers the ear with gay melodies . . . charms the heart with romance . . . and brightens the world with merriment.

LILIAN HARVEY **LEW AYRES**

MY WEAKNESS

Charles Butterworth, Harry Langdon, Sid Silvers, Irene Bentley, and Everybody's Weakness—Hollywood's Most Beautiful Girls

Directed by David Butler

B. G. De Sylva Production

Join the Upswing with

FOX

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SEP 22 1933

MOTION PICTURE HERALD

Vol. 112, No. 13 — September 23, 1933

JUST A TRY

THIS afternoon of September's third week it is exceedingly obvious that the motion picture industry is in its greatest turmoil since the hectic days of 1909 when it became aware that a Motion Picture Patents Company had been formed to lay discipline and tribute upon the business. The motion picture survived and flourished.

Now the motion picture having grown great is in impact on, not to say collision with, the political and economic program of an administration pledged and selected to try to save the nation.

The currently advertised path of national salvation is the NRA with its hovering blue bird It is admittedly, admitted by its authors, a path of adventure. That is true for all industry and for a whole people of a big nation.

Describing and dealing with the mysteries of earth and its people one William Hayden Carruth, a Kansas poet, once wrote, "some call it evolution and some call it God." The social and economic structure with which things are now in the process of being done or attempted is a product of evolution. Endeavors to influence evolution or to "play God" are fraught with considerable responsibility, or should be. Efforts in the past have produced ripples on the tide, but turned no tides. A glance from Alexander-the-Great to Napoleon to Stalin shows that.

Nothing basic has been changed in the structure and the manner of conduct of commerce, for more than brief moments, in several thousand years that we know about. Buying and selling, the might of demand and the might of supply, function just as automatically as gravity.

Just now the great inevitable is somewhat obscured by the fuss and dust of a situation in which every faction of special interest seeks to make capital of what looks like an opportunity, in our own industry among others. They all cannot win, and furthermore not one will.

The net result, soon to be observable, will be that motion pictures will be made by the same persons, sold by the same persons and consumed by the same people, and on very much the same terms

No one can today point to what cured past depressions of which we periodically have had several. Mostly the recoveries have come in spite of the remedies and so will recovery again. We are feeling better now.

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TAXES AND MORE TAXES

WHAT with the NRA program and sundry and vast relief employment schemes and projects under way at great cost to all governments, municipal, state and federal, only slight powers of prophesy are required to see heavy taxation ahead and with it taxation problems aplenty for the motion picture industry, with its repute for riches and the ready, convenient allure of the box office always under the eye of the tax makers.

So special interest and importance attaches to the interesting suggestion from Mr. Mark Graves, president of the New York State Tax Commission, speaking before a convention of the state's real estate boards this week, for a unified tax program of national scope and application. Mr. Graves advocates, now, "a federal sales tax shared with the states, a federal gasoline tax of four cents, of which 75 per cent is shared with the states, accompanied by the allowance of reasonable credits against federal personal and corporate income taxes on account of such taxes paid to the states." He sees real estate overburdened and many an injustice and inequality by reason of differing state tax programs.

With the states in tax competition with each other and with the federal government, the citizen and the industrialist are at the mercy of a cross fire. And what may occur is startlingly pictured in an article in this issue concerning the box office taxes in Ohio.

△ △ △

CIRCUSING RELIGION

THE presentation of such figures as Mr. David Hutton and Mrs. Aimee Semple McPherson on the stage of theatres identified as pertaining to the motion picture will be found to confer little kudos on the screen institution. As products of that strange culture which has arisen in the community of Los Angeles with its weird potpourri of religious manifestations these persons may have an interest, but their public exhibition, with its attendant tabloid publicity, brings the aroma of the dime museum and an order of showmanship not very closely attuned to the commonly held American notion that the circusing of religions is, to state it mildly, in decidedly bad taste. It is bad taste in a dangerous area.

Meanwhile, and on the other hand, one might say, there's Sally Rand, the Chicago nymph with one idea and no costume, also booked to the uplift of the cinema in Broadway, adding to her pearly lustre by reporting to the Chicago police, and through them to the Associated Press, with a black eye, acquired in a payroll argument with a night club manager. The manager, for his part, displayed to the police a lacerated arm, considerably bitten, he said, by the same Miss Rand.

The moral would appear to be that when the normal flow of events in Hollywood does not supply high tension scandals, the resourceful show machine buys them ready made on the outside.

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SOMETHING like eighteen years ago, when we and the industry were somewhat younger, there was talk in Washington about a national censorship. Canon William Sheafe Chase, who was talking of it then, brought the subject up again last week. Which reminds us, once again, that a lot of our troubles never happened.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

ENCOURAGING NEWS

Hopeful, encouraging is the news which comes this week from the Pacific Northwest, where theatres are sharing with retail business of all descriptions a marked upturn, admissions reported increased 10 per cent in two weeks, at least 10 theatres reopened in the territory within the past month. Significant is the information when is considered the situation there one year ago, with box office business falling off, 10 to 15 theatres closed. Decidedly tending upward also was business last week in Boston, Philadelphia, other cities. . . .

PERENNIAL CHARGE

Sharp, sudden was the halt called this week to the buying combine activity of Mid-States Theatres in Detroit, as suits charging seemingly perennial conspiracy, to prevent them from buying film were filed by Lew Kane, Al Rutenberg, operating the Mayfair, Iris theatres, respectively. From circuit court came a temporary injunction, restraining exchanges from selling, Mid-States from buying, pending action on October 3. Deputy NRA Administrator Rosenblatt knows about it. . . .

LEGITIMATE PROBLEM

Perennially a problem of the legitimate theatre is the why, wherefore and how of ticket speculation and the agency. Long have reforms been tried—and failed—in correcting the abuse with the public as victim. Now, with the opportunity afforded by the NRA and the power which is its codes, comes a possibility of once and for all righting a wrong situation. Leading the effort to straighten the tangle is Producer Brock Pemberton, heading a subcommittee of the National Committee of the Legitimate Theatre. Aptly Mr. Pemberton sums the situation: "For the first time the public gets a real break." . . .

SOUND REPRODUCTION

To the farflung corners of one of New York's armories, located in the Borough of the Bronx, will next week flash every last tone and shade of orchestral gradation as musicians, singers, fling the accompaniment to the gigantic "The Romance of a People," a pageant depicting the wanderings and vicissitudes of the Jews. Accidentally was discovered the value of the so-called "binaural" sound projecting system, installed by T. F. Bludworth, developed by him. Involved is virtually a double hookup of microphones, amplifiers, loud speakers.

EXHIBITOR HARMONY

To promote harmony in code discussions, protect exhibitor interests in arbitration, zoning matters, was formed last week in Cincinnati the new Ohio Valley Independent Exhibitors' League, thus replacing the Ohio Allied unit, the Greater Cincinnati Motion Picture Exhibitors' League, the former discontinued, the latter still active. From Ohio, Kentucky, West Virginia will showmen be eligible for membership. Lack of financial support caused Ohio Allied's suspension, report indicates. . . .

UNKNOWN PLAYERS

Ever prolific of idea is Jesse L. Lasky, pioneer and at the moment independent producer via Fox. Unusual is his latest, an experiment to prove "an interesting and entertaining picture can be a box office success regardless of star names." With a well-known writer, an established director will Producer Lasky make a film, having a cast of completely unknown players. Perhaps a "disastrous failure," Mr. Lasky will nevertheless not "fool anyone by creating fictitious standards, exaggerating . . . players . . . unproved." . . .

DISRAELI'S RETURN

Not lacking in smart showmanship is the novel idea of the Brothers Warner: to rerelease George Arliss' "Disraeli," December 10, not as a reissue, but as though it were a new picture. On the fact that "Disraeli," when first shown (1929), found few houses wired for sound, poor equipment, lack of appreciation of "class" pictures, Warner bases its maneuvre, hopes to spring a trade surprise. . . .

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ANTI-CLIMAX

Anti-climactic for the select audience which attended the New School for Social Research in downtown New York on Monday evening was the motion picture, "Thunder Over Mexico," produced by Sergei Eisenstein, and shown in preview by Sol Lesser who prepared it, and Arthur Mayer, who will exhibit it at his Rialto on Broadway. Much more exciting was the forcible, hurried ejection, prior to the film, of Lincoln Kirstein, who had asked a question of a speaker—and got no further. Upton Sinclair had financed Mr. Eisenstein's 14 months in Mexico, and Mr. Kirstein, who edits a magazine, complained bitterly, via a distributed pamphlet, of the manner in which Mr. Sinclair had had the noted director's work scissored. . . .

STAGE'S LOSS

One eye on heaven, the other on the box office, was the sage advice of Alfred Sutro, long a leading playwright of England, coupled with the admonition "never be dull." Last week at his London home, 70-year-old Playwright Sutro died, brief illness climaxing years of activity in and about journalism and the theatre. Feeling that no real actor would be satisfied with the screen, he was a firm believer in the superiority of the legitimate stage over the screen. . . . From America's stage was last week taken Martin Herman, 61, brother of and general manager for A. H. Woods, noted producer. . . .

SKY THEATRES

Yet may sky-shooting passengers, traveling the T. W. A. Lines across the country, be entertained with the latest in sound and talking motion pictures. In the hands of J. H. Harper, producer of a cartoon series, "Sunny Side of Life," lies the experiment in broadcasting film sound tracks from Newark landing field via short wave to ships aflight. With silent apparatus used in the planes' cabins, will be synchronized sound and music broadcast from the field. Thus would be avoided the necessity of carrying heavy sound equipment. . . .

ALTAR VIA AIR

To the altar via fast plane on Monday of this week flew Hollywood's "platinum blonde," Jean Harlow, who leaped to stardom when Howard Hughes selected her for the leading feminine role in "Hell's Angels," and who set a style in headdress the repercussion of which had benefited many a saddened beauty parlor, hairdresser. This husband, her third, is Harold G. Rosson, 38-year-old cameraman. From the first she was separated by divorce; from the second, Paul Bern, by mysterious suicide more than a year ago. . . .

ROOSEVELT STEPS IN WHILE INDUSTRY TRIES AGAIN TO WRITE CODE

By TERRY RAMSAYE

After some six weeks of differings and debates in two sessions and two cities, the motion picture industry, in quest of an NRA code, unable to agree with itself and brought sharply up against White House opinion, is going back to Washington this week-end to try again—with forebodings of crisis.

August 8—Seeking a code under the Blue Eagle, the motion picture industry went into conclave, speech making and conferences, with Sol A. Rosenblatt, deputy administrator, presiding, at the Bar Association Building in New York. Two codes, a buyer code and a seller code, and sundry lesser codes, resulted.

September 12—Seeking an accord, Mr. Rosenblatt called to order a public hearing for "witnesses" on all sides of the warring codes, in Washington at the United States Chamber of Commerce. There was conclave, speech making conference. The divergences, the differences, were greater than ever.

Then, Mr. Rosenblatt went to the White House and had a talk with Franklin Delano Roosevelt, President of the United States. Whether or not prior to that he had conference with General Hugh Johnson, administrator of the National Recovery Administration, is neither recorded nor important.

The important fact appears to be that President Roosevelt was primarily, directly, interested.

In one fashion or another it has, despite all safeguards, become known, or at least undisputed report has achieved circulation, that President Roosevelt has been an acute observer of the motion picture scene and that he has arrived at some definite conclusions concerning the industry and its operations. Among them are the opinions that:

There is or should be an inviolate right to buy.

That the small business man (whether exhibitor or producer) must operate under conditions which permit him to survive.

That "excessive" motion picture salaries must be reduced for the common good.

That agents in general represent a parasitic development related to the excessive salary evil and must be eliminated.

That various motion picture abuses are malodorous.

And, incidentally, that such details of practice as double billing are not matters of the public and governmental concern.

In view of all this it may be not significant, but interesting, that nothing has come through indicating that the President is exercised concerning provisions or controls pertaining to the moral character of the offerings of the screen.

Not long after this contact between President Roosevelt and Mr. Rosenblatt there was a swift exodus from Washington of the industry leaders who had gathered there in conference, more especially of the representatives of the large production-distribution concerns.

The official story was that they had returned to New York for final authority to sign the code. The fact was that they had come back to home base to go into company counsels, with presidents, with boards of directors, with banks and with receivers and with trustees, to convey the tidings that a state of mind in the administration confronted the industry, as organized, with a revolutionary condition based on the issue of "the right to buy."

All of the current week in New York has been taken up with conferences, large and small, about the next step and some steps thereafter. The entire structure of the production-distribution machinery of the industry has been built up and evolved on a basis which now appears to be on the verge of an externally applied revolution.

By a rather automatic process of crystallization the issues appear to be jelling around the utterances and judgments of Sidney R. Kent, president of Fox Film Corporation, last to speak at the Washington hearing and the accepted spokesman for the major concerns.

In Washington Mr. Kent, with an adherence to the prescribed rules of evidence at the hearing made remarkable by contrast with the meanderings of many other speakers, made it his fundamental assumption that the industry would be judged and dealt with chiefly from the standpoint of its relations with labor and employment, the avowed purposes of the NRA program. He made point of the fact that the producers had reduced working hours to 36 a week, with pay held

(Continued on following page)

PROBLEMS SET BEFORE ROOSEVELT

at the forty-hour rate, and that this, being open to all crafts in the studios, would mean an increased cost for labor of 14¼ percent, or dollar figures of from $2,700,000 to $3,000,000 a year.

But now, as develops, the NRA program takes in a deal of things that are much more remote to the subject of employment, re-employment and wages. The whole question of the conduct of the motion picture industry is on trial and subject, for the while, for the duration of the National Recovery Act, to governmental amendment and supervision. It appears that the principal producers and distributors may find themselves appealing to the Administration for conditions which they consider necessary for continued operation.

PRESIDENT HAS DECIDED OPINIONS

Much interesting speculation has been inspired by the expression of concern from the White House. A new aspect of the publicity phase of motion picture operation is presented. It is made clear that the President of the United States has decided opinions concerning the film industry, and it is reasonably certain that these opinions were not arrived at by a recent reading of the papers. It may be pointed out that ever since he was assistant secretary of the navy, Mr. Roosevelt has known about newsreels. He loaned the newsreels a destroyer to bring back the pictures of the flight of the NC planes from the Azores as a bit of navy publicity so long ago as the last Wilson administration. He has chosen for his secretarial staff two men amply acquainted with motion picture affairs, Colonel Marvin McIntyre, who so long represented Pathe in Washington, and Stephen Early, who functioned in the same capacity for Paramount News. Also more recently, Mr. Roosevelt has been about not a little in the world of publication and the radio and has a large fan mail. It would seem probable that the President's opinions and judgments concerning the screen, now so important to the code under which it is expected to operate, have been formulated from such sources rather than the recitation of "witnesses" at the code hearings.

FINAL CONFERENCES START SATURDAY

Saturday, which is September 23, the representatives of the motion picture and Mr. Rosenblatt meet again in Washington, for the final conferences, — no more public hearings — aimed at the forming of a code. When these conferences will end, or in what manner is not to be forecast. That there will be a code is certain. That the motion picture's dominant corporations will accept it without resort to every legal and extra-legal resource is far from certain.

The issues of 1909, the differences between "independent" and licensee, between producer-distributor and the exhibitor, are as alive today as then. The lion and the lamb may be brought to peace in the parable, but the buyer and the seller can not agree on rules for each other, even to please the Blue Eagle.

SCENE OF DRAFTING SHIFTS TO NEW YORK

by FRANCIS L. BURT
Washington Correspondent

With committees representing all branches of the industry back in New York for the purpose of redrafting labor and trade practice provisions of codes still in controversy, little was possible in Washington this week to further the consideration of a motion picture NRA agreement.

The producer-distributor and exhibitor groups will return to the Capital on September 23 to lay before Deputy Administrator Rosenblatt the results of their week's effort. Representations that the Jewish holiday might tend to lessen attendance at code hearings this week influenced Mr. Rosenblatt to postpone the resumption of the code hearing from Thursday to Saturday. Mr. Rosenblatt went to New York late Wednesday and will return to Washington Friday evening.

While the major groups of the industry were seeking to compose their differences in New York, the deputy administrator was compiling a list of subjects on which action would be demanded. Prominent in this list were the following:

The open-shop provision of the exhibitors' code will be deleted on the basis of the voluntary elimination of such provisions from the producers-distributors' code and President Roosevelt's elimination of similar sections from the coal code before signing it on September 18.

Excessive clearances must be dealt with and proper bodies set up to adjust complaints on clearance and zoning.

Provisions dealing with agents must be rewritten to eliminate abuses which are charged to have arisen.

The elimination clause and the forcing of shorts must be satisfactorily adjusted.

Arbitration must be optional rather than compulsory.

Besides these, various industry factions were still at issue over the vital question of the right to buy motion pictures in the open market. In reply to pleas of independent exhibitors, voiced at the final sessions of last week's public hearing at Washington, leaders of distributor and producer groups argued that producers who owned theatres should have priority, for economic reasons.

Also, double billing, "star raiding" by producers, block booking, cancellations of product by exhibitors, score charges, activities of a proposed code enforcement body, and other points are still to be settled.

These questions, it is stressed, are in addition to numerous other controversial phases of the code, and which were called to the deputy administrator's attention during the week by delegations with whom he has been conferring privately at Washington.

It is not expected that the exhibitors will interpose any objections to the elimination of the open-shop provision. This provision, in other codes, has been a subject of heated controversy, both between employers and labor and within the National Recovery Administration itself. The action of the President in deleting the provision from the coal code has been accepted by the administration as a precedent to be followed. During the hearings last week, the producers and distributors announced the voluntary elimination of the provision in their code and it was ruled at that time by Mr. Rosenblatt that the question was not debatable.

Administrator Hopes to Solve Clearance Problems Right Away

The question of excessive protection is prominent in a number of localities. *Expressing the hope that the clearance and zoning problem may be satisfactorily disposed of before the buying season begins, Mr. Rosenblatt has declared flatly that this must be settled in the code.* Provision must be made for hearing appeal by exhibitors who feel themselves discriminated against and they must be given machinery whereby they can appeal from a decision of a clearance and zoning board to the code control committee.

Complaints filed with the administration by producers indicate that there are a number of abuses, some tantamount to rackets, in the operations of agents in Hollywood. Provision

(*Continued on page 22*)

FLAT TAX FOR RECORDING MUSIC PROPOSED UNDER NEW CONTRACT

Rates Classified According to Visual and Vocal Use, Visual and Instrumental, and for Background of Picture

Taxes for recording rights to music used in motion pictures are to be paid on the basis of a flat sum for each of three types of music—under a new form of contract submitted to producers by the Music Publishers Protective Association. The old seat tax method is a thing of the past. This situation has nothing to do with the theatre seat tax paid by exhibitors to the American Society of Composers, Authors and Publishers, for reproduction privileges. The new arrangement with the music publishers does, however, represent a definite swinging away from a tax collection method which in many instances has created disagreements.

Two months ago the MPPA submitted a new contract form to the producers, calling, in addition to a change in the methods of payments, for many other new regulations, among them the granting of rights to the producers to make use of the music of publishers in the synchronized versions of their pictures throughout the world, something which heretofore has been impossible because of the many difficulties encountered by the MPPA in the laws of foreign countries, all of which have been surmounted, however, by Electrical Research Products, Inc.

Clearance Bureau Proposed

Highlights of the new contract, which the producers have not yet either approved or disapproved, were made known this week by John Gregg Paine, association president.

Another important provision of the contract calls for establishment of a bureau, world wide in scope and functions, which would take care of music clearance everywhere, with branches in Hollywood, Sydney or Melbourne, Australia, and in London and Paris. Until the German motion picture situation straightens out there can and will be no representation in that country, Mr. Paine said last week.

The contract also sets forth prices for each use of music, based on the cost of production, with the understanding that regardless of the number of uses in any one feature picture the production cost of that picture cannot exceed a certain amount. This particular clause would mean that, based on average negative costs, the producer can have the right of reproduction of music in any form for a flat sum for each piece of music used. On the other hand, if the producer exceeds the stipulated negative cost his music tax will be proportionately greater. Also attached to this clause is a stipulation that in consideration of the publishers agreeing to fix a maximum tax on music for each type of picture produced, that is, features, shorts, travel subjects and newsreels, the producers are asked to agree to the payment of a minimum sum for each type of picture, or to undertake to make at least a minimum use of music in each classification of music available from the association's catalogues.

These three clauses are considered the most important phases of any contract, revised or otherwise, which ultimately may be accepted by both parties.

Since the participation of Erpi as an intermediary for the payment of royalties and general negotiations between music and motion picture interests—an arrangement which had its inception in 1928—came to an end in September of last year, the business between the two groups has been carried on under an interim agreement and since that time a flat sum has been charged for recording rights. Mr. Paine at all times since then has represented the publishers and during the past year has been responsible for the issuance of licenses to the producers for music recording rights.

The rates for these rights during the past year have been as follows:

For the visual and vocal use of a piece of music.....$150
Visual and instrumental use.....$100
Background use .....$ 50

Last week Mr. Paine intimated that these rates are closely approximated in the new submitted contract form.

The interim agreement, however, came to an end August 15, and since that time licenses have been granted through Mr. Paine at whatever prices the publishers have asked.

At the present moment all activities pertaining to the acceptance or rejection of the proposed contract by the producers must, of necessity, remain at a standstill. Since the end of July production executives have been working night and day toward consummation of a code for the industry under the National Recovery Administration. In the meantime they have appointed Major Edward Bowes to act as official "go-between" in all music matters. Since Major Bowes also is busily engaged in NRA activities, it appears that little will be done until the producers, at least, have settled their affairs at Washington and the motion picture house is in order. Then, it is expected, organized representation of producers, under Major Bowes, will be effected.

$825,000 Settlement Reached

At the time when Erpi relinquished its position as agent for the producers with the music publishers there were still many unsettled controversies to be dealt with. These Erpi successfully has settled in the past year, in addition to being called in from time to time by the producers to help adjust matters pending before the electrical company's withdrawal from the scene.

Among the matters on which adjustments were pending was a suit instituted by the publishers against Erpi for collection of taxes on producers using non-Erpi equipment. Mr. Paine and Donald Pratt, then head of the Erpi music department, after

Calls for New Bureau to Take Care of Music Clearance; Would Overcome Conflict in Foreign Laws

weeks of arbitration of the original claim of $1,800,000, agreed that Erpi and its licensees should pay the sum of $825,000 on a pro rata basis among the licensees.

In addition to the royalties which were demanded by the publishers on other than Erpi equipment, there were questions involving the termination of payments then provided for in a continuing clause in the original five-year agreement between the publishers, Erpi and the producers. This continuing clause called for continued payments during the sixth year for the right to release films which contained copyrighted music recorded prior to the conclusion of the five-year agreement Sept. 4, 1932.

The sum of $825,000, mentioned in the foregoing, was paid, and covered, specifically, this one question of settlement, in addition to all claims which had arisen or might arise, giving Erpi and its licensees a "clean bill of health" in every respect. All theatres, whether Erpi-equipped or not, therefore, were automatically given the right to use indefinitely any and all pictures recorded prior to expiration of the agreement.

RCA Photophone also is concerned with the recording tax situation, but to a considerably lesser degree than Erpi has been because there are only two large producer licensees of Photophone—RKO Radio and Pathe—which currently are engaged in recording for the theatrical field.

The original method of payment of taxes for the right to record was instituted upon the following basis: for the first year, 2½ cents per annum for each seat in every American theatre using a Western Electric Reproducer; for the second and third years, 3½ cents a seat, per year, and for the fourth and fifth years, 5 cents per seat per year.

Kentuckians Win Round In Admission Tax Fight

Kentucky theatres won the first round in their fight against a state admission tax when the committee on taxation of the house of representatives tabled and reported unfavorably on a proposal for a 10 per cent levy, at the special session, according to advices from Frankfort.

Exhibitors of Kentucky are determined not to permit the experience of theatre men in Ohio to become a precedent. In Ohio recently a tax on all admissions above 10 cents was voted.

Gaumont Pays 7 Per Cent On $2,100,253 Profit

A dividend of 7 per cent on ordinary shares of Gaumont-British was declared last week, with net profit for the year reported as $2,100,253. Net was $125,000 for the preceding year, when the dividend was 6 per cent.

Here's a Drama of Ten Million That Exhibitors Did Not Save

DUE entirely to sequential, parallel and cumulative endeavors—not to say cooperation—distinctly not to say co-operation—between, by and among—very much among—three exhibitor organizations, the screen theatres of Ohio are going to pay the state about $10,000,000 a year in taxes for the next two and a half years.

The participants in this expensive drama of public and political relations are:

The Motion Picture Theatre Owners of Ohio.

The Cleveland Motion Picture Exhibitors Association.

The Allied Theatre Owners of Ohio, Kentucky and West Virginia.

The intricate narrative of the assorted campaigns and their consequences runs about as follows:

Exemption First 40 Cents

Last April, when the regular legislative session was in progress, a sales tax was passed with exemptions on theatre admissions up to and including 40 cents. As the affiliated and first run theatres were the only ones in the state charging more than 40 cents they bore the brunt of the tax on their shoulders. Quite naturally this suited the smaller exhibitors in Ohio, few of whom charged more than a 25-cent top and many of whom operated with 15 cents as the top of the scale.

Suddenly, early in August, the state government's financial heads decided that taxable commodities were not returning a sufficient revenue. A special session of the legislature was hurriedly called and it was proposed to increase taxes on many commodity sales, including lowering of exemptions on the theatre.

The Motion Picture Theatre Owners of Ohio, through P. J. Wood, general manager, fought against this on the grounds that to tax the lower-admission theatres might well mean the closing of many of them. For one week a vigorous campaign was sponsored by Mr. Wood.

In a letter to the legislature he told senators and representatives of the exact stand of the MPTO of Ohio.

"We realize that an emergency exists," Mr. Wood wrote, "and are anxious to do our full share if you will distribute the burden equitably and generally over all lines of business.

Urge Equitable Assessment

"We are naturally opposed to any lowering of the present exemption of 40 *cents* upon the grounds that our admission rates are now so low that in no instance can they be considered a luxury, and this attempt on the part of the legislature to impose a tax upon admissions of less than 40 cents will burden this industry with a tax which must be passed on to the public if the theatres are to survive."

"Failing the enactment of a general tax upon all businesses to meet this emergency," Mr. Wood's letter continued, "we would not object to an exemption of 10 cents (which figure eliminates the parks and low admissions on concessions therein), but any exemption beyond this would be palpably unfair to many theatres that, due to competitive admission price situations, are now having a difficult time to survive.

"We further request that you consider our business as a whole and not attempt to draw a line which will tax some theatres and permit others to go scot free. This constitutes class legislation of the most vicious character in that it practically sets up a preferred list of individuals within an industry, and discriminates against those which are compelled to pay the tax.

"In closing, it is our hope that your body will meet the present emergency by spreading the impost equitably over all lines of business, including theatres.—(signed) P. J. Wood."

It is understood that, after carefully studying theatre conditions as outlined in Mr. Wood's letter, the legislature decided to let the exemption remain at 40 *cents.*

The Cleveland Motion Picture Exhibitors' Association, however, had heard of the MPTO letter and, fearing that their theatres might be subjected to a tax, with exemption anywhere from 40 cent down, immediately dispatched a telegram to state senators and representatives urging that 25 cents at least should be the exemption limit, on the grounds that many of this organization's members felt they would be forced to close their theatres if the exemption were lower than 25 cents.

Then the Cleveland Group

The Cleveland group's telegram, authorized by G. W. Erdmann, secretary, follows:

"Information reached us that P. J. Wood has told senators and representatives that unless the tax bill exempts 40 cent admissions it should not exempt any admissions whatsoever. This is not the sentiment of the neighborhood theatres in Cleveland.

"We plead with you to at least exempt the 25*-cent admissions. It is the smaller theatres that charge* 25 *cents or less and many of our members charge* 30 *cents and higher. They feel, however, that if the* 25*-cent houses can be exempted it will save many of the smaller theatres from closing their doors.*

"Every theatre owner in Cleveland has complied with the NRA which became a very heavy burden on the small theatre. By exempting the 25-cent admissions the state could still realize a big sum as nearly 75 per cent of the gross income from theatres in Ohio comes from houses charging in excess of 25 cent admissions. This is the expression of a general meeting that was held today (Aug. 21).—(Signed) G. W. Erdmann."

Upon learning of the action of the Cleveland group, Mr. Wood sent them a telegram decrying their move as having done irreparable harm to their own theatres in the minds of the legislative body.

Wood Protests Action

"Cleveland circuit theatres, on the other hand, have informed the legislature of their willingness to cooperate on the basis of a tax being enacted with 10-cent exemption," Mr. Wood said. "Newspapers have obtained copies of your wire, and a story detrimental to the interests of your theatres will appear in Cleveland papers unless you take immediate action to disabuse the minds of your representatives that your members are refusing to help in this emergency. In all friendliness I urge that you immediately wire your senators and representatives stating that your members are willing to do just as much in proportion to meet the emergency in your county as Cleveland circuit theatres. You might also say that there is still a great possibility that the exemption will remain at 40 cents."

On the same day, and right on the heels of the Cleveland telegram, Allied Theatre Owners of Ohio, Kentucky and West Virginia sent a telegram to all of its members, as follows:

"Senate has just passed a bill putting tax on admissions without exemptions. Prompt action necessary if you are interested in having tax exemption on 15*-cent admissions. Wire your senator and representatives requesting them to pass bill exempting* 15*-cent admissions. They vote on bill tomorrow. (Signed) Frederic Strief."*

The Allied members promptly besieged their various representatives with pleas for an exemption on admissions at 15 cents and below.

So Tax Starts at 10 Cents

As a result, the legislature, seeing itself deluged with telegrams from exhibitors all over the state requesting that exemption be set at: a) 40 cents; b) 25 cents, and, c) 15 cents, passed a measure taxing all motion picture admissions above 10 cents 10 per cent. On August 28, Governor White signed the bill and it became effective September 1.

Operating under the new tax Ohio theatre men were alarmed after the first week to find an average drop of 50 *per cent in box office receipts throughout the state. The consensus among exhibitors appeared to be that the public, while not objecting to the payment of a few extra cents' admission, objected strenuously to paying it under the name of taxation.*

With the tax and the small raises already in force Ohio exhibitors feel that the public has been handed just about all it can stand at the present time in the way of higher prices for their amusements.

And the tax exemption originally was 40 cents.

THE CAMERA REPORTS

NEW TO STARDOM. Paul Robeson, the celebrated stage player, stars in the role of "The Emperor Jones" in the Krimsky-Cochran picturization of the story of the Negro who rose to ruling power, only to fall dead in fear. A United Artists release.

TWO STARS. Victor Jory, moved up to the starring pinnacle by Fox Film Corporation, looks over the situation with the horse that plays the hero in Will James' "Smoky," made on location in Northern Arizona. Irene Bentley has the leading feminine role.

CHANGING ADMINISTRATIONS. Tribute was paid to Hal Horne, retiring president of the Associated Motion Picture Advertisers, and a royal welcome was given to John C. Flinn, incoming executive, at the Park Central, New York, at a Tuesday night dinner dance. Continued in office are Rutgers Neilson, vice-president; Paul Benjamin, treasurer, and Al Sherman, secretary. Directors are Mr. Horne, Marvin Kirsch, Paul Gulick, Gabe Yorke, William R. Ferguson. Kelcey Allen was named trustee for three years. Among those at the speakers' table were Julius Tannen, toastmaster; Al Lichtman, vice-president of United Artists, and Johnny Walker.

BRINGING UP GEORGE McMANUS. Ray Johnston (center), president of Monogram Pictures, and Trem Carr (left), producer, give the creator of the celebrated cartoon some thoughts about the motion picture as they chat on a set during the shooting of "Sweetheart of Sigma Chi," latest production from the Monogram motion picture headquarters and featuring Mary Carlisle and Buster Crabbe.

CECILIA PARKER (above), has left westerns for comedy, in Andy Clyde's Educational comedy, "Andy's Mad Moment."

ALFRED W. SCHWALBERG (below), is new president of the Warner clubs.

SUBBING FOR LEO. Henry Stampler of MGM's publicity department impersonated the company's living trademark in the NRA parade. With him are J. S. MacLeod (left) and William R. Ferguson.

A SOLID FRONT FOR NRA. In banner and in numbers—several hundred strong—the United Artists contingent did an "eyes left" as it passed the reviewing stand at New York's demonstration in allegiance to the National Recovery movement. In the stand were General Hugh Johnson, administrator of the NRA, Governor Lehman, Mayor O'Brien, and other dignitaries. The amusement section made a gala showing.

MAKE THEM GOOD AS U. S. FILMS OR ELSE—ITALIANS TELL PRODUCERS

Industry Hasn't Recovered Yet from Pittaluga's Death; 30 Films for New Season; Mussolini Writes Two Now Starting

by VITTORIO MALPASSVTI
Rome Correspondent

Since the advent of the talking picture has changed the face of the international cinema field, Italy has made all possible effort to produce good Italian talking pictures, which would guarantee to the theatres a good percentage of Italian made film.

But the results have not been very favorable. The class of pictures made, if not entirely faulty, has been at least up to now, below the level of the best American pictures. The taste of the Italian public is now deeply made up with the charm of the American stars and the perfection of the American technique, consequently all the Italian cinema fans are very particular about good pictures.

Pittaluga Project Stopped by Death

The first man who tried in 1929 to produce good Italian talking pictures was Stefano Pittaluga, but after his unfortunate death two years ago, when he was just bringing into new life the Cines, the old Italian company that produced the unforgettable masterpieces, "Quo Vadis?" and "Caesar and Cleopatra" and many others at the very start of the silent film, the situation did not make much progress. The Banca Commerciale Italiana, which took possession of the Cines Studios and started to produce with a big schedule of 25 to 30 pictures a year, has failed to succeed.

For the season 1933-34 the Cines will not have ready more than eight pictures of its own make and about a dozen completed in its studios by independent producers. Add to these 20 films about 10 more filmed in other studios and you have 30 as the total number.

Critics Doubtful of Quality

As to the quality of these films even the Italian critics are very doubtful. Mario Corsi in the daily paper, *Gazzetta del Popolo* of Turin, said recently that 25 out of these 30 pictures will be made on a comic sentimental standard, based on a cost price of three to four hundred thousand Italian lires, which is not very much even for Italy and does not allow great possibilities.

On the other hand, the Italian Government, following the instructions of the Duce, is making every effort to push ahead film production. As a first step, the Instituto Nazionale Luce, editor of the government News Reel Service, had produced at the end of last year the first Italian talking picture, which had a very big success all over Italy—"Black Shirt." This picture was directed by Giovacchino Forzano, the playwright who in collaboration with Benito Mussolini, wrote the world known drama, "Campo Di Maggio."

The Instituto Nazionale Luce was intended to continue the production, but after different changes in the executive family, Giovacchino Forzano started to produce by himself a couple of months ago, and is now working at Turin on a historic picture, "Viliafranca," which will be followed by "Campo Di Maggio" (The 100 days of Napoleon in Paris). The stories of both pictures have been written by the most advertised writer of Italy, Benito Mussolini himself. The scenarios are from Giovacchino Forzano, who also is directing production. These two pictures are being filmed under the direct moral control of the government and are intended to start a new era for the Italian industry.

Another producer with good financial basis is the Consorzio Italfonosap, which is also interested in Forzano productions. They are now working on six pictures. The first is "La Canzone del Sole," in which the Italian tenor, Lauri Volpi, will take part and for which Pietro Mascagni, the great Italian composer, has written a special song. Two other pictures will star Elsa Merlini, the Italian actress, who has really great film talent.

Gaumont Enters U.S. Distribution

The roster of American distributors was augmented this week by Gaumont-British, which, for the first time, will enter the national distribution field, commencing October 1 with the release of "Waltz Time." Previously, the company had sold American rights to its feature product, as in the case of "Be Mine Tonight," and "F.P. 1," which are being distributed currently by Universal and Fox, respectively.

"Waltz Time" which is an adaptation of Johann Strauss' "Die Fledermaus," starring Evelyn Laye, will be sold directly to theatres from headquarters in New York as a musical successor to "Be Mine Tonight," according to Arthur A. Lee, executive vice-president of Gaumont British Picture Corp. of America, which was formed a few months ago as the American subsidiary of the British producing firm. Maurice Ostrer, director of the London company, is president of the local subsidiary.

At the same time, Mr. Lee let it be known that Gaumont-British this year will import for showing in this country some 36 features, six of which have already been purchased by Fox, and two by Universal.

The Fox releases are: "After the Ball," "F.P. 1," "The Good Companions," "I Was A Spy," "The Only Girl," "The Constant Nymph." Besides "Be Mine Tonight," Universal will distribute "Rome Express.'

Adolph Zukor Recuperating

Adolph Zukor, president of Paramount Publix, has returned to his apartment at the Ambassador hotel in Hollywood from the Cedars of Lebanon hospital where he was treated for gastroenteritis. His condition was greatly improved.

Michalove Becomes Assistant to Kent

Dan Michalove, former Warner theatre executive and more recently serving in an executive advisory capacity to the trustees in the reorganization of Publix Enterprises, Inc., this week joined the Fox Film Corporation as executive assistant to Sidney R. Kent, president.

Mr. Michalove has been in the exhibition branch of the motion picture industry for many years and was at one time general manager for the Paramount subsidiary, Southern Enterprises. Subsequently he came to New York as general manager for Universal Chain Theatres. Several years later he joined Warner Brothers in a similar capacity and later relinquished his post to Joseph Bernhard, becoming executive assistant to Major Albert Warner. In March of this year Mr. Michalove resigned from Warner to assume the advisory post with Publix Enterprises, comprising some 325 theatres in the South, under the trustees in bankruptcy.

Byrd Negotiating for Pictures on Expedition

Admiral Richard Byrd is currently negotiating with several of the major companies to prepare a complete outfit of camera and technical men which will accompany his planned new expedition to Little America in the Antarctic. Admiral Byrd has expressed the hope that he will be able to make an exclusive arrangement with one company, thereby permitting a complete pictorial record of the entire expedition, which will occupy two years. He intends presenting one print of the completed film to the United States Government.

Supply Association Now Permanent Organization

The recently organized Theatre Equipment and Supply Manufacturers Association has established New York headquarters at 427 West 42nd Street. O. S. Neu, secretary of the organization and head of Neumade Products, said the organization would be continued permanently. It was created last month at Chicago to draw up a code for theatre equipment and supply manufacturers. E. A. Williford, of National Carbon Company, Cleveland, is president.

New Rockefeller Center Projects

Excavation has begun for two nine-story buildings for the entire north block of Rockefeller Center, New York, from the east wall of the Radio City Music Hall to Fifth avenue, between 50th and 51st streets. One structure is the Palazzo d'Italia, the other a building of duplicate design originally planned for a German building. Two other buildings to follow will be a 38-story and another nine-story structure.

Universal's

CONFIDENCE!

The circuits listed on the opposite page have signed for Universal, 1933-34

New Deal!

WARNER BROS. THEATRES

LOEW THEATRES
New York

RKO CIRCUIT

FAMOUS PLAYERS CANADIAN THEATRES

FRANK H. DURKEE CIRCUIT,
Baltimore

MAINE & NEW HAMPSHIRE THEATRES

BUTTERFIELD THEATRE CIRCUIT
Michigan

BALABAN & KATZ GREAT STATES CIRCUIT, Illinois

M. E. COMERFORD CIRCUIT,
Pennsylvania

M. A. SHEA THEATRE CIRCUIT,
Ohio, Pennsylvania, New York

FOX MIDLAND THEATRE CIRCUIT, Kansas City, Mo.

A. H. BLANK CIRCUIT,
Iowa, Nebraska

UNITED AMUSEMENT COMPANY, Montreal

MID-STATES THEATRES, INC.,
Detroit

E. J. SPARKS CIRCUIT,
Florida

PASCHAL TEXAS CIRCUIT

O'DONNELL CIRCUIT,
Texas

EAST TEXAS AMUSEMENT CO.

M. A. LIGHTMAN CIRCUIT,
Tennessse

LOUIS ROME CIRCUIT,
Baltimore

MINNESOTA AMUSEMENT CO.
Minnesota, North and South Dakota

WM. BENTON CIRCUIT, New York

GLEN DICKINSON CIRCUIT,
Kansas

TRI-STATE CIRCUIT, Oregon

JENSEN & VON HERBERG,
Seattle

JOHN HAMRICK,
Seattle, Wash., & Portland, Ore.

MAX SCHWARTZ CIRCUIT,
Louisville

J. J. PARKER, Portland, Ore.

SHARBY CIRCUIT,
New Hampshire, Vermont

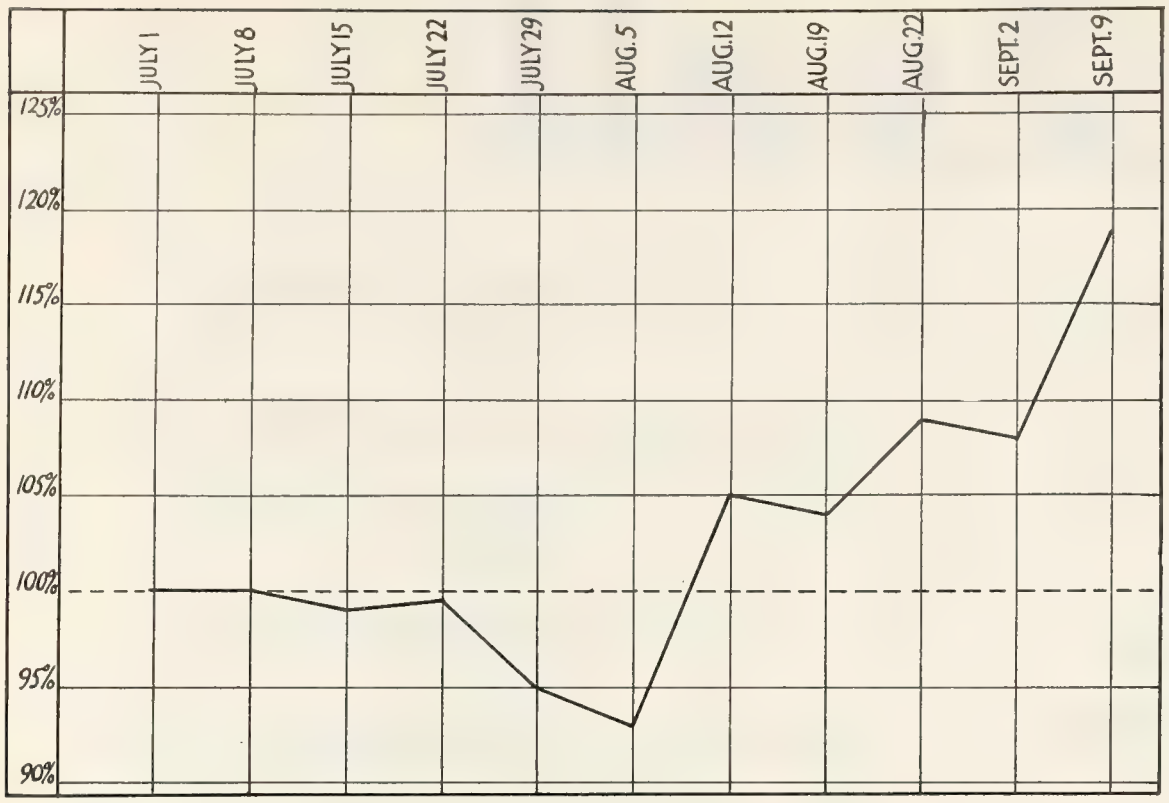
HARRY HUFFMAN CIRCUIT,
Denver

SCHINE CIRCUIT, New York

MORTON G. THALHIMER CIRCUIT, Richmond, Va.

POLI CIRCUIT, Connecticut

LICHTMAN CIRCUIT, Wash., D. C.



Fluctuations in grosses in twelve key cities from July 1 to September 9, 1933, with a general trend upward, are shown in the graph, based on Motion Picture Herald's weekly tabulation of box office receipts. The 100 per cent line represents the gross receipts in these twelve cities for the first week of the period. The twelve cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, Ore. and San Francisco.

Keough Tells of Bonuses Given to Paramount Heads

Details of the salaries and bonuses of several ranking executives of Paramount Publix and the method of settlement of a suit brought against the company in 1932 by A. C. Blumenthal, were brought to light Friday at a meeting of Paramount creditors before Referee Henry K. Davis. Austin C. Keough, general counsel and a director of Paramount, supplied the information. He was the only witness during some six hours of testimony.

$606,000 to Katz and Kent Together

Early last week Ralph A. Kohn disclosed that approximately $2,250,000 was distributed to five Paramount executives during 1929. As reported in the HERALD, Mr. Kohn was unable at the time to give details of the bonuses and Referee Davis ordered him to submit all records of such transactions for the next meeting. Accordingly Mr. Keough, deputizing for Mr. Kohn, told creditors on Friday that in 1929 Adolph Zukor received a flat salary of $130,000, plus a bonus, from profits, of $757,000 in cash. Jesse L. Lasky received the same amount during the year, Mr. Keough testified. The following year they both received the same flat salary and $228,614.86 each, most of which was paid in stock.

Sam Katz and Sidney R. Kent received salaries of $104,000 each in 1929 and 1930 and their 1929 cash bonuses together amounted to $606,000, Mr. Keough said. In 1930 their bonuses, paid almost entirely in stock, were $103,800 each. In 1931 the salaries of Mr. Kent and Mr. Katz were $90,360, in addition to $1,000 each for abrogating their bonus contracts with the company. Mr. Kent left the company in January, 1932, and his contract was settled for $200,000, although up to the time of the company's bankruptcy last January only $135,000 of this amount had been paid him.

Returning to the salaries of Mr. Zukor and Mr. Lasky, Mr. Keough testified that their salaries dropped in 1931 to $112,618 and it was in that year that they, together with Mr. Kent, Mr. Katz and Mr. Kohn, relinquished their bonus contracts with the company, in return for which each received $1,000.

$130,000 Bonus to Schulberg

In 1929 Ralph A. Kohn's salary was $52,000 and his cash bonus for the year was $303,000. He received the same salary in 1930 and a stock bonus of $92,045, at which time Paramount stock was selling for about 47. In 1931 Mr. Kohn's salary dropped to $45,868 and he also received the $1,000 cancellation of bonus contract payment.

Other Paramount executives whose salaries were made public property at the Friday hearing included B. P. Schulberg, former Paramount studio head, who in 1929 drew $182,000 salary and a bonus of $130,000. In 1930 he received the same amounts and in 1931 he was given no bonus, but his salary was raised to $213,868. For the first nine months of 1932 Mr. Schulberg received salary amounting to $216,918, after which his contract was terminated and he became a unit producer for the company.

John D. Hertz, brought into Paramount late in 1931 as chairman of the finance committee, received $10,000 in salary from Nov. 31, 1931, until the end of the year, or one month. Up to the date of his resignation from the company in December of 1932, he received as salary $97,055.

In 1929 Emil Shauer, head of the Paramount foreign department, drew a salary of $65,000; in 1930, $48,750; in 1931, $29,181, and $24,934 in 1932, Mr. Keough declared.

As to his own salary, Mr. Keough said he received $700 weekly for 1929, 1930 and up to May 1, 1931, at which time his salary was cut to $570 and remained at this figure until the beginning of 1932. Since then, and up to the present time, his salary has been set at $526.

Blumenthal Suit Settlement

The terms of the settlement, hitherto not made public, of the A. C. Blumenthal suit against Paramount Publix last year, also were disclosed by Mr. Keough. Mr. Blumenthal, a holder of 25 of the debentures of the company, in July, 1932, brought suit to set aside an agreement between Paramount and a group of banks under which the banks opened a credit of $13,000,000, to the corporation early in that year. Mr. Blumenthal complained that the bank loan was "a bookkeeping transaction which provided the banks with collateral on loans which were already in existence and which were unsecured up to the time Paramount organized Film Productions as a subsidiary." Mr. Blumenthal later amended his complaint to ask for a receiver and received $36,000, of which $11,000 was paid to Nathan Burkan, his attorney in the case.

Under the questioning of Saul E. Rogers, attorney for a group of creditors, Mr. Keough disclosed on Friday that while Mr. Blumenthal's bonds at one time had been worth $25,000, their value at the time of the settlement was but $7,500, and they were turned back to the company at that time.

Settled for $36,000

"You mean you bought off the suit for $36,000?" Mr. Rogers asked.

"We settled the suit for that amount," Mr. Keough said, and then explained that while the company fought Mr. Blumenthal's action immediately after the filing it was considered wise to settle out of court after the petition had been amended to ask for a receiver.

The examination of Mr. Keough relative to salaries and the disposal of Paramount's half interest in Columbia Broadcasting Company in 1932, was continued Wednesday by Mr. Rogers and Samuel Zirn, attorney for other bondholders.

Meanwhile, Referee Davis announced this week that Paramount bonds received in the mail Friday totaled $25,000,000. The two bond issues of the company outstanding aggregate $26,000,000. Bonds received Friday had been placed in the mail before midnight, September 14, the expiration date for the filing of creditors' claims against Paramount. Mr. Davis said that these, and others from more distant parts of the country, would be accepted as complying with the requirements for filing. Total claims of every description against the company may amount to $58,000,000, Mr. Davis said.

Expects to Keep 500 to 600 Houses

It was disclosed this week that Paramount expects to emerge from its bankruptcy situation with a theatre circuit approximating 500 to 600 houses, thus remaining an important national operator. The court's administration of the affairs of Publix Enterprises, Inc., is reported to be drawing to a close with this subsidiary looking for dismissal from bankruptcy in about a month. Paramount lists among its new subsidiaries the Famous Theatre Co., which was formed in Dover, Del., two weeks ago, and at the time of incorporation it was agreed that the purpose of the new company might have to do with certain of the theatres now under the Publix Enterprises banner.

Plans for reorganization of the entire corporate setup of the company are going forward, and although no forecast as yet has been made as to when Paramount will be clear of the administration of the bankruptcy court, operating plans and policies under a reorganization setup are being discussed constantly at the home office in New York.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE TRADITIONAL RIVALRY of the old fire-fighting companies on New York's Bowery in the "wicked '80s" is revived in Darryl Zanuck's first independent release, "The Bowery," now completed. United Artists is giving some thought to the idea of staging a world's premiere in the original setting, down among the nickel-a-drink "smoke" houses.

Chuck Connors and Steve Brodie were members of rival fire companies many years ago. It was the object of each company to reach the scene of a conflagration first. Both went to any lengths to achieve that end.

There were many battles between them and many heads were cracked as each fought for the honor of turning on the water first. Often the fire had burned itself out, sometimes with great loss of life and property, before the boys decided, with bricks and bats, as to which side should have the honor of quelling the blaze.

In the picture, Swipes, a newsboy pal of Chuck Connors, and played by Jackie Cooper, holds a fire plug for Connors' company by placing a barrel over it and sitting on the barrel, thus hiding the plug from Brodie's fire laddies. When it is discovered, the rival companies go to it while a large Bowery building, inhabited by Chinese, burns to the ground.

▽

Under the code submitted by the outdoor advertising industry—of which the motion picture is a customer—sign boards which "obstruct a beautiful vista of the panoramic view of natural beauties of landscapes" are prohibited. We object. Such a calamity would ruin the business of alleged jokesters who write about sign boards which obstruct a beautiful vista of the panoramic view of natural beauties of landscape.

▽

Drew Pearson and Robert Allen, writing about political things and political people at Washington, relate the experience of Frank Walker, who, many years ago, shortly after graduating from Harvard, went into a bank in Butte, Montana, and asked to borrow $10,000. The banker asked for no security, knew Walker's character, gave him the money. "Frank is now a millionaire movie magnate," they said, and the secretary of President Roosevelt's "super recovery council."

▽

"Comin' Round the Mountain" is announced as the newest Metro picture. Kate Smith will probably be sore about it, but she should have known that sooner or later somebody would force the mountain issue.

▽

Two men and a truck are required to deliver the coronation robes to Greta Garbo on the "Queen Christina" set at Culver City. The elaborate seventeenth century costume, encrusted with thousands of beads, is mounted on a rigid frame when worn by Miss Garbo so that all the weight is not borne by her when she stands up in it. Wisecrackers will say that Garbo "can't take it," but then they don't know Louie Mayer's costume designers.

▽

While visiting at London's Elstree motion picture studio, the other day, Mr. E. L. Bernds observed, with quite some skepticism, a British film editor with a marked Oxford accent: "deah," "rawther," and all the rest. Suddenly, at a time when the "Oxonian" editor thought he was unnoticed, he walked over to a worker and remarked, "That bedroom scene is lousy, old boy, definitely lousy."

▽

RKO admits that Raul Roulien wears a hair net to keep his long dark locks in place between scenes.

WERE WE MORTIFIED

Imagine our embarrassment when the otherwise conservative Collier's *magazine telephoned the other afternoon to ask if Hollywood didn't have a school to teach or improve the technique of kissing.*

MUSIC HALL box-office records, impressive 70-story RCA skyscrapers, or even $250,000,000 Radio Cities are no criterion of success to John D. Rockefeller, Jr., who still believes, "There is no success as great as being the best father in the world to your little son."

▽

"Business men can submerge their selfish interest, all right," observed Ted Cook, "but the trouble is they can't make it go down for the third time."

▽

O. O. McIntyre's story: When Major Edward (Metro) Bowes was foreman of a San Francisco grand jury he had the "King" of Chinatown kidnapped to secure information that broke up a famous ring.

▽

Just as soon as we give up the job of making people moral by legislation (see vote of 18th Amendment), we start the job of making them ethical the same way (see NRA's list of "We do our part-ers").

▽

The opening last week of Coney Island's Mardi Gras brought back to the minds of the old folk the tenth annual Mardi Gras, some 20 years ago, when, surrounded by 250,000 revelers, John Bunny was crowned King and the beautiful Lillian Walker was crowned Queen.

▽

During the unreeling of "No Marriage Ties," it is noted that Richard Dix and David Landau work together on the *Daily Reflector*. Later, in a long speech to Landau, Dix refers to "our good old days on the *Chronicle*."

▽

A strange headline, this one, from New York's Daily News:

LAUGHTON, FILM STAR, TO QUIT SCREEN TO LEARN HOW TO ACT

Mr. Laughton's film career started suddenly last year on the Paramount lot.

▽

Harpo Marx had his hair shaved off. Probably to prevent all those brothers from getting into it.

▽

Patriots will please take care to distinguish between the blue eagle, which is practically compulsory, and the gold eagle, for having ten of which you can be arrested. It's not just a matter of color, either.

▽

Bob Ripley says that nobody can reach Hollywood, California, by train. (There are no railroad stations.)

▽

Other McIntyre Oddities: Jack La Rue, movie heart thumper, carries a toothbrush in his vest pocket. . . . Douglas Fairbanks recently flew to Paris from London to shop and bought one necktie. . . . One-word description of Connie Bennett—"iciclish." . . . Will H. Hays is an expert horseman.

EMILE GAUVEREAU tells us that as times improve we will read more about the "Reverend" Aimee Sample McPherson, whose Angelus Temple in California prepares to gather more gold.

What Aimee does is news, even if it isn't always religious.

Newspapers throughout the land printed pictures the other day of Texas Guinan (in Hollywood for a bit in "Broadway Thru a Keyhole") as she entered the Angelus Temple, dressed in the height of fashion, with picture hat, feather-trimmed purse, dime-sized diamonds, exotic perfume and red heels. Texas presented herself at the altar and after she washed her sins away and contributed plentifully to the cause of salvation, she marched out to the tune of "Praise God from Whom All Blessings Flow." As cameras clicked she explained to the brigade of note-taking reporters that she got a "hell of a kick out of it."

▽

There is some doubt about the connection, but the Chippewa Falls (Wis.) Herald-Telegram *recently followed its heading*: "At the Rivoli" *and* "At the Loop," *which listed forthcoming pictures at both theatres, with the paragraph,* "At the Hospital."

▽

Working in a restaurant in a town on the shores of the Mediterranean, a former colonel of Cossacks indicated the other day that he knows where $8,000,000 worth of gold and gems is hidden. The treasure reputedly was borne to Turkey by a Russian priest, and there taken from the priest. It is supposed to contain English gold coins worth $3,000,000.

The tale may be one of those "Spanish Treasure" stories so familiar to police, yet there may be real treasure. Regardless, one of Hollywood's fiction-eers might easily weave an interesting film yarn around the incident, including the search for the Voltaire library that Catherine the Second bought when he died. The library, it is believed, would be worth many times more than 600,000 English sovereigns.

▽

Tradition has it that in order to wed the beautiful Margaret Livingston, portly Paul Whiteman—than whom there was no portly-er—dieted 150 *pounds off his person. But not even tradition remembers the time when Paul weighed* 303 *pounds. On that memorable November* 11, *one Paul Whiteman was mustered out of the United States Navy Band, gross* 303 *pounds. Illness followed and four months later he weighed* 153, *net, on the hoof.*

▽

Future box-office sign:

ADMISSION FORTY CENTS
(Including Federal, State, City, County, Congressional, District, Borough, Precinct, Ward, Street, Continent and Hemisphere Taxes.)

▽

Johnny Chapman relates Irving Rubine's yarn about the press agent who was an expectant father, confident, of course, that a son would arrive.

"What," asked a friend, "are you going to raise your son to be? A press agent?"

"Hell no," said the p.a. "I'm going to raise him to be a client so I'll have something to look forward to."

▽

Wonder how the professional "squawkers" will take Paramount's announcement: "The wave of kidnapping exploits which is terrorizing all sections of the United States" is responsible for Rupert Hughes writing "Mrs. Fane's Baby." Which Paramount will transfer to the screen.

MARGARET SULLAVAN
JOHN BOLES
Edna May Oliver
Billie Burke
Benita Hume
Reginald Denny
Onslow Stevens
Franklin Pangborn
Berton Churchill
Robert McWade
Hugh Enfield
Arthur Hoyt
Mabel Marden
Joyce Compton
Bramwell Fletcher
Dorothy Granger
Lucille Powers
Barry Norton
Ruth Clifford
Betty Blythe
Walter Catlett
Edgar Norton
Gay Seabrook
Noel Francis
Crauford Kent
Geneva Mitchell
Caryl Lincoln
Sidney Bracy
Jean Darling
Julia Carter
Frank Beal
Huntley Gordon
Lita Chevret
Lew White
Vivien Oakland
Bert Roach
Mary Doran
George Meeker
Dick Winslow
Matt McHugh
Sammy Cohen
Norma Drew
Jimmy Butler
James Donlan
Otto Hoffman
Harvy Clark
Edmund Breese
Ben Bard
Creighton Hale
Natalie Kingston
King Baggot
Wm. Davidson
Lloyd Whitlock
Virginia Howell
Jason Robards
Robert Bolder
Lynn Cowan
Maidel Turner
George Irving
Eddie Kane
Geo. Hackathorne
Eleanor Jackson
Mildred Washington
Warren Stokes
Marie Prevost
June Clyde
Jane Darwell
Oscar Apfel
Tom Conlon
Louise Beavers
Tom O'Brien
Herbert Corthell
James Flavin
Leon Waycoff
Cissy Fitzgerald
Ida Darling
Marion Byron
Sheila Manners
Jean Hart
Herta Lind
Robert Ellis
Julia Faye
Richard Tucker
Florence Lake
Jack Richardson
Astrid Allwyn
Natalie Moorhead
Dorothy Christy
Jean Sorel
Ferdinand Munier
Bruce Warren
Hans Furberg
Churchill Ross

Read every name on the list on the opposite page!

They are all in <u>one</u> show!

No such cast has ever been assembled as you will see in John M. Stahl's production for Universal–

ONLY YESTERDAY

KENT CALLS MANY DEMANDS RUINOUS

must be made in the code for elimination of these practices, it was declared.

The elimination clause and the forcing of shorts are viewed as the most important of the questions yet to be dealt with under the block booking provisions, and it is believed these are nearing satisfactory adjustments under the proposal that the exhibitor be given a 15 per cent elimination, 7½ per cent without cost to him, a five per cent elimination being permitted on any contract exceeding $400 for the season. With respect to shorts, it has been proposed that no exhibitor be forced to take shorts in excess of the proportionate amount of features bought. Independent exhibitor factions, however, have declared they should not pay any part of cancellation assessments.

Labor In Hollywood No Problem, But Theatres Rebel at Demands

With but few exceptions, the studio labor provisions of the code are believed to have been worked out satisfactorily. Studio labor is said to be satisfied with the exception of cameramen, sound technicians and stunt pilots. The cameramen and technicians, originally asking for a 30-hour week, are now offering a 36-hour week, but it is held by the producers that some provision must be made to protect them against the necessity of changing crews in the middle of a production.

Demands of the stunt pilots are held by Mr. Rosenblatt to be against their own interests. The pilots asked for a minimum of $8.33 1/3, but without any time minimum or guarantee. It was pointed out that they might be employed at this rate for a very dangerous stunt requiring only a few minutes' time but worth a considerable remuneration. It is probable that they will be classed as professionals and left free to negotiate for compensation as at present.

Rosenblatt Sees Roosevelt About Film Code Situation

While the studio labor question offers but few difficulties a stalemate appears to have been reached in the question of exhibition labor, where the IATSE is demanding the employment of a man for every machine in the projection booth. This is vigorously opposed by the smaller exhibitors, who point out that many houses use but one machine, while keeping a second in reserve in case of emergency.

The problems encountered in the effort to work out a satisfactory code for the motion picture industry were laid before President Roosevelt last week by Deputy Administrator Rosenblatt. Mr. Rosenblatt, however, denied that the conference had any bearing on the sending of the film representatives back to New York for further deliberations, declaring that his action was taken with a view to composing the differences existing not only within the distributor and exhibitor groups but between them.

It was felt that a few days of negotiation might enable the two groups to rewrite at least some of those provisions of the code on which there were differences of opinion. Mr. Rosenblatt, however, refused to divulge his purpose in visiting the White House, although the trip is taken in Washington as an indication that recovery administration officials foresee a possibility that the industry will be unable to agree and that they may be called upon to write the code.

Meanwhile, practically each of the groups and associations at the hearing representing exhibitors, distributors, or producers, were closeted during the week in New York, and elsewhere, trying to reach some solution to the trade practices which were at issue.

Prominent on the witness stand during the closing sessions of the public hearing were William Green, president of the American Federation of Labor, who spoke at length on behalf of labor, demanding a 30-hour week and collective bargaining. Exhibitors protested loudly against Mr. Green's demands for a 30-hour week and then appointed a committee, consisting of Al Steffes, Jack Miller and Jack Shapiro, to arrive at an agreement as to maximum hours and minimum wages.

Abram Myers, president of Allied, and Ed Kuykendall, president of the MPTOA, also spread the record with exhibitor demands.

The American Federation of Labor went on record favoring doubles.

B. B. Kahane, president of Radio Pictures; Sidney R. Kent, president of Fox; Fred Meyer, of the MPTO; Ivan Abramson, independent; Louis Nizer of the Film Board, and numerous others spoke at the closing sessions.

Sidney Kent Says Exhibitors' Demands Would Have Serious Effect

During Mr. Kent's vigorous defense, on behalf of distributors, against changes in certain industry trade practices, as advocated in the code by exhibitors, he charged at the public hearing, last Thursday, that many of the exhibitor proposals would have a devastating effect upon the revenue of the major companies, and said that eight producer-distributors were willing and ready to stand shoulder to shoulder and do their best in the interests of labor and for this reason should be protected against the danger of decreased income, which, he declared, these eight companies could not hope to survive.

The chief objection to exhibitor proposals on the part of distributors was the question of "the right to buy." This has long been a subject of great dissension between distributors and unaffiliated exhibitors, who always have claimed they should be given equal rights to bid for pictures in a free and open market with other exhibitors and circuits.

"The determining factor on this question of opening buying is not necessarily the price offered," said Mr. Kent in explaining the distributor attitude, "but distributors must pay attention to the stability of their income and deliberate over what assurance they have of getting it. Selling cost is a big item, too," he added.

"I'm sorry if a man who buys $500,000 worth of film seems more attractive to me than the man buying $10,000. It's human nature," he said.

Mr. Kent suggested that arbitration machinery should be set up in the code to take care of exhibitor charges of inability to buy product. He said that during his career in the film industy he had heard of only two theatres where exhibitors found it impossible to buy and that he found it impossible to judge who could decide an issue involving the bidding of three men for the same product, as suggested in the proposals on this subject.

Mr. Kent said he represented a $650,000,000 capital investment in the industry, $133,000,000 in annual payrolls, and that the eight major producer-distributors spent $116,000,000 annually in other markets for supplies and raw material. Stockholders representation in the eight companies totaled 134,000, he said.

"This group's first obligation is to labor and it is our intention to increase salaries in keeping with the spirit of the National Recovery Act," he said. Major companies, in his opinion, had the right to make a careful study of code clauses which might add to overhead or which did not provide for an increase in employment.

"Major studios have reduced the average 48-hour labor week, prevalent two years ago, to 40 hours in order to aid in re-employment, and in the last few weeks had agreed to 36 hours, at the same wage scale, thereby increasing salaries 14½ per cent," Mr. Kent declared. Crafts on the Coast, whether union or non-union, had been offered the identical arrangements, but the labor demands for a 30-hour week were impossible, he said, as it would be out of the question for the industry to stand the burden, he said.

Studio payrolls in 1932 averaged $1,096,000 weekly, distribution, $321,000, and major theatre circuit payrolls, $1,094,000, making a total weekly payroll for major interests of $2,570,000.

Speaking forcefully and with a well-ordered array of facts and figures, Mr. Kent said that Abram F. Myers, of Allied, had failed to point out earlier in the day that courts of law had held block booking to be a fair practice, and added that less than 10 per cent of deals closed in this country covered 100 per cent of programs in complete blocks.

Thinks Doubles Should be Left Open to Local Option

Mr. Kent said that the majors definitely refused to take a blanket action to eliminate non-theatrical competition, as suggested in the exhibitor proposals, but that his group would take steps to protect theatres where it could be proved non-theatrical competition was materially hurting theatres.

Touching upon the subject of double features —something which many distributors, major and independent alike, have long felt to be out of place in an industry code—Mr. Kent asserted that although the question had not been raised by major distributors originally, certain exhibitor groups had asked the distributors to outlaw them in the New York code drafting program. The majors, however, refused to do this, on the grounds that the dual question should be settled once and for all by the public. For this reason the distributors eventually decided that a 60 per cent opinion in any given territory or zone was a fair majority decision.

"It would be silly to vote them out if the public wants them and exhibitors would be silly to rule them out if they thought the public would buy that type of program," he said. "On the other hand, majors would not permit double feature programs to be unrestricted on the grounds that they had definite rights in the protection of superior films, regardless of what the ultimate disposition of this question might be in a final code.

Exhibitors Must Share Burden Of Cancellations with Distributors

"Therefore the question goes beyond the viewpoints of the individual companies," he said. *"Before the depression we had duals only in New England and New York and we also had as many independents then as now. They won't be killed off if duals are voted out, but I maintain production of* $10,000 *or* $12,000 *pictures made merely to cash in on the prevalance of duals is not legitimate operation,"* said Mr. Kent.

Speaking of picture rejection and cancella-

LABOR EXPENSE RAISED 14½ PER CENT

tion privileges, Mr. Kent said that the majors have agreed to 15 per cent cancellations, but that they are in no position to stand the burden alone, and declared that of the eight companies he represented only two showed a profit for 1932. For this reason the majors want exhibitors to pay partial rentals if they exercise the 15 per cent cancellation privilege and because a program of successful pictures must of necessity carry with a few unsuccessful ones, because a good portion of the producer's work is experimental.

Further revenue losses in the industry, especially if labor insists upon proposals which will increase major company operating expenses, simply cannot be borne, he said, declaring that if the straight 15 per cent cancellation is allowed to stand it would mean that a considerable percentage would be eliminated from the $170,000,000 in rentals for the eight major companies in 1932, less foreign income.

"It would be impossible to do this," he said, "particularly in view of the fact that negative costs would not be reduced, since there would be no way to figure which pictures exhibitors would propose cancelling."

Contending that the majors could not give up score charges, the majors' spokesman said that half of the major distributors' business is done on a percentage basis, which meant they were taking a gamble. If they are willing to gamble on the poor business days of the week they should also be allowed to share in the good days, usually over the week-ends.

Arguing for the right of tieing in shorts with features, Mr. Kent said that the reason was to prevent revenue shrinkage. He told Mr. Rosenblatt he would submit facts and figures for purposes of camparison with the capital invested in independent film production, in order that the deputy administrator could determine which faction was entitled to preference.

Five Per Cent of Distributors' Income Comes from Score Charges

Replying to a query from Mr. Rosenblatt as to why some of the companies had eliminated score charges, Mr. Kent said that this must be an individual company policy, and that from five to seven and one-half per cent of distributor revenue comes from score charges maintained by four or five of the major companies which are continuing the practice.

Mr. Kent vigorously condemned the use of premiums, saying that distributors do not expect to compete with retailers in other businesses, and pronounced the premium practice as doing just this.

"If the film companies sold film to Woolworth our legitimate customers would soon raise a fuss," he said. Then he suggested that the question be settled in the same manner as the double feature, on a 60 per cent majority.

On Tuesday, Mr. Kent, in New York, privately stated the attitude of distributors regarding the principal points of issue, with a factual elaboration of the remarks which he made on the floor at the public code hearing last Thursday.

"All companies are willingly doing what they can for labor in the face of a national gross which cannot stand the shrinkage," he said. *"On the one hand, the major producing companies are saddling themselves with an additional 14½ per cent labor expense. On the other hand, the exhibitors are attempting to exact trade practices which will deplete distributor revenue between 20 and 25 per cent."*

"The right to buy overlooks the right to sell," Mr. Kent said. "Additional selling cost is a vital factor about which nothing was said in Washington. Buying films in free and open competition with no regard for circuit deals, in which the principle of wholesale buying has always been recognized, and yet with no recognition of the millions invested in affiliated theatres and their rights, or their very substantial percentage of mass payrolls, is a serious situation and one that may affect the distributor on all parts of his income.

"If allowed to run its course, it will send the cost of prints to a staggering figure and this is easy enough to prove. The average print costs $180 or more and the average number of prints on each release is $200. If the bars are let down all over the nation, print requirements on each release would run to a minimum of several hundred for the simple reason that there would be no check on the number of day-and-date runs. The major companies release a minimum of 300 pictures a year. This would mean that print costs would jump immediately from approximately $10,800,000 a year to a figure several times that amount. Who is going to pay for it? Do you think we can get it back in additional rentals? I don't think so.

"Aside from this, the distributor stands on his right of selectivity, his right to sell the customer he prefers. There are many other factors, including the stability of the customer, the character of his house and the showmanship safeguards to important product which follow in the wake of these latter considerations. Such free and untrammelled buying will precipitate chaos in the industry and may cause a disastrous drop in major company revenue, as I cannot believe that all of this enthusiasm for buying and spending millions can last long. Finally it will have to settle down to sane proportions and then where are we? When the pendulum swings too far in one direction, it invariably swings back with the same rapidity and the toll of damage it will do is horrible to contemplate.

An Open Market Is Not A Solution, Says Kent

"The exhibitors have made the flat statement that the right to buy will settle all of their troubles. There were hundreds of theatres in this country last year in Fox West Coast alone that did have first run and yet their business dropped from 30 per cent to 40 per cent. Paramount, in its theatres from coast to coast, in many situations suffered a shrinkage which was close to this figure.

"Everybody can't have the same right. There is no precedent in the industry in this country for it. The year that Chevrolet made such a hit in the low-priced car field, thousands all over the country clamored for the agency in their cities or territories. Did all of them get it? Of course not. How could they? The selection went to men on the basis of established priority and geographical situations. The fact that agents had been middlemen for General Motors for years played an important part. Naturally, it would. Yet that year there were 43 other makes of cars on the market. I don't think any one went out of business because they couldn't get cars to sell."

What Cancellation Demands Would Mean to Distributors

On the move for a 15 per cent cancellation privilege which Allied is seeking to raise to 20 per cent, Mr. Kent had this to say:

"No exhibitor argument even touched on what this would mean to distributors. Our negative costs would run on as they always have and the reason for that is both simple and obvious. If the exhibitor is given the right to cancel out pictures as he may elect, how can the studios tell what pictures to make or not to make? Our negative costs, as a consequence, will maintain their present high level; we will be compelled to make all of the pictures we set out to make at the start of each season and stagger along on the chance that some of them will not be cancelled and, by not being cancelled, return what we have spent on them.

"Consider, too, what would happen to production. Making pictures is no set scheme. We are exploring constantly with new ideas, new trends. We have to if we are to avoid falling into a rut. While we agreed to 15 per cent cancellations, the exhibitor must stand part of the burden. Fifteen per cent of the $175,000,000 rental revenue, less foreign, of the eight major companies would be wiped out if cancellations are to be blanket and with no refund coming back to the distributor. We are in no position to take this rap alone and our financial statements prove it."

On compulsory block booking, Mr. Kent said:

"Much has been said about this. We regard it essential as a quick and less expensive method of selling pictures. Let me make two points here: (1) Less than 10 per cent of all the film contracts closed in the United States last year were in 100 per cent blocks. The remaining 90 per cent varied in numbers of pictures sold and, of course, on terms including percentage; (2) block booking, hammered at hard in Washington, was declared fair by the courts of the land after years of litigation. I refer you

(*Continued on page 26*)

NATIONAL LEGION WILL SUPPORT NRA

Harry M. Warner, president of Warner Brothers, has been named chairman of a division of a newly organized National NRA Stage and Screen Legion. Mr. Warner will head the National Motion Picture Producers Committee. With Harry A. Schulman as national chairman, the organization opened New York headquarters at the Hotel Biltmore this week, and will take its place with the National Radio Legion and the National Authors Legion, headed by Kate Smith and Rupert Hughes, respectively. The organization has already received President Roosevelt's endorsement, and will be directly responsible to NRA headquarters at Washington and specifically to Louis J. Alber, chief of the NRA Speakers Division of the Bureau of Public Relations, who has supervised the establishment of the legions in New York.

The legion will be a central clearing house to coordinate the contributions of these fields to the NRA cause. Dr. Henry Moskowitz heads the National Legitimate Theatres Committee, Sam H. Harris the Stage Producers, George M. Cohan the Legitimate Actors, and William A. Brady is chairman of the national executive committee. Robert F. Sisk of RKO and Oliver M. Saylor will head an advisory publicity committee.

THEY'VE GOT TO HAND IT ($) TO YOU . . .

when you play FOX pictures

Miracle-working FOX manpower amazes a dazzled show world with one showmanship triumph after another. Exhibitors everywhere are leading their towns in the recovery parade under the FOX banner. *Just see what FOX is doing!*

JOIN THE UPSWING WITH FOX

BERKELEY SQUARE *with* **LESLIE HOWARD, HEATHER ANGEL.** *Jesse L. Lasky production.* Box office lines a block long brave driving rain at $2 Gaiety. Biggest advance sale in theatre's history. ★★★★ from New York Daily News. All other critics ecstatic.

THE POWER AND THE GLORY *with* **SPENCER TRACY, COLLEEN MOORE.** *Jesse L. Lasky production.* Tremendous crowds tax capacity of Radio City Music Hall...after sensational 4-week run at $2 Gaiety ...indicating one of the season's greatest popular price attractions.

WILL ROGERS *in* **DOCTOR BULL.** "Variety" reports this a mop-up in Philadelphia, Lincoln, Tacoma, Portland, San Francisco. Atlantic City wires all-day capacity crowds.

JANET GAYNOR *and* **WARNER BAXTER** *in* **PADDY the Next Best Thing.** "Variety" describes business as "wow," "splendid," "big," etc., in Birmingham, Newark, Chicago, St. Louis, Buffalo, Kansas City, Indianapolis, Providence.

MY WEAKNESS *with* **LILIAN HARVEY, LEW AYRES.** *B. G. De Sylva Production.* The money musical of the year. Opened at Radio City Music Hall, Sept. 21. Watch it follow the golden trail blazed by other great FOX pictures in this house.

HALF OF DEALS MADE ON PERCENTAGE

(Continued from page 23)

to the Paramount case. Moreover, any other method will raise the cost of selling and raise the price paid by the exhibitor."

Says 50 Per Cent of Deals Are Made on Percentages

On designated playdates, Mr. Kent had this to say:

"More than 50 per cent of our deals are on percentage. In other words, we are gambling. If we are big enough to take a chance with exhibitors on the poor days of his week, we regard it as our right to share with him the big days of the week which are Friday, Saturday and Sunday. I grant readily that where an exhibitor buys flat he should exercise the right to designate the days on which he wants to play the product.

"Score charges represent from 5% to 7½% of several major companies' incomes and must be retained for one good reason—because they can't get along without it," Mr. Kent said.

"As was stated in Washington, the eight major companies, for which I was spokesman, represent an invested capital of $650,000,000, an annual payroll of $133,000,000 and they spent last year $116,000,000 in other industries through the purchase of supplies and materials.

"I tell you we are worried. With only two of these eight returning a profit last year, we have reason to be.

"Two companies are in bankruptcy and Fox narrowly escaped the same thing. If any one thinks we are arguing idly, he's guessing up the wrong tree. We cannot stand any shrinkage in our revenue, no matter how small. That is why we are so seriously considering asking the Government to take steps which will guarantee us cost on our investment. If these exhibitor proposals go through without some such safeguard, it's all going to be too bad."

Buying Singly Would Not Add To Distributor Costs, Says Myers

In declaring that compulsory block booking is unfair and should be ruled out, Mr. Myers at the Washington hearing said that banning of this trade practice would not necessarily force exhibitors to buy pictures singly, as had been stated. Neither would it increase selling costs as distributors had maintained, Mr. Myers said, but if it did it would be entirely in keeping with the purpose of the NRA.

Mr. Myers said that the film industry probably is the only industry in the world in which a buyer is forced to buy valueless product in order to obtain that which he regarded as valuable.

He also asked that the code be empowered to determine what constitutes violations of the Hays production code, claiming that independents are now being forced by the majors to play objectionable pictures in direct violation of the production code. Mr. Myers further said that while he considers arbitration is necessary it should be "fair."

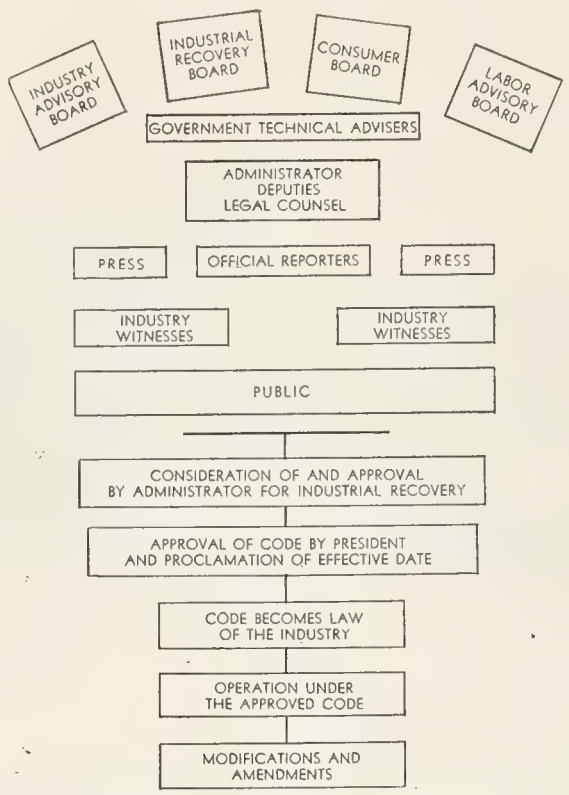
B. B. Kahane declared that the production branch of the industry faces "ruination" unless some method is set up to prevent continued campaigns by agents to make stars and important featured players dissatisfied by holding out promises of large increases in salary. He charged that unethical agents create serious problems in the industry through their practices and that no major company at the present time can stand the loss of many of its important people.

Of special interest to exhibitors was the question of Mr. Rosenblatt Thursday on details of "the right to buy." He demanded facts and figures to support the contention of distributors that their income would be decreased under a policy which permitted exhibitors the right to buy film in an open market. Charles L. O'Reilly, exhibition code coordinator, but speaking Thursday as president of the Theatre Owners Chamber of Commerce, said that "we can meet every condition advanced by the affiliated or independent chains if we are given the chance. All of our code troubles revolve around this issue."

Jacob Schechter, counsel for the Federation of the Motion Picture Industry, declared that open buying would benefit production through increased revenue and would at the same time send the distribution sales upward as a result of increased rentals, which would inevitably follow the policy.

Arguments for both sides were advanced by many others at Thursday's hearing, including A. H. Schwarz, president of Century Circuit, New York; Leo Brecher, independent New York exhibitor; Sidney Samuelson, president of Allied of New Jersey, besides Mr. Kent, Nathan Burkan and Mr. Brandt.

WASHINGTON CODE PROCEDURE



This chart of the steps of procedure in establishment of an industry code, after presentation of the tentative code to the deputy administrator, is the copyrighted work of the National Industrial Advisory Corporation, private organization under management of the Sherman Corporation, business and management engineers.

Rosenblatt Indicates He Favors Including "5-5-5" Agreement

Another interesting development of the final session was the indication by Mr. Rosenblatt that he was in favor of including in the code the now famous "5-5-5" optional standard license agreement, completed a few years ago, and revised several months ago. It was understood there would be little or no opposition to this from the distributors, who claim they would have adopted the agreement some time ago had not their lawyers advised otherwise.

Mr. Rosenblatt condemned the practice of forcing higher rentals by threatening to build or acquire competitive theatres and declared it to be definitely unfair. He also is understood to have approved Article 30 in the distribution code which makes it unfair for a distributor to divulge "or authorize or knowingly permit" any checker or employee of a checking organization to reveal information concerning box-office receipts on percentage engagements, exhibitors having charged that through the employment by distributors of one checking organization, Ross Federal Checking Service, it has been possible for other distributors to acquire this knowledge and subsequently use it to rearrange percentage and flat rental terms. They therefore ask an individual checking service for each distributor.

Another clause on which it is understood the deputy administrator has placed his approval is Article 13 in the exhibition code which prohibits any theatre man from transferring ownership or possession of his theatre to avoid uncompleted contracts. With this clause Mr Rosenblatt is in complete accord, both as to phraseology and intent.

Article 38 of the exhibition code also has been approved by Mr. Rosenblatt. This provides for banning of unauthorized holdovers, switching and "bicycling." Both distributors and exhibitors agree that these practices should be banned, but it is understood they are not in agreement on penalties for violations. The exhibition code committee agreed on the penalties, but wanted those penalties to apply not only to exhibitors but to salesmen as well if found guilty of encouraging such practices, and, because of dissension over this point, Mr. Rosenblatt ordered it struck out.

The clause in the exhibition code which declares as unfair competition the representation of stage shows in halls and auditoriums will be revised, Mr. Rosenblatt announced last week. He did not, however, indicate what changes would be made. Jerome Wilzin, for the William Morris agency, opposed the measure, claiming it would throw many people out of work.

The question of whether or not the final industry code can be made retroactive to cover new season film contracts already closed is a legal one and has been turned over to the legal division of the NRA for an opinion, Mr. Rosenblatt said Thursday. Certain other provisions of the code also may be made retroactive, Mr. Rosenblatt said.

Producer Part in Exhibition Not within Province of NRA

Allied received a setback, when the deputy announced that it is not within the province of the NRA to rule whether or not producers should divorce themselves from exhibition. It will, therefore, be no part of a final code, and Allied has been campaigning for this.

One of the most difficult of all codifying activities has been the question of labor in theatres, Mr. Rosenblatt admitted Thursday at the end of the final session. One of the chief reasons for this is the difficulty of setting up wage scales to apply nationally.

Mr. Rosenblatt spent four hours with IATSE representatives over the weekend, after conferences which had continued after the final day of the hearing, in an effort to work out a solution for the demand for one man behind every projection machine.

Mr. Rosenblatt named committees representing all labor groups to work out their many and varied problems, as follows:

IATSE on theatre and studio crafts: J. P. Nick, Harlan Holmden, Louis Krause, Fred J. Dempsey, William C. Elliott and Abner Rubien as counsel.

All theatres, including major circuits, Allied States and the MPTOA: W. A. Steffes, Jack

(Continued on following page, column 1)

MAY ASK THAT U. S. GUARANTEE COST

36 Hour Week at Studios Is Voted

(Continued from preceding page)

Shapiro, H. M. Richey, Willard C. Patterson, Jack Miller, with Milton Weissman as counsel.

Representing the American Federation of Musicians: Joseph N. Weber, William J. Kerngood, Harry E. Brenton, Thomas F. Gamble, A. C. Hayden.

Actors' Equity Ass'n.: Frank Gillmore, Emily Holt, Paul Turner, Charles Miller.

Screen Writers' Guild of the Authors' League: Louise Sillcox, John Howard Lawson.

Song Writers' Protective Ass'n.: John Schulman, Peter Wendling.

Theatrical Wardrobe Attendants' Union: Augusta Ocker.

Actors and Directors in New York: Ralph H. Blum.

NVA: Henry Chesterfield.

Allied M. P. Operators' Union, N. Y.: Murray Harstn and Joseph Tepperson.

Chorus Girls' Equity Ass'n.: Mrs. Dorothy Bryant; Emily Hoyt, counsel.

United Scenic Artists: J. Kelly, replacing L. P. Lindleoff, Walter Percival, James Hotchkiss, Charles L. Roman, William J. Gallagher.

Academy of M. P. Arts & Sciences: Scott Beal.

Amicable Settlement Reached On 36-Hour Week at Studios

Meanwhile studio labor came to an agreement on proposals made by producers for a 40-hour wage scale with only 36 hours of work per week, the two groups which previously had been holding out for a 30-hour week at the same scale having come to an amicable settlement on 36 hours.

William Green, president of the American Federation of Labor, asked for representation on behalf of labor crafts and also on behalf of actors, claiming in this instance that the Academy did not truly represent them and had always been dominated by the producer-employers.

Mr. Green declared workers in the motion picture industry total 290,000, including 30,000 in production, 10,000 in distribution and 250,000 in exhibition, the figures having been compiled by the Motion Picture Division of the Department of Commerce in June of this year.

Defense of Checking Service Wins Over Allied Proposal

Claiming that the Allied States Association attack on the employment of one checking service by two or more distributors is aimed at "an imaginary evil," Louis Nizer, attorney for Ross Federal Checking Service, won in his defense of this organization in a brief submitted at the industry code hearing last week, when Mr. Rosenblatt denied an exception and counter proposal.

The brief stated that the Ross Federal gives an average full-time employment to 800 *persons weekly, with payrolls, now under the NRA, averaging* $11,000 *weekly. It also set forth that under the NRA the company increased its employees by* 400 *and added* $1 *per day to the salaries of a majority of employees and* $5 *and* $10 *a week to the salaries of executives and office help.*

In his brief Mr. Nizer claimed that if the counter proposals to the exhibition code championed by Allied were to be adopted it would decrease payrolls and employment by eliminating the Ross organization "within a week."

Progress Is Made in Other Fields of Amusement Codes

While the National Recovery Administration's code-drafting activities pertaining to the motion picture industry were believed to be nearing a climax at Washington, progress was reported along other fronts in the formulation of agreements governing other amusement fields and branches of businesses which are related to films.

Adjourn Broadcasters Hearing

The National Association of Broadcasters, Inc., claiming to represent approximately 82 per cent of the volume of business done by the radio broadcasting industry, with its membership approximately 42 per cent of the radio stations of the country, finally submitted a proposed code to Sol A. Rosenblatt, NRA administrator for amusements. Immediately Mr. Rosenblatt set September 20 as the date for a hearing, but this was postponed until the morning of Wednesday, September 27. It will be held in the Raleigh Hotel, at Washington.

Tentative Date for Music Code

The music publishers' code will be discussed at a public hearing at Washington early next month. At the hearing, the publishers will bring in the motion picture industry in connection with certain activities involving song writers and the use made of their songs in production. They seek to stop, among others, the practice of producers continuing the use in other pictures of songs which were written expressly for another.

Laboratory Code Becomes Effective

Motion picture laboratories formally commenced operations under their code on Monday. The code was signed by President Roosevelt on September 7. It places the industry on a 40-hour week, with the privilege of working 60 hours in emergencies. A dual schedule of minimum wages went into effect under the code, one for laboratories employing up to 20 workers, another for larger plants. The code exempts laboratories owned, operated or controlled by motion picture producers and not competing with other laboratories.

Equipment Group Being Organized

Although D. W. Tracy, international president of the electrical workers union, was the only one named to act as labor advisor at the public hearings for a code for motion picture theatre supply dealers and equipment manufacturers, it was expected that others will be appointed within a few days by Mr. Rosenblatt, to sit with him at the hearings, which will be held at Washington on October 3, instead of September 25, as previously announced.

Solution for Ticket Brokers' Troubles

The code troubles involving members of the two rival factions of theatre ticket brokers—the National Theatre Ticket Distributors and the Ticket Brokers' Association, were nearing an end, as both groups took under advisement a plan suggested by Mr. Rosenblatt. As a result, each may have one representative on the National Legitimate Theatre Committee, which will govern the enforcement of their code when questions arise concerning the sale and distribution of theatre tickets. Mr. Rosenblatt also suggested that each of the two groups retain its separate identity.

Code for Ticket Manufacturers

The American Amusement Ticket Manufacturers' Association, members of which make tickets for motion picture theatres and for all other branches of amusement, and for clothing, railways, buses and restaurants, has finally sent a code to Washington. Besides setting up an enforcement administration and incorporating the usual clauses governing arbitration of disputes, monopolies, and the like, the ticket manufacturers' code provides:

A wage scale with minimum hourly wages of 40 cents for men and 30 cents for women, except apprentices.

A 40-hour week, except in emergencies, and then only when permission is given.

And the following "unfair" trade practices:

A. Inducing or attempting to induce the breach of a contract between a competitor and his customer during the term of such contract.

B. The defamation of a competitor by words or acts which untruthfully call in question his business integrity, his ability to perform his contracts, his credit standing, or the grade, quality, accuracy, or service of his goods.

C. Interference with a competitor's business through the enticement of employees from his employment.

D. Any discrimination in the price of commodities of the same class (not including discrimination in price on account of the difference in the grade, quality, or quantity of the product sold), or discrimination in price in the same or different communities not made in good faith to meet competition, where the effect of such discrimination may be substantially to lessen competition or tend to create a monopoly.

E. The payment or allowance of secret rebates, bribes, refunds, credits, or unearned discounts, whether in the form of money or otherwise, or extending to certain purchasers' special services or privileges not extended to all purchasers under like terms and conditions.

F. The circularization of threats of suit for infringement of patent or trade mark among customers of a competitor, not made in good faith, but for the purpose of harassing and intimidating customers.

G. The practice of accepting orders for large quantities and shipping in small quantities (known as split shipments) and billing such small quantities shipped at the large quantity price.

H. Contracts of sales which permit the buyer to cancel or provide for a reduced price in the event of a market decline, and which do not permit the seller to cancel or provide for an enhanced price in the event of a market rise.

I. Printing the names of non-manufacturers on tickets, except when such non-manufacturer is in fact the exclusive selling agency of a manufacturer or a recognized ticket manufacturer.

J. No manufacturer shall sell goods for resale to any dealer, jobber, or distributor who in turn resells such goods at less than said manufacturer's published price list.

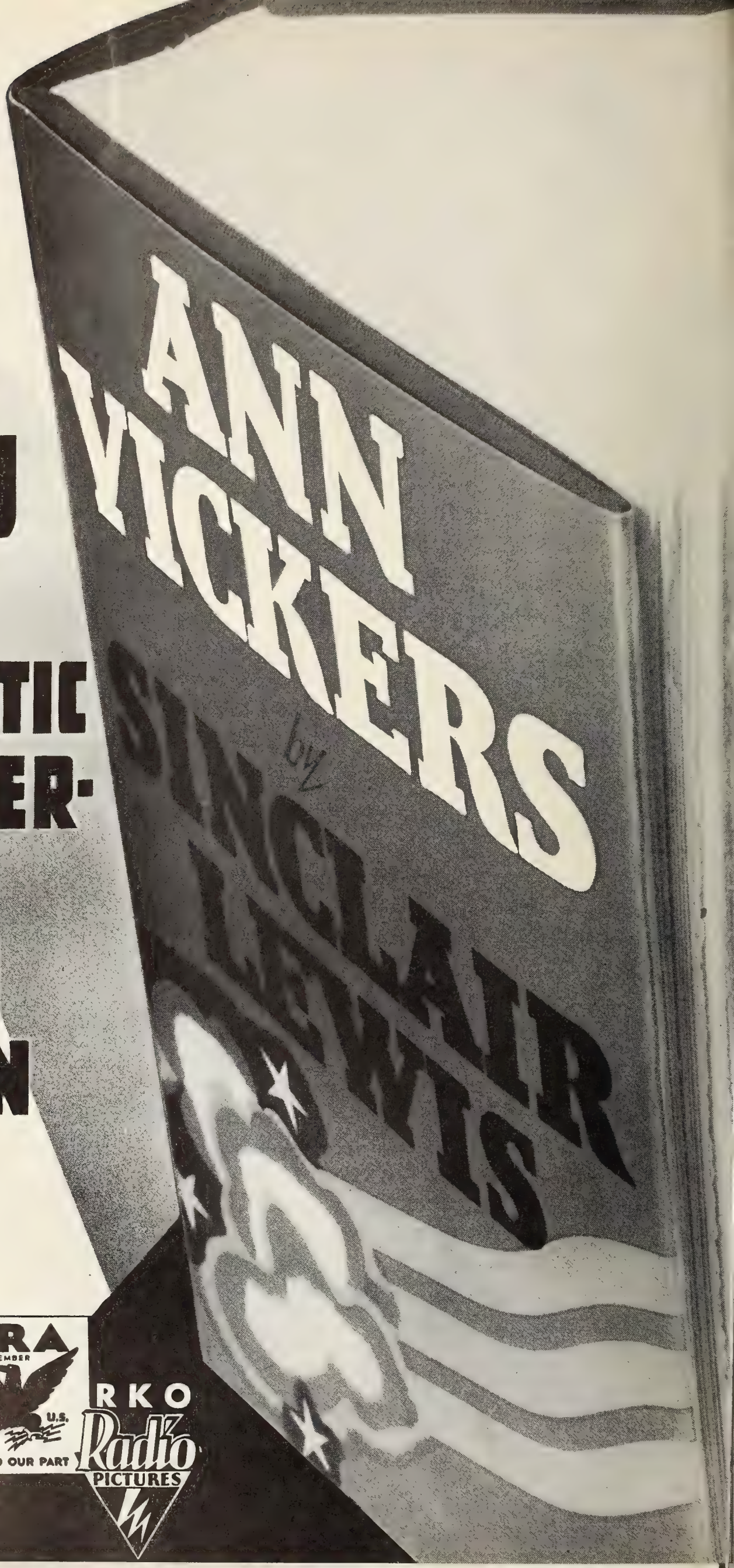
Violation of the following provisions shall constitute unfair practices:

K. 1. *Quotations.*—All quotations are made for immediate acceptance and are subject to change without notice.

2. *Terms.*—Net, no cash discounts.

THE WORLD-SWEEPING NOVEL...

NOW THE DRAMATIC THUNDER-BOLT OF THE SCREEN



NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

starring

IRENE DUNNE
WALTER HUSTON

with

EDNA MAY OLIVER

CONRAD NAGEL · BRUCE CABOT

A Pandro S. Berman production, directed by John Cromwell. MERIAN C. COOPER, executive producer

AN RKO-RADIO PICTURE IN THE TRIUMPHAL PROCESSION OF

PRODUCTIONS

..NOT PREDICTIONS

BRITISH TRADE HAILS FAIRBANKS' VENTURE

Series of Production Units in Cooperation with London Film Productions Planned; Doug Junior Also in Project

by BERNARD CHARMAN
London Correspondent

Douglas Fairbanks' recent announcement that he is to enter British production on a wide scale has been hailed in London as one of the biggest things that ever happened to the industry in the United Kingdom. Not only has it been discussed with bated breath in trade circles, but it certainly has been given much attention in the daily press. The *Daily Mail,* one of the two leading nationals, gave it not only news space, but feature space and a picture and even wrote a leader about it. Incidentally, John Myers, press representative of London Films, with whom Doug is tying up, has just had his contract renewed!

Mr. Fairbanks' plan is to build up a series of production units in cooperation with London Film Productions, on lines similar to those of the United Artists organization in Hollywood. That is, each major star will have his own outfit, but will produce through the same studios and distribute through the same renter—United Artists. UA previously had contracted to handle the London Films output and the new idea is, therefore, an extension of existing arrangements.

Plenty of Backing

Behind the concern which Doug is developing in conjunction with Alexander Korda (chief of London Films) and Ludovico Toeplitz is a backing of a million sterling. Stars of international rank are to be invited to join and establish their own organizations inside the parent body.

With Doug is Doug Junior, who is planning to develop his unit as one of the first in the new company, and the two Fairbanks between them will be responsible for the first four pictures on the proposed schedule.

First of these is a film written around the history of Peter III and Catherine of Russia, and the star parts are being played by Doug Junior and Elizabeth Bergner, continental artist, who played in "Der Traumende Mund" and other notable German productions.

Boost for London Films

Second will be Pa Fairbanks' initial venture in this tight little island. It will be a subject with the self-explanatory title of "Exit Don Juan." October is announced as starting date.

Third is to be a sensational subject, in which Doug and Junior will appear together for the first time ever. The picture will be based on Doug's two silent classics, "The Mark of Zorro" and "Son of Zorro," and will have the brief title "Z." Fairbanks said he will shoot exteriors in Spain, Mexico and California, so the film should have the correct flavor.

Fourth will be a starring vehicle for Junior, who will bring to the screen Sir Walter Scott's immortal story of the days "when knights were bold"—"Ivanhoe." These films, it will be noted, take Junior right into the romantic field which his famous father occupied in silent days.

I think you'll agree that this venture is a pretty ambitious affair, and should certainly help British production on its way. If it gets going good and proper, the output will be identical with what the American UA organization has been manufacturing. Production locale should make little or no difference.

This plan puts London Films foursquare with the best producers in the world. They've already done some fairly big things, not least of which was the much-heralded "Private Life of Henry VIII," with Charles Laughton as the merry monarch. The subject had its London trade-showing the other day, and was a riot. "Henry VIII" is scheduled for an early Broadway premiere.

Idle speculation—will Laughton become a member of the organization?

▽

Calls U. S. Market Improved

Between the dots—Maurice Ostrer, director of Gaumont-British, just back from United States, said chances of British films on that territory were never better than they are today. . . . Jack Buchanan ("Paris" "Monte Carlo" and other films) is turning theatre operator; will take over control of the Leicester Square, now playing vaudeville. . . . Raquel Torres and Greta Nissen reported signed by British International Pictures for Eleanor Smith's "Red Wagon." . . . Winfield Sheehan, who said he was in England on "Business and Pleasure," told reporters of the Fox plan to make Dickens' "Tale of Two Cities" in London next spring, with Warner Baxter. . . . Bristol licensing board barred "Sign of the Cross" from the city's cinemas; relented later conditional on excision of three scenes. . . . John Harrison, president-elect of CEA, the Cinematograph Exhibitors' Association, died unexpectedly.

▽

Gaumont-British announced its productions for its second year, as follows:

"Mary Queen of Scots," historical subject; "Magnolia Street," from Louis Golding's novel; "Brown on Resolution," from C. S. Forester's novel; "Jew Suss," from Leon Feuchtwanger's masterpiece, with Conrad Veidt starring; "Rhodes," based on the life of the South African pioneer; "Evergreen," a C. B. Cochran West End stage success; "Chu Chin Chow," wartime musical show that ran four years in West End; "Road House," recent stage success written by Walter Hackett; "Men Without Work" and "On the Dole," revealing two sides of the depression; "Red Ensign," story of the merchant service; "Northbound," arctic story by Thea von Harbou, who wrote "Metropolis" and "The Spy" (famous German silents); "Covent Garden," based on the London fruit market; "Open All Night," story of London night life; "A Bit of a Test," farce with cricket background; "Bretherton," based on a successful war novel. To these will be added other subjects, featuring popular British players.

Carl Laemmle Sailing for Europe

The passenger list of the *Ile de France,* sailing Saturday, includes Carl Laemmle, president of Universal, who, accompanied by Jack Ross, his assistant, and Charles Ford, of the newsreel department, will visit England and France.

Hoffberg Gets Rights

J. H. Hoffberg Company, Inc., has acquired the foreign distribution rights to 21 Harold Lloyd comedies, formerly released by Pathe, from Embassy Pictures. The comedies will be synchronized with music and sound, and titled in foreign languages.

European Business Gaining: Otterson

Motion picture business in Europe is in general improved over a year ago, John E. Otterson, president of Electrical Research Products, Inc., declared on his return to New York recently. England, in particular, is moving steadily forward, he said. He did not include Germany in his observations.

"Theatre business is improved," Mr. Otterson said. "Generally, I should say conditions are better than I found them on my regular annual business trip abroad a year ago. Particularly is this true of England, where the industry is doing some nice production work now."

Warner Club Elects; All Benefits Increased

Alfred W. Schwalberg, head of exchange operations for Warner Bros., was elected president of the Warner Club for the new year, at the annual election held last Saturday at New York. The following constitutes the new board of officers: Jules Levey, the retiring president, who was elected vice president in charge of membership; Ruth Weisberg, vice president in charge of welfare; Steve Trilling, vice president in charge of entertainment; Thomas J. Martin, treasurer; Louis Aldrich, secretary.

Elected as members of the executive board were: A. W. Schwalberg, Jules Levey, Ruth Weisberg, Steve Trilling, T. J. Martin, Louis S. Aldrich, Harold Rodner, Karl MacDonald, Frank L. Gates, Alex MacBeath, W. S. MacDonald, C. A. Nichols, George O'Keefe, Margaret Peterson, E. Reilly, Arthur Sachson, S. Schneider, Max Blackman, Sid Goldberg, E. B. Barrison.

A vote of thanks was given Ralph Budd, retiring vice president, for bringing the membership up to its highest point in the history of the club. The year ended with close to 7000 members on the books.

Following the election the executive committee increased the various benefits to members. The death benefit was increased from $250 to $350. The sick benefit was increased from $10 a week for ten weeks, excepting the first two weeks, to $15 a week for 15 weeks, excepting the first two weeks. Donations to those who marry were increased from $25 to $50. Allocation to each branch club for social activities was increased from $2 per member to $3 per member.

During the past year it was announced, death benefits were paid to 28 families; $9,150 was paid out for births; an average of $43 was paid out in sick benefits to 317 people, and loans totaling $17,000 were made to 234 members.

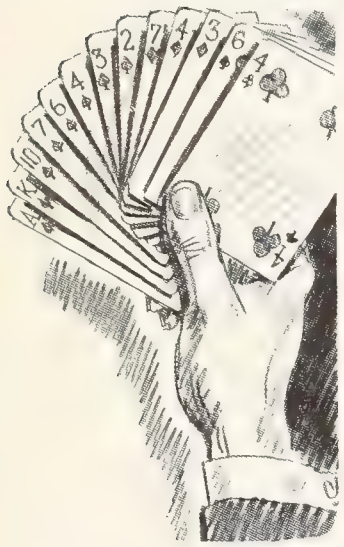
Gaumont British Merging All Distribution, Is Report

Gaumont British, largest motion picture company in England, is reported to be planning elimination of both the Gaumont and the Ideal subsidiaries and concentrating all distribution in W. and F. Film Service, with C. M. Woolff, managing director of the corporation, in charge of selling, and Jeffrey Bernard assisting him.

20
MILLION
PEOPLE
DOING THIS
EVERY DAY!

I WAS AMAZED WHEN I WALKED INTO THIS MAN'S OFFICE . .

I always thought Bridge was just a game of cards.



I play a little, two or three times a week, get mad as hell when my ace is trumped, try to follow the Culbertson laws . . . but all the time just thinking of him as a sort of Marquis of Queensbury stuffed away somewhere, eternally shuffling a deck of cards.

Then I got the shock of my life.

By appointment, I called on him. I'm the Advertising Manager of RKO-Radio and was to see him about the series of pictures, "My Bridge Experiences," he made for us, but instead of the stuffy little office I expected, I walked into the headquarters of one of America's major industries . . . an entire floor of a New York skyscraper.

A battery of forty or fifty stenographers were pounding away like a boiler factory. "What do they do?" I asked Bill Tower, Mr. Culbertson's assistant. "Fan mail and personal correspondence," said he. "How many a day?" I asked. "Oh, an average of 500." "500 a day! Why that's more fan mail than the biggest Hollywood stars get!" "Yes," said Tower, "but don't forget there are twenty million bridge players in the country . . . has any star that many movie fans?"

We walked down the line of clicking machines to another department. "This is the syndicate bureau . . . Mr. Culbertson's column is published, you know, in over 200 newspapers and Mrs. Culbertson's in almost as many . . . something like five million circulation daily . . . and over there is the publishing office . . . the Blue Book and Summary have sold almost 800,000 copies." I whistled. Eight hundred thousand is just eight times better than a 'best-seller' average!

All over the offices were gadgets . . . bridge tables, bridge lamps, playing cards, score pads, books, pencils, table covers, scoring devices, a hundred and one things bearing the Culbertson name and part of this fabulous industry into which I had stumbled.

"Now this," said Tower as he ushered me into another suite of offices, "is the teachers' bureau. Mr. Culbertson has almost 4,000 licensed teachers instructing in the Culbertson method." Another whistle from me. "4,000! Why, there aren't that many ten-cent stores in the country. How many pupils have they?" "Something like 600,000," he replied casually.

So this was bridge! Twenty million people playing every day. What an audience! Twenty million people—a third of the adult population of the country—vitally interested in one thing, with our Star, Ely Culbertson the supreme authority, laying down the law to them. What a ready-made audience for our pictures!

I revised my advertising ideas. "Hell, Bill," I said, "we've got a three-ring circus in these two-spool operas and all the time we've been thinking of 'em as side shows . . . I'm going back to the office and get out a "Bring 'Em Back Alive" press book and put out the kind of advertising stuff we would for the biggest feature . . . these pictures are going to pull people into theatres that haven't been there in months!"

"Mr. Culbertson is waiting," a secretary announced and I was ushered into the presence of one of the greatest showmen I ever met. I'll tell you about him next week.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

S. O. S. Iceberg

(Universal)

Arctic Adventure

This Arctic adventure picture has been the object of much interest both within the industry and among theatre-goers for some time past. Thus there is a definite patronage awaiting its release. This knowledge, added to the fact that the show is a gripping novelty, gives it extra box office advantage.

Made almost in its entirety in Greenland and surrounding waters, it is the stark story of a group of polar explorers marooned on a drifting iceberg. Familiar names, with the exception of Rod LaRoque, who has been absent from the screen for some time, are lacking. Dialogue is held to a minimum. Actions of the players and natural elements, together with expressions and gestures expressive of the human reactions, carry the story.

Against its unusual adventure background, "S. O. S. Iceberg" tells a dramatic, tragic story. The comparatively minor romance atmosphere serves to stir further human interest. It boasts a continual thrill. Even the music, that in a great measure supplants dialogue, is emotion stirring in interpreting the story.

After the introduction, there is excitement in every sequence. There's the exploring party iced in; Lawrence setting out alone; the rest taking up his trail; terrific hardships, climaxed when the dog team plunges to destruction; Lawrence found almost dead, afloat on the drifting iceberg; panic; Dragan turning yellow; wireless stations all over the world getting the S. O. S. signals that fade before location is given; murder; Ellen flying in search, crashing against the berg; hunger; more murder.

Every foot of "S. O. S. Iceberg" is thrilling novelty. It's both educational and entertaining. As an example of accomplishment, it is a classic. Yet, while possessing the elements that are the backbone of almost every picture, its commercial possibilities will be best realized by those showmen who have the ability and ingenuity to tackle an unusual picture in an unusual way and convince their patrons that they have a picture that is really worthwhile seeing. That doesn't mean tieups with ice companies and electric refrigerator distributors; rather an extraordinary, forceful campaign.

Intensive efforts should be made to contact schools all the way from primary to high school grades. Similarly clubs and organizations should be interested. Line them up for the picture and the rank and file fans should follow in their footsteps.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Tay Garnett. Story by Dr. Arnold Fanck, leader of Greenland Expedition. Technical advisors, Dr. Fritz Loewe and Dr. Ernest Sorge, members of Wegener Expedition. Screenplay and continuity by Tom Reed. Photographed by Hans Schneeberger and Richard Angst. Dialogue by Edwin H. Knopf. Associate producer, Paul Kohner. Produced in Greenland with the cooperation of the Danish government. Expedition made camp on western coast of Greenland from May until December, 1932. and for short period in early 1933. Base of operations near Umanak. Knud Rasmussen, noted polar explorer, acting protectorate for expedition. Film editor, Andrew Marton. Sound engineer, Zoltan G. Kagl. Editorial supervision, Maurice Pivar. Assistant director, Robert Fellowes. Production manager, Alfred Stern. Original musical composition, Paul Desau. Running time, 70 minutes. Release date to be determined.

CAST

Dr. Carl Lawrence.....Rod La Rocque
Ellen Lawrence.....Leni Riefenstahl
Dr. Johannes Brand.....Sepp Rist
John Dragan ..... Gibson Gowland
Dr. Jan Matushek .....Dr. Max Holsboer
Fritz ..... Walter Riml
Ernst Udet, German ace.....Maj. Ernst Udet

Emperor Jones

(United Artists)

Drama

The great Eugene O'Neill drama of the ambition-crazed Negro who rose in a flash from Pullman porter to native island emperor, and as rapidly descended to the depths of a fear-stricken, driveling idiot to meet a harrowing death, here comes to the screen. The production credit goes to the Krimsky-Cochran producing organization, and the exhibitor has much to sell.

It is, actually, a one-man picture, as it was a one-man play. In this instance the title role fell to the lot of perhaps one of the most capable of all Negro performers, Paul Robeson, physically a splendid specimen, in performing ability an unquestioned master. In addition to the imposing name of Robeson, there is the origin of the film, with Eugene O'Neill's name, and this particular play widely known, widely read and seen.

The small exhibitor in the outlying district, however, must anticipate that few will know much of O'Neill, few will have read his work, and fewer will have seen the play. To most of them, the name of Robeson will likely mean little. Here it will be necessary to convey something of the nature of the drama, Brutus Jones, the Negro buck who moves from a spiritual-singing community to Pullman porter, storms through Harlem as king pin of them all, kills his friend over crooked dice, is put to work with the chain gang, escapes after killing a guard, and finds himself eventually on a native island somewhere in the ocean. There, still driven by bounding ambition, he makes himself the Emperor Jones. When he sees the game is up he heads for the coast through the jungle, dressed in all his imperial majesty. The sound of an ever-pursuing tom-tom slowly pervades his consciousness, strips him of his bravado, and piece by piece, as his stark terror mounts in the night, he casts aside his regalia of emperor, eventually, a maddened craven, flinging himself down into the circle of his pursuers, dead.

Technically the picture offers much and is unusual. The only white role, that played by Dudley Digges, is handled with a fine touch. The story, particularly the latter sequences in the jungle, is strong meat, and must be handled as such in the selling. It is the type of production for which women's organizations and clubs should be contacted. It ends on a severely tragic note, the conclusion is harrowing, something which the exhibitor must bear in mind in his selling. It is not for children, but adults should be sold its excellence, and its origin.—Aaronson, New York.

Produced by John Krimsky and Gifford Cochran. Distributed by United Artists. From the play by Eugene O'Neill. Directed by Dudley Murphy. Screen version by DuBose Heyward. Photographed by Ernest Haller. Recording engineer, J. Kane. Release date, September 8, 1933. Running time, 80 minutes.

CAST

Brutus Jones ..... Paul Robeson
Smithers ..... Dudley Digges
Jeff ..... Frank Wilson
Undine ..... Fredi Washington
Dolly ..... Ruby Elzy
Lem .....George Haymid Stamper
Marcella ..... Jackie Mayble
Treasurer ..... Blueboy O'Connor
Carrington ..... Brandon Evans
Stick-Man ..... Taylor Gordon

Golden Harvest

(Paramount-Rogers)

Comedy Drama

"Golden Harvest" has just about all the entertainment and production values necessary to a real money-making picture. Because of the nature of its fundamental farm story, and the way it's told, it has qualities to interest both sophisticates and the masses. It is directed and acted in a spirit of simple and wholesome sincerity.

The drama is dynamic without being vivid; love interest, never once sexy, makes for ideal and unexpected romance; the comedy treatment is light and homespun. Given a news-history background, it's modern and timely, combining rural and urban atmosphere. Not the least of its values is the fine photography.

"Golden Harvest" is a story of wheat; of Eben Martin and his two sons, Walt and Chris. Walt stayed home to till his father's increasing, mortgage plastered acres. Chris found his career in Chicago's grain pit. Falling prices bring foreclosed mortgages, Eben and Walt are impoverished almost to desperation; Chris grows fabulously wealthy gambling in grain futures. Walt inspires a farm strike, strives to hold his ruined neighbors in line. Chris tries to corner the market to hold prices up. Events overwhelm both into failure. Walt, before the Cabinet, suggests a price-pegging program to save agriculture and business.

That's the backbone. Interwoven is the sweet romance between Walt and Ellen; the Chris-Cynthia love story that has an inspiring climax. And there's the Loopey Lou and Lydia comedy contrast, wherein the unusual treatment and Roscoe Ates (sans his stuttering) color the dramatic motif with dozens of laughs. There's the spectacle of machine-age harvests; the exciting thrill of the grain pit. All give character to personalities, action and dialogue that is essentially entertainment.

Although there have been other farm pictures recently, "Golden Harvest" seems to have caught the spirit of the premise more effectively. It always seems close and real.

The picture, being out of the ordinary, necessitates extraordinary methods in selling. Its topic is one that should be given particular consideration in relation to the political and economic happenings of the day. Names of sufficient value are Dick Arlen, Chester Morris, Genevieve Tobin, Roscoe Ates, Julie Haydon, Berton Churchill and Elizabeth Patterson. The prestige of the author, Nina Wilcox Putnam, cannot be overlooked.

An advance campaign that carries a ring of truth, convincing patrons that you have a much better than ordinary show, should incite interest. That line should sell it to both adults and children.—McCarthy, Hollywood.

Distributed by Paramount. A Charles R. Rogers production. Directed by Ralph Murphy from the novel by Nina Wilcox Putnam. Screen play by Casey Robinson. Photographed by Milton Krasner. Sound, Earl Hayman. Art director, Dave Garver. Running time, 70 minutes. Release date, Sept. 22, 1933.

CAST

Walt Martin.....Richard Arlen
Chris Martin.....Chester Morris
Cynthia Flint.....Genevieve Tobin
Loopey Lou.....Roscoe Ates
Ellen.....Julie Haydon
Eben Martin.....Berton Churchill
Lydia.....Elizabeth Patterson
Hugh.....Lawrence Gray
Doctor.....Richard Carle
Henry Flint.....Henry Kolker
Jason.....Charles Sellon
Judge Goodhue.....Frederick Burton

The Secret of the Blue Room

(Universal)

Mystery

Inasmuch as mysteries are meant to maintain suspense and conceal the perpetrator of the inevitable crime or crimes, "The Secret of the Blue Room" fills the bill and should be found good all-around entertainment for all classes of patrons, especially for those who are devotees of the mystery film and the murder plot in screened drama.

The cast is salable, headed by Lionel Atwill, long master of the suspicion-engendering performance, and supported by Gloria Stuart, who has risen to a point where she is worthy of definite exhibitor notice; Paul Lukas, smooth and plausible in his performance; William Janney, young and giving a reasonably good portrayal of a rather difficult role.

These names will look well and should attract patronage on the marquee when connected with a mystery film. The title is sufficiently compelling, giving every indication of the type of film the patronage may expect. The exhibitor, with the assurance of a really mystifying mystery, may well use the exploitation method of challenging the audience to find the murderer, or of running copy which requests audiences not to tell their friends and neighbors the secret of the blue room, in order not to spoil the picture for them. These and other more or less conventional approaches in the selling of this type of film, all should find their places effectively in this instance.

The story has Atwill and his daughter, Miss Stuart, visited in their castle home by three suitors for the hand of Miss Stuart—Janney, Lukas and Onslow Stevens. Atwill, at Janney's insistence, tells the story of the blue room, one of the long-unused and locked bedrooms, in which, 20 years before, Atwill's sister and later a detective had met mysterious deaths. In order to prove his courage to Miss Stuart, Janney offers to sleep that night in the room, if Stevens and Lukas will follow him in turn. Janney disappears during the night, Stevens is killed the following night and the police are called in. Through a ruse planned by Lukas and Edward Arnold, the inspector on the case, the murderer is trapped, the conclusion handled well, the murderer quite unexpected in his identity.

The picture is not in any sense unusual, yet it possesses all the elements of effective mystery. As such, with a promise by the exhibitor of a mystery difficult or impossible of solution by the theatre audience, the picture may be sold as entertaining program material. There is no reason why the youngsters should not see it, though it has a few sequences which may raise juvenile hairs.—AARONSON, New York.

Produced and distributed by Universal. Directed by Kurt Neumann. Story by Erich Phillipi. Screen play and dialogue by William Hurlbut. Photographed by Charles Stumar. Release date, July 20, 1933. Running time, 65 minutes.

CAST

Robert von Hellsdorf	Lionel Atwill
Irene von Hellsdorf	Gloria Stuart
Capt. Walter Brink	Paul Lukas
Commissioner Foster	Edward Arnold
Frank Faber	Onslow Stevens
Thomas Brandt	William Janney
Paul, the butler	Robert Garrat
Betty	Muriel Kirkland
Max	Russell Hopton
Mary	Elizabeth Patterson
Stranger	Anders van Haden
Foster's assistant	James Durkin

Mr. Broadway

(Broadway-Hollywood)

Pictorial Review

In the nature of a Broadway advertisement, more suitable and salable in the neighborhood theatre in and around New York than in the hinterland, "Mr. Broadway" wanders about the big street in the big town, picturing in snatches of a moment various notable and notorious figures of the day in the sporting and theatrical world.

Johnny Walker is credited with the direction of the piece, and himself takes a rather offstage part, while the real guide of the tour of Broadway is Ed Sullivan, columnist of the New York *Daily News* and, it must be said, rather a better reporter than performer.

The small-town exhibitor is in the position of being able to sell flashes of big names for what they may be worth to his particular audience, plus the name of Ed Sullivan, more or less well known columnist of the popular style of the moment.

Under the guidance of Mr. Sullivan, the film moves from the Hollywood Restaurant to the Paradise Club and then to the Central Park Casino, while the floor shows go on, and Sullivan appears either at the microphone of the master of ceremonies for this particular picture, or seated with some one and pointing out the not always impressive sights and individuals.

In the Casino, in evening clothes, Sullivan sits with Walker and Josephine Dunn, and to them recounts a story of the big street, that of two pals, who are drawn apart to the point of one virtually murdering his friend, then committing suicide, as the result of the slick handling of a woman. As Sullivan recounts the story, it is enacted on the screen, and, highly melodramatic, makes for a few minutes of action and story.

For the rest, and that means the most part, the "names" are seen, and in some cases heard in the three night clubs visited by Sullivan, on the socalled "Dawn Patrol." Not especially impressive, the film may do in midweek, in the event the exhibitor thinks the names involved will carry enough weight with the curious among his patronage to draw them to the theatre. The persons pictured are appended as a cast of characters. Actually they appear only for brief flashes.—AARONSON, New York.

Produced by Broadway-Hollywood Productions, Ltd. Distributed in New York by Arthur Greenblatt, Inc. Elsewhere, through State Rights. Directed by Johnnie Walker. Photographed by Frank Zucker. Release date not set. Running time, 59 minutes.

CAST

Ed Sullivan	Jack Haley
Jack Dempsey	Lupe Velez
Ruth Etting	Frank Hazzard
Bert Lahr	N. T. G.
Hal LeRoy	Eddie Duchin
Josephine Dunn	Ernst Lubitsch
Ted Husing	Dita Parlo
Blossom Seeley	William Desmond
Benny Fields	Johnnie Walker
Lita Grey Chaplin	Tom Moore
Joe Frisco	Primo Carnera
Jack Benny	Maxie Rosenbloom
Mary Livingston	Tony Canzoneri
Gus Edwards	Isham Jones and Orchestra

Abe Lyman and Band

The Private Life of Henry VIII

(United Artists)

Comedy-Drama

Under the fine touch of Alexander Korda, notable English director, England's great obese and highly amorous monarch of the sixteenth century, who is recorded in history as the Bluebeard of kings, appears on the screen in the person of Charles Laughton, one of the most able of English screen players.

The picture gives Laughton his greatest opportunity to date, without doubt, and he makes an unforgettable most of that opportunity. From the standpoint of the exhibitor attempting to sell the picture, Laughton will be chiefly remembered for his role as the Emperor Nero of Rome in Cecil B. deMille's "The Sign of the Cross." Outside of Laughton the exhibitor has no salable name to attach to the marquee, as the players are all English, but it is a one-man picture, and since Laughton is that man, there is little loss in the lack of familiarity with the host of supporting players.

There is room for wide open selling and exploitation in the title and its indication of the Bluebeard of kings, who married six women and caused two of the six to pay for their infidelity with their deaths under the ax of the executioner. The first wife was divorced, the second, the famed Anne Boleyn, was beheaded; the third died giving Henry his first son and third child; the fourth, the German Duchess of Cleves, was his wife for only a day and part of a night; the fifth went the cruel, quick way of Anne Boleyn, and the sixth, an elderly nurse, henpecked the aging king into taking care of his health and, as the picture closes, is characterized by him: "and the best is the worst."

Perhaps Mr. Korda and the scribes have taken liberties with sixteenth century English royal history. It does not matter, for they have turned out a picture which is permeated with flashing dialogue, risque though enormously amusing and entertaining situations, and the powerful picture of a king who was a man. Laughton has made Henry of history a definitely human figure, running the gamut of hilarious, boisterous eating and laughing, hunting and drinking, loving and storming, and driven to the depths of genuine grief as the wife he thought was really true and whom he really loved, was revealed as an adultress, her lover his own personal aide.

The highlighting sequence of the entire film is the delightful bit in which the Duchess of Cleves, determined on a divorce so that she can marry one of the king's retainers, makes herself unattractive as possible, then plays cards with the king on the royal bed, to win from him his jewelry, much money and her freedom.

A preview of the picture will enable the exhibitor to catch innumerable flashes, situations which will make for powerful advertising copy. He may well place selling emphasis on the comedy, the flashing performance of Laughton. The film is beautifully mounted. It is a costume picture, but only in its setting. The touch of star and director made it an outstanding, almost brilliant production, and as such it should be sold.—AARONSON, New York.

Produced by London Film. Distributed by United Artists. Directed by Alexander Korda. Story by Arthur Wimperis. Dialogue by Arthur Wimperis and Lajos Biro. Photographed by Georges Perinal. Sets designed by Vincent Korda. Costumes by John Armstrong. Release date, February 19, 1934. Running time, 97 minutes.

CAST

Henry VIII	Charles Laughton
Culpeper	Robert Donat
Henry's old nurse	Lady Tree
Katheryn Howard	Binnie Barnes
Anne of Cleves	Elsa Lanchester
Anne Boleyn	Merle Oberon
Cromwell	Franklin Dyall
Wriothesly	Miles Mander
James Seymour	Wendy Barrie
Cornell	Claude Allister
Thomas Peynell	John Loder
Catherine Carr	Everley Gregg
Cranmer	Laurence Hanray
Duke of Cleves	William Austin
Holbein	John Turnbull
Duke of Norfolk	Frederick Cully
French Executioner	Gibb McLaughlin
English Executioner	Sam Livesey

Saturday's Millions

(Universal)

Comedy-Drama

First of the seasonal football pictures, this show has much besides topical timeliness. Supporting the sport appeal is a different story premise in which the standard elements of drama, romance, comedy, thrill, spectacle are nicely balanced. In line with present production trends, character portrayal assumes major importance. Thus while there is enough sport appeal to interest football fans, there is much to lure the other type of patrons.

The title is a natural. Short and unusual, it possesses that ring that stirs curiosity. This asset is made more valuable by the fact that the story is appearing currently in *Saturday Evening Post*. In many ways the picture is a departure. Name football players are conspicuous by their absence, the entire story being pictured by established screen personalities. Likewise, story treatment has been given a different slant; the hero is a heel all the way through, even to his last grandstand play in which he loses the big game. Yet, because of this treatment, the boy is continually recipient of audience sympathy.

The story is localed in a Midwest college town. Fowler is an All-American who commer-

cializes his "rep," has little regard for school spirit and is generally the antithesis of the school hero. Human interest is introduced by the bringing in of his father, Ezra, who played one season for Midwest 40 years ago. Ezra cannot understand the actions of his boy. The romantic angle takes on an added color when Joan's father turns out to be an old teammate of Ezra. The Andy-Thelma comedy breaking in to counterbalance the building drama and the gambling clique cabal in action, the story comes down to the football game in which Jim plays as he never did before, but State gets a three-point lead and holds it despite the frantic last-minute Allan-Jim pass that fails when Jim drops the ball.

Football furore naturally is the peg upon which to hang advance interest. Tieups with schools, readaptations of all the circus ideas used in connection with "70,000 Witness," "The All-American" and other gridiron pictures are strictly in line. News and sport page contacts will take care of the men and boys. No one will overlook the possibilities attached to *Saturday Evening Post* distributors; starting now, if you have the picture booked, inform readers when they can see the picture.

But for the older folk and the women, who might fail to enthuse to that line, concentrate on the romance, the father and son twist and the well worked out regeneration angle. The lead names, Robert Young, Leila Hyams, Johnny Mack Brown, Mary Carlisle and Grant Mitchell, should be effective in this connection.

For those who like to see new faces, Lucille Lund, the *College Humor* All-American girl contest winner, playing the part of the society reporter, affords alert managers an opportunity to cash in on the fan excitement which that contest created.

"Saturday's Millions" should be more than satisfactory to all types of fans, children as well as adults. It's clean in every phase, sex suggestion being entirely eliminated without losing any thrill.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Sedgwick. Original story by Lucien Cary. Screen play by Dale Van Avery. Photography by Charles Stumar. Running time, 72 minutes. Release date, to be determined.

CAST

Jim Fowler ..... Robert Young
Joan Chandler ..... Leila Hyams
Allan ..... Johnny Mack Brown
Andy ..... Andy Devine
Ezra Fowler ..... Grant Mitchell
Thelma ..... Mary Carlisle
Chandler ..... Richard Tucker
Society reporter ..... Lucille Lund
Coach ..... Joe Sauers

I Was a Spy

(Gaumont-British-Fox)

Drama

Here is the most vivid, the most moving and the most exciting motion picture ever to come from a British studio. [A cabled first account of the production's London preview appeared in the issue of August 5.]

It gives for the first time a glimpse of the hidden armies in the World War: the simple peasants who ran messages through the sewers of espionage, and by tiny fragments of apparently innocent speech built up the devastating intelligence report which formed the spearhead of action. There is not much war in the whole picture; rather is it a reflex of war picked up just behind the zone of battle. Only once or twice does the full fury of war descend upon our characters in shrapnel; for the rest they are torn more in the soul than the flesh for all that they move among the maimed, choking, half demented casualties from the field.

Martha Cnockhaert (Madeline Carroll), a young Belgian girl, is ordered by the German medical officer (Gerald Du Maurier) to serve as a nurse in the German troop hospital. Because she is first a woman and then a Belgian she goes and it is only when she has worked her way into the confidence of a grateful German staff that her Belgian compatriots absorb her into an amazing espionage system they have built up. Operating with Martha is a young hospital orderly, Stephen (Herbert Marshall), and the two crawl along an aqueduct to blow up a dump of gas cylinders prepared for the first surprise chemical attack.

Martha passes word to the allies that a huge gathering of German troops is arranged for at an open air church; she learns that an air raid will be carried out, and then, when it is too late to prevent the raid, she is ordered by the German Kommandant (Conrad Veidt) to take all the convalescents to attend the service, and later she must send on their few belongings to their families. With one hand she has healed and with the other killed them.

Later, to get most important information, she accepts the Kommandant's proposal to accompany him to Brussels, where the Kaiser is expected. She buys her information with her honor and when later the Royal visit is cancelled and it is too late to pass through the information, suspicion falls upon her. A raid takes place at the hour originally set for the Kaiser's arrival. Only the Kommandant, a few high officers and Martha had known it. So the net begins to draw about her. She is offered her life if she will give away her confederates and instructors. She refuses, but Stephan admits his complicity, and takes sentence to save Martha.

There are supreme moments of high drama, yet there is no heaviness, no morbid detail of war. The well knit story indicts not the guns of battle so much as the silent brooding of spirit which they produce. Cleverly the story has been contrived without any national feeling at all; the participants are intensely human, the beauty of Miss Carroll's work being responded to by the other principals.

Photographically and in every other technical detail the picture represents a new high standard. For the Belgian street scenes some of the greatest sets ever erected in any studio were undertaken. The production cost exceeded that of any previous British film, and every dime was well spent.

American release is assured through Fox, and it is this writer's opinion that theatre results will give American exhibitors a new interest and a new faith in British-made product. It must be regarded as a pioneering triumph for Victor Saville, the young Englishman director. For American release one suggests elimination of an epilogue introduced as a concession to popular British sentiment. If that is dispensed with, every iota of prejudice will have disappeared, leaving the picture told in a universal tongue.—Mooring, London.

Produced by Gaumont-British. Directed by Victor Saville. Distribution in U. S. A. by Fox. Story by Martha McKenna (based on historical fact). Scenario and dialogue by W. P. Lipscomb. Additional dialogue by Ian Hay. Photography by C. Van Enger. Art direction by A. Junge. Costumes by Gordon Conway. Recorded by W. Salter. Running time, 75 minutes.

CAST

Martha Cnockhaert ..... Madeline Carroll
Stephan ..... Herbert Marshall
The Commandant ..... Conrad Veidt
The Doctor ..... Gerald du Maurier
The Burgomaster ..... Edmund Gwenn
Cnockhaert ..... Donald Calthrop
Canteen Ma ..... Eva Moore
Scottie ..... Nigel Bruce
Madame Cnockhaert ..... May Agate
Aunt Lucille ..... Martita Hunt
Captain Reichmann ..... George Merritt
Otto ..... Anthony Bushell

Busy Bodies

(MGM-Hal Roach)

Laurel and Hardy

Dialogue held to an absolute minimum, this Laurel and Hardy comedy is pretty much a throwback to the silent shorts. Slow tempoed pantomime productive of all kinds of hilarity predominates. Most of the action takes place in a lumber yard and wood working mill, although the opening shot has the funsters riding along in a battered Ford, to bring about a phonograph gag substituting for a radio. The gags in the mill include Hardy getting his hands caught in a window casing and Laurel's efforts to free him, Laurel socking Hardy with a glue brush, resorting to shaving to get the hairs of the fat man's chin, Hardy taking a trip through the sawdust ventilator. In the finale the two are again in their car, which is sawed down the center as they run afoul a band saw. The abundance of laughs, with the added novelty of but little dialogue, should make it pleasing to all types of fans. Running time, 18 minutes.—McCarthy, Hollywood.

Salt Water Daffy

(Vitaphone)

Good Comedy

With Jack Haley, one of the better known of Broadway's musical comedy star comedians, in the lead, and Shep Howard as his stooge, this comedy of the two boys who get into the navy by mistake and get into complications with the petty officer, the captain, whose watch Howard had previously "lifted," and a spurious visiting diplomat, has a good quota of laughs, and Haley's entertaining mannerisms and by-play for effectiveness. When they reveal the fake count they are about to be rewarded, but when the captain discovers they were the lifters of his watch, the reward turns into a ton of potatoes, all to be peeled.—Running time 21 minutes.

Hot from Petrograd

(Vitaphone)

Entertaining

There is entertainment of the song and dance variety in this number of the "Melody Masters" series, featuring Dave Apollon and his orchestra. As Russian immigrants, they entertain in the steerage to America. A booker aboard signs them, and Dave then assembles a Russian band. Next seen in a cafe, the orchestra entertains with popular numbers, while specialty performers do their part. Entertaining, and with elaborate set in the cafe sequences, the short is lively and of good quality.—Running time, 10 minutes.

The Gay Nighties

(RKO Radio)

Fair Comedy

Those who like the comic combination of Clark and McCullough will doubtless enjoy this comedy, wherein the pair, as campaign managers for a certain candidate, pull their nonsensical gags and attempt to frame the rival candidate in an arrangement in the hotel rooms with the attractive wife of their own candidate. The excitement waxes fast and furious at times, much in the nature of slapstick, but the short as a whole has a few laughs, and is rather amusing.—Running time, 20 minutes.

King Klunk

(Universal)

Amusing

Pooch the pup and his girl are in Africa, when a giant ape captures the girl. Pooch rescues her and they bring back the ape to exhibit in a sideshow. Everything goes well until the ape breaks loose, captures the girl again and escapes to the top of a skyscraper with her. Pooch effects another rescue, via a cartoonist's idea of an aeroplane, and destroys the monster. It is an amusing takeoff in cartoon form on "King Kong."—Running time, 9 minutes.

Barber Shop Blues

(Vitaphone)

Good

Claude Hopkins, well known colored band leader, and his orchestra herein do their stuff. An elderly colored barber wins a fortune on the sweepstakes, and renovates his shop, employing Hopkins and his colored band to entertain the patrons. The shoe shining boys tap dance and whirl about their work, the barbers shave to the rhythm, while the band plays numerous popular numbers in an entertaining manner.—Running time, 9 minutes.

LARGEST RADIO PLANT IN WORLD READY NOV. 15

35 Studios in Radio City Will Cover 400,000 Square Feet; Auditorium Studio Three Stories; Special Plans for Visitors

Radio's newest technical advance in the competition it is waging for a top position as an entertainment purveyor will be accomplished November 15 by David Sarnoff's Radio Corporation of America, when its subsidiary, National Broadcasting Company, will dedicate at Radio City the largest broadcasting plant in the world.

Too, on November 15, NBC will celebrate its seventh anniversary. Also, that date will mark the passing of another milestone in radio progress. Thirteen years ago, Dr. Frank Conrad, of Westinghouse Electric, reported the results of the Harding presidential election through Station KDKA, Pittsburgh. That program, broadcast from Dr. Conrad's garage, inaugurated the world's first regular daily broadcast schedule. Previously, radio had sporadic broadcasts.

Since Dr. Conrad's inception of daily broadcasts, motion picture exhibitors have variously spoken derogatorily against certain competitive tactics of radio, principally broadcasts by socalled "big-name" motion picture and theatrical stars, and the inviting of thousands of the public to witness broadcasts in the radio studios.

Thirty-five Studios

Merlin Hall Aylesworth, president of NBC, also of RKO, in announcing inauguration of the new broadcasting plant, outlined the extent of the facilities to be made available, as follows:

"The new studios in the central building of Rockefeller Center (RCA Building), are the largest, most modern and most completely equipped broadcasting studios in the world. Their opening will be an event of real importance to the whole listening public of the United States as it will result, through better facilities, in general improvement of program transmission.

"The National Broadcasting Company will have 35 studios in Radio City—covering some 400,000 square feet of space. Sixteen studios will be completely equipped and in operation on the night of the opening. Eleven more, including five audition studios, will be complete except for technical equipment. The remaining eight, occupying the sixth and seventh floors, will be left entirely unfinished for the time being. These floors will be available for future development."

One Studio Three Stories High

"The auditorium studio will be the largest in the world. It is 78 by 132 feet, and three stories in height. Along one side, at the second floor level, runs a balcony which will seat more than 250 spectators. Opposite this is a semicircular stage, which will be large enough to accommodate a 100-piece orchestra," reported Mr. Aylesworth.

"The next largest studio is 50 by 89 feet, and two stories in height. Known as the 'Radio Guild Studio,' it is equipped with a stage and a glass curtain.

"Next come two studios 50 by 80, four 30 by 50, and two 25 by 40. All these studios are two stories high. Along one side they have galleries for spectators, separated from the main portion of the studios by glass. These galleries are equipped with loud-speakers so that the spectators may hear the program they are watching.

"On the eighth floor is a 'Children's Studio,' 20 by 30, which will be used exclusively for children's programs, and is appropriately decorated. Adjoining it is a special lounge room for children.

"On the ninth floor is a group of four studios with an unusual arrangement. They are built around one central control room of circular design, the floor of which consists of a huge turn-table. Thus it may be swung mechanically to face any of the four surrounding studios. It is possible that this may be of great use in the future for television broadcasting, since all that would be necessary to shift scenes would be to swing from one studio to another.

"The remainder of the completed studios are smaller, for the use of speakers.

Arrangements for Visitors

"The whole studio section has been so arranged that it will be possible to accommodate the largest number of visitors with the least confusion. Visitors will enter through a large mezzanine rotunda, from which they will take special elevators to the second floor lobby, where they will be greeted by hostesses. Here are large lounge and smoking rooms, opening out on terraces overlooking the street.

"From this floor visitors will be taken, again by special elevators, to the fourth and ninth floors, on which are the balconies overlooking the two and three-story studios.

"Arrangements also have been made so that visitors may view the main control room through which programs are routed to the networks, and the control room of the huge air conditioning plant. These are on the fifth and tenth floors, respectively.

"Behind the control board is the main equipment room, in which are some 400 panels similar to those in a telephone switch board."

SOME STATISTICS

NBC's new broadcasting plant at Rockefeller Center will be the largest in the world, according to Merlin Hall Aylesworth, president, who offers some statistics:

NBC space—400,000 sq. ft.
Number of studios—35.
Number in operation at opening—16.
Miles of wire—1,250.
Miles of cable—89.
Miles of broadcast electric conduit—125.
Microphone outlets—250.
Soundproof doors—296.
Electric clocks—325.
Wall fabrics—244,908 sq. ft.
Drapes—4,698 sq. ft.
Rockwool for soundproofing—500,000 pounds (11 carloads).
Lumber—175,000 lineal feet (4½ carloads).
Perforated transite for soundproofing 153,600 sq. ft.

EDWARD FINNEY

Ed Finney Joins Monogram Pictures

W. Ray Johnston, president of Monogram Pictures, this week appointed Edward Finney as director of advertising and publicity and story editor for his company. Mr. Finney will leave his present position, as publicity director at United Artists, on October 1.

Mr. Johnston said his plans for the coming year include the building up of his organization to handle the biggest program Monogram has sponsored since its inception.

"It is our plan to build a strong advertising, publicity and exploitation campaign around each picture," said Mr. Johnston. "I believe that Ed Finney, with his long training in the business and his experience in handling big pictures, will give us the type of showmanship material we need."

Mr. Finney was associated with United Artists for six years, first as press book editor and then as assistant advertising and publicity director before his last appointment. He has been in the business 12 years and prior to his United Artists connection was with Metro-Goldwyn-Mayer, Associated Exhibitors in executive capacities in the advertising and sales departments. Finney was a newspaper man before entering the film business and is a C. C. N. Y. alumnus.

Set Record Time Shipping Film to Bogota, Colombia

A record of four days, 19 hours and 45 minutes was established for the shipping of film recently when two reels, weighing 69½ pounds, were shipped from San Francisco to Bogota, capital of Colombia, by the Colombian National Federation of Coffee Growers on the Coast to Bogota headquarters.

The shipment was carried aboard a Railway Express plane in San Francisco at 7:20 P. M., Monday evening; reached Miami, via United Air Lines, American Airways and Eastern Air Transport at 5:40 A. M., Wednesday, and left by the Pan-American Airways at 8 A. M. Delivery was completed at Bogota at 3:05 P. M., Friday.

There are 10 words
on the next page
that mean a ---
Golden Harvest
for every
Showman!

if it's a PARAMOUNT PICTURE it's the best show in town!

Get and screen Paramount's *"Golden Harvest" as soon as possible!

Note:

Exactly one year ago another surprise picture produced by Charles R. Rogers and directed by Ralph Murphy went out and cleaned up the biggest grosses of the Fall. This picture was "70,000 Witnesses"... "GOLDEN HARVEST" with its unusual story angle, splendid acting and astute direction offers the same possibilities to all showmen.

*"GOLDEN HARVEST" with Richard Arlen, Chester Morris, Genevieve Tobin, Rosco Ates. Directed by Ralph Murphy. A Charles R. Rogers Production. A Paramount Picture.

A print will be in your Paramount Exchange, September 20th

Paramount Pictures

THEATRE RECEIPTS

The total of theatre receipts from 103 houses in 18 major cities of the country for the calendar week ended September 16, 1933, reached $1,168,701, a decrease of $148,754 from the total of the previous calendar week, ended September 9, when 113 theatres in 19 cities reported an aggregate gross of $1,317,455.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Rafter Romance" (Radio)	17,500	"Brief Moment" (Col.)	17,000	High 4-9-32 "Steady Company"	26,000
							Low 3-9-33 "Topaze"	11,000
Fenway	1,800	30c-50c	"Goodbye Again" (F. N.) and "Shanghai Madness" (Fox)	9,000	"Laughing at Life" (Mascot) and "Big Executive" (Para.)	8,500		
Keith's	3,500	30c-50c	"Lady for a Day" (Col.)	19,000	"One Man's Journey" (Radio)	19,500	High 12-5-31 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Penthouse" (MGM)	20,500	"Broadway to Hollywood" (MGM)	19,500	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"One Sunday Afternoon" (Para.)	32,000	"This Day and Age" (Para.)	33,000	High 1-31-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Goodbye Again" (F. N.) and "Shanghai Madness" (Fox)	9,000	"Laughing at Life" (Mascot) and "Big Executive" (Para.)	9,000		
Buffalo								
Buffalo	3,500	30c-55c	"Paddy, the Next Best Thing" (Fox)	20,400	"Goodbye Again" (F. N.)	18,700	High 3-28-31 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"The Devil's in Love" (Fox) and "Gambling Ship" (Para.)	7,900	"Her Bodyguard" (Para.) and "Samarang" (U. A.)	7,000	High 2-14-31 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Her First Mate" (U.)	15,200	"Hold Me Tight" (Fox)	12,000	High 8-8-31 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Tugboat Annie" (MGM) (3rd week)	9,100	"Tugboat Annie" (MGM) (2nd week)	11,800	High 2-14-31 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (17th week)	400	"Be Mine Tonight" (U.) (16th week)	600		
Lafayette	3,300	25c	"Best of Enemies" (Fox) and "F. P. 1" (Fox)	7,700	"It's Great to Be Alive" (Fox) and "The Man Who Dared" (Fox)	7,200	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Torch Singer" (Para.)	58,000	"One Sunday Afternoon" (Para.)	67,000	High 8-31-33 "Goodbye Again"	75,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"Captured" (W. B.) (30c-60c)	16,000	"This Day and Age" (Para.)	12,200	High 2-7-31 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Tugboat Annie" (MGM) (3rd week)	18,000	"Tugboat Annie" (MGM) (2nd week)	25,000	High 3-7-31 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Her First Mate" (U.)	27,000	"Morning Glory" (Radio)	37,000	High 9-7-33 "Morning Glory"	37,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Mary Stevens, M.D." (W.B.) (2nd week)	9,800	"Mary Stevens, M.D." (W. B.) (1st week)	10,500	High 4-11-31 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	25c-50c	"Paddy, the Next Best Thing" (Fox) (30c-60c)	20,000	"The Masquerader" (U. A.) (3rd week)	9,500	High 3-21-31 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"I Have Lived" (Chesterfield) and "After the Ball" (Fox) (6 days)	1,900	"Arizona to Broadway" (Fox)	3,200	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Paddy, the Next Best Thing" (Fox)	17,500	"Dr. Bull" (Fox)	14,500		
RKO Palace	3,100	27c-44c	"Charlie Chan's Greatest Case" (Fox)	4,800	"One Man's Journey" (Radio)	6,800	High 5-2-31 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	27c-44c	"The Masquerader" (U. A.)	7,500	"Broadway to Hollywood" (MGM)	7,000	High 12-5-31 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Midnight Club" (Para.) and "Shanghai Madness" (Fox)	4,500	"Mama Loves Papa" (Para.) and "Man of the Forest" (Para.)	4,300		
Warner's Lake	800	27c-44c	"Goodbye Again" (F. N.)	3,400	"Tarzan the Fearless" (Principal)	4,200	High 10-3-31 "Five Star Final"	15,000
							Low 7-4-31 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"The Masquerader" (U. A.)	5,000	"Captured" (W. B.)	3,800		
Denham	1,500	15c-25c	"World Gone Mad" (Majestic)	4,500	"Laughing at Life" (Mascot)	4,500		
Denver	2,500	25c-50c	"The Masquerader" (U. A.)	8,000	"Goodbye Again" (F. N.)	5,000	High 8-8-31 "Politics"	25,000
							Low 8-30-33 "Heroes for Sale"	4,300
Orpheum	2,600	25c-40c	"Turn Back the Clock" (MGM) (8 days)	6,000	"Professional Sweetheart" (Radio)	6,000		
Paramount	2,000	25c-40c	"The Man Who Dared" (Fox) (4 days)	1,300	"Midnight Club" (Para.)	4,000	High 1-10-31 "Hell's Angels"	22,000
			"Shanghai Madness" (Fox) (3 days)	4,500			Low 7-6-33 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Her First Mate" (U.)	11,600	"One Man's Journey" (Radio)	12,500		
Fisher	2,700	15c-40c	"One Sunday Afternoon" (Para.)	6,300	"Tarzan, the Fearless" (Principal)	10,100		
Fox	5,100	25c-40c	"Sing, Sinner, Sing" (Majestic) (25c-50c)	32,300	"Pilgrimage" (Fox) (15c-40c)	15,500		
Michigan	4,000	25c-50c	"Torch Singer" (Para.)	14,200	"Beauty for Sale" (MGM)	16,400		
State	3,000	25c-50c	"Broadway to Hollywood" (MGM)	4,400	"Big Executive" (Para.)	7,300		
United Artists	2,000	25c-50c	"Bitter Sweet" (U.A.)	7,100	"Captured" (W. B.)	9,200		

"MAN'S CASTLE" SECOND BIG FILM FROM COLUMBIA

Borzage Masterpiece Follows on Heels of Successful "Lady For A Day"—Hailed as Great Love Story of Two-a-Day Calibre

Columbia is now prepared to give the country its second great picture for the 1933-34 season, "Man's Castle," directed by Frank Borzage. With "Lady For A Day," a Frank Capra production, already released and a recognized hit, Columbia is forging ahead with its policy of big pictures by big directors.

"Man's Castle" is the first Columbia picture Frank Borzage has done. Shooting was finished the latter part of August, and the film is now being cut.

Spencer Tracy and Loretta Young are the stars, and the supporting cast boasts a number of outstanding performers.

One of the features of "Man's Castle" is the immense and realistic set depicting a settlement on the river banks of New York.

Those privileged to see it are unanimous in acclaiming it as the finest love romance since "Seventh Heaven." It was adapted by Jo Swerling.

"Lady For A Day" Wins Raves of N. Y. Critics

"Lady For A Day," Columbia's smash hit and the first Frank Capra production of the season, literally packed them in at Radio City Music Hall last week, and is proceeding to do the same thing all over the United States.

Here are some of the newspaper raves:

William Boehnel, World-Telegram: "Required motion picture going for the week includes 'Lady For A Day' . . . a grand story told in a grand way."

Rose Pelswick, Evening Journal: ". . . a magnificent picture. Columbia Pictures can point with pride to this production, and this column can only urge you not to miss it."

Regina Crewe, American: "Wonderfully effective entertainment . . . one of the few films that will be remembered always."

Mordaunt Hall, Times: ". . . its entertainment value is not to be denied."

Richard Watts, Jr., Herald Tribune: ". . . so wisely amiable in its appeal that it must be set down as one of the most engaging cinema orgies of the season . . . I enjoyed it enormously."

Bland Johaneson, Daily Mirror: "Rush right over to Radio City if you want to see a movie which combines every happy element of entertainment. . . . It is a delightful picture and a great one; probably, even at this early date, one of the ten best pictures of 1933."

Kate Cameron, Daily News: ". . . delightfully presented . . . thoroughly entertaining from beginning to end."

Thornton Delehanty, Evening Post: " . . . lively, convincing and uncommonly entertaining . . . has an insinuating charm."

Capra, Borzage, Milestone and Gilbert Miller Pictures Promise To Be Big Ones

Three of the greatest directors in motion pictures and the foremost American stage director are turning out pictures for Columbia.

The three directors are Lewis Milestone, Frank Capra and Frank Borzage. The stage director is Gilbert Miller.

"Lady For A Day," directed by Frank Capra, was the first of the big pictures to be released for the 1933-34 season. Taken from the story by Damon Runyon and adapted by Robert Riskin, it received unanimous acclaim. Capra is already at work on his second, a starring production for Robert Montgomery. It is "Night Bus," from the Cosmopolitan story by Samuel Hopkins Adams. Robert Riskin, who did "Lady For A Day," is adapting it.

Frank Borzage has recently completed "Man's Castle," his first for Columbia. This idyllic love tale adapted by Jo Swerling from a play by Lawrence Hazard, features Spencer Tracy and Loretta Young. His second Columbia picture is a story by Jo Swerling, tentatively known as "No Cannons Roar," based on a novel by Ferenc Molnar, and work has already begun on it.

Lewis Milestone has been selected by Columbia to direct a story by Laurence Stallings, tentatively titled "Red Square."

Gilbert Miller is directing Columbia's Leslie Howard starring picture, "The Lady Is Willing."

Grabbing Columbia Shorts

Exhibitors are booking Columbia shorts as rapidly as they are released. The shorts for the new season reach a new high, appealing to all tastes and modes. Exhibitors have expressed admiration at their unusual quality. Twenty-six two-reel comedies, as yet untitled, are being made, as well as seven single-reel series.

The two-reel comedies include a Mickey McGuire, a George Sidney and Charles Murray, and a Smith and Dale Series. Another series with musical comedy headliners, popular stage comedians, outstanding radio personalities and famous Hollywood names will be featured.

Completes 1932-33 List

Columbia Pictures is completing production on the four pictures which will complete its 1932-33 program. "My Woman," is already in the cutting room. Shooting on "Fury of the Jungle," "East of Fifth Avenue" and "Man of Steel" are in their advanced stages. "Fury of the jungle" would have been finished long ago except for the interruption of the strike. "East of Fifth Avenue" will go into the cutting room any day now.

"Man of Steel," the Jack Holt picture, is in its last week of production. Fay Wray has the feminine lead.

West Coast Studios Speed Production

Columbia is keeping to its slogan of "March Forward," by having seven productions in work, 18 being rushed into shape and six in the cutting room. The pictures now in active production include, "Man's Castle," "My Woman," "Fury of the Jungle," "East of Fifth Avenue," "Man of Steel," "Hold the Press," and "The Lady is Willing."

The 18 productions being readied for the cameras will be started in a few weeks. "The Ninth Guest" is awaiting cast assignments. "World's Fair" is in script form. The script of "Night Bus," with Robert Montgomery, is nearing completion. Song hits for "Let's Fall in Love" are being written by Ted Koehler and Harold Arlen. The remaining pictures awaiting production cues are "Take the Witness," "The Most Precious Thing in Life," "Once to Every Woman," "Sisters Under the Skin," "Fighting Code" and "Straightaway."

Among the productions now in the cutting room are "Above the Clouds," "The Thrill Hunter" and "Police Car 17."

Other important productions being prepared are "No Cannons Roar," "Fog," "Shadows of Sing Sing," "Hello Big Boy," "Whom the Gods Destroy," "Produce the Body," "House of Murder," and "Murder in the Studio."

"Lady" Gets Top Spots, Best Time Over Country

Columbia's "Lady For A Day" is capturing the best spots, preferred playing time and extended runs. Theatres which formerly played a picture four days are giving this Columbia moneymaker a full week.

The picture is playing this week in first-run houses in Boston, Syracuse, Los Angeles, Frisco, Cleveland, Detroit, Washington, Columbus, Dayton, Cincinnati, Buffalo, Louisville, Terre Haute, Fort Wayne, Trenton, Lowell, Rochester, Troy, Schenectady, Albany, Hartford, Providence, Chicago, Akron and Stamford.

Backing up this remarkable list of engagements is an exceptionally strong publicity and exploitation campaign. In addition to the "Apple Annie" stunt pulled nationally and repeated in a score of cities, Columbia is backing first-runs with a naltional advertising campaign and a broadcasting campaign in fifty key cities.

"Brief Moment" for Roxy

"Brief Moment," Columbia's picture which opens Friday, Sept. 29th, at the Roxy Theatre, New York, is attracting great notices and business everywhere.

"Brief Moment" was adapted from the S. N. Behrman play of the same name and stars Carole Lombard and Gene Raymond.

"Lady" Pressbook Praised

Columbia's pressbook on "Lady For A Day" has been the recipient of large bunches of orchids.

The entire "Apple Annie" stunt that grabbed columns of space in the N. Y. dailies before the picture opened at the Music Hall, was taken bodily from the pressbook.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	50c-$1.65	"Dinner At Eight" (MGM) (2nd week)	24,349	"Dinner at Eight" (MGM) (1st week)	36,656	High 9-6-33 "Dinner at Eight" 36,656 Low 10-31-31 "Yellow Ticket" 9,000
W. B. Hollywood	3,000	25c-55c	"Bureau of Missing Persons" (F. N.)	14,000	"Captured" (W. B.)	15,000	High 2-7-31 "Little Caesar" 30,000 Low 1-17-31 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Paddy, the Next Best Thing" (Fox) (2nd week)	2,500	"Paddy, the Next Best Thing" (Fox) (1st week)	4,000	High 6-13-31 "Daddy Long Legs" 10,000 Low 8-19-33 "No Marriage Ties" 2,000
Circle	2,800	25c-40c	"Voltaire" (W. B.)	3,000	"Song of Songs" (Para.)	3,500	High 2-14-31 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Indiana	3,300	25c-40c	"One Sunday Afternoon" (Para.)	12,000	"Three Cornered Moon" (Para.)	12,000	
Palace	3,000	25c-40c	"The Masquerader" (U. A.)	4,500	"Broadway to Hollywood" (MGM)	4,500	High 5-2-31 "Trader Horn" 22,000 Low 7-22-33 "Storm at Daybreak" 3,500
Kansas City							
Mainstreet	3,049	25c-50c	"Her First Mate" (U.)	14,000	"No Marriage Ties" (Radio)	14,500	High 1-9-32 "Peach o' Reno" 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"The Masquerader" (U.A.) (7 days and Sat. midnite show)	11,200	"Broadway to Hollywood" (MGM) (7 days and Sat. midnite show)	13,500	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-40c	"One Sunday Afternoon" (Para.) (6 days and Sat. midnite show)	4,500	"This Day and Age" (Para.) (7 days and Sat. midnite show)	7,200	High 2-27-32 "Shanghai Express" 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"Paddy, the Next Best Thing" (8 days)	4,750	"Pilgrimage" (Fox) (6 days)	3,500	High 1-10-31 "Girl of the Golden West" 8,000 Low 8-20-33 "Life in the Raw" 1,750
Los Angeles							
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (3rd week)	2,700	"The Masquerader" (U. A.) (2nd week)	3,200	
Filmarte	850	40c-50c	"The Rebel" (U.) (2nd week)	1,500	"The Rebel" (U.) (1st week)	1,800	
Loew's State	2,416	25c-55c	"Another Language" (MGM)	17,000	"Pilgrimage" (Fox)	10,100	High 10-25-31 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Los Angeles	3,000	15c-25c	"One Year Later" (Allied) and "His Private Secretary" (Screencraft)	2,250	"Sensation Hunters" (Monogram) and "Notorious But Nice" (Chesterfield)	2,750	
Orpheum	2,220	25c-35c	"Hold Me Tight" (Fox) and "Emergency Call" (Radio)	4,500	"Professional Sweetheart" (Radio) and "The Man Who Dared" (Fox)	4,800	
Paramount	3,596	25c-55c	"Torch Singer" (Para.)	17,750	"One Sunday Afternoon" (Para.)	16,400	High 10-31-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
President	843	25c-40c	"Back to Nature" (Vision) (2nd week-5 days)	1,788	"Back to Nature" (Vision) (1st week)	4,500	
RKO	2,700	25c-40c	"Morning Glory" (Radio) (3rd week)	5,200	"Morning Glory" (Radio) (2nd week)	6,100	
W. B. Downtown	3,400	25c-55c	"Bureau of Missing Persons" (F. N.)	10,000	"Captured" (W. B.)	12,000	High 2-7-31 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
Minneapolis							
Century	1,640	25c-40c	"Three Cornered Moon" (Para.)	3,700	"Another Language" (MGM)	3,900	
Lyric	1,238	25c-35c	"Big Executive" (Para.)	1,500	"Shanghai Madness" (Fox)	1,500	High 5-30-31 "Kiki" 4,000 Low 1-24-31 "Men on Call" 1,200
RKO Orpheum	1,238	20c-40c	"One Man's Journey" (Radio)	5,400	"Her First Mate" (U.)	5,700	
State	2,300	25c-40c	"Song of Songs" (Para.)	5,800	"Tugboat Annie" (MGM) (2nd week)	6,000	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Maedchen in Uniform" (Krimsky & Cochran)	1,400	"Be Mine Tonight" (U.) (21st week)	1,100	
Montreal							
Capitol	2,547	25c-60c	"Headline Shooter" (Radio) and "Bed of Roses" (Radio)	10,000	"Moonlight and Pretzels" (U.) and "Big Executive" (Para.)	10,500	High 1-10-31 "Just Imagine" 18,000 High 7-14-33 "The Silver Cord" and "Professional Sweetheart" 7,500
His Majesty's	1,600	25c-75c	"Hearts of the World" (Griffith) (35c-75c)	3,500	"Fighting the White Slave Traffic" (Federal)	4,500	
Loew's	3,115	25c-65c	"The Devil's in Love" (Fox) and "The Man Who Dared" (Fox)	9,500	"Three Cornered Moon" (Para.) and "Disgraced" (Para.)	10,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 9-1-33 "Secret of the Blue Room" and "Black Beauty" 8,500
Palace	2,600	25c-75c	"Tugboat Annie" (MGM)	12,500	"Song of Songs" (Para.)	12,000	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Dangerous Crossroads" (Col.) and "Lady for a Day" (Col.)	8,000	"The Masquerader" (U. A.) and "A Study in Scarlet" (World Wide) (2nd week)	5,500	High 4-1-31 "City Lights" 22,500 Low 8-11-33 "Whoopee" and "Virtue" 5,000
New York							
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (3rd week)	20,301	"Dinner at Eight" (MGM) (2nd week)	20,608	High 1-2-32 "Hell Divers" 24,216 Low 3-26-33 "The White Sister" 14,559
Cameo	549	25c-40c	"Bring 'Em Back Alive" (Radio)	1,862	"Morning Glory" (Radio)	2,679	
Capitol	4,700	35c-$1.65	"Penthouse" (MGM)	59,198	"Broadway to Hollywood" (MGM)	40,344	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Hollywood	1,543	25c-$1.10	"Voltaire" (W. B.) (4th week)	7,800	"Voltaire" (W. B.) (3rd week)	12,322	
Mayfair	2,300	35c-85c	"Mr. Broadway" (B'way-Hollywood)	8,700	"I Have Lived" (Chesterfield) (9 days)	7,800	High 12-12-31 "Frankenstein" 53,800 Low 5-31-33 "When Strangers Marry" 4,900

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
New York (Continued)							
Palace	2,500	25c-75c	"Paddy, the Next Best Thing".. (Fox) (6 days)	7,800	"Morning Glory" (Radio).....	14,500	.....
Paramount	3,700	35c-99c	"Song of Songs" (Para.).....	35,460	"One Sunday Afternoon" (Para.)..	38,500	High 2-7-31 "Finn and Hattie" ..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Secret of the Blue Room" (U.)..	13,000	"Moonlight and Pretzels" (U.).. (3rd week-8 days)	12,000	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27-31 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,200	40c-85c	"The Masquerader" (U. A.)..... (2nd week-11 days)	33,320	"The Masquerader" (U. A.)..... (1st week)	33,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall.	5,945	35c-$1.65	"Lady for a Day" (Col.).....	85,018	"One Man's Journey" (Radio)..	103,064	.....
RKO Roxy	3,700	25c-55c	"Paddy, the Next Best Thing".... (4 days) "The Wrecker" (Col.) (3 days)	8,253	"Morning Glory" (Radio)..... (4 days) "Don't Bet on Love" (U.) (3 days)	18,414	.....
Roxy	6,200	25c-55c	"The Man Who Dared" (Fox)....	16,000	"Her First Mate" (U.).....	28,000	High 1-1-32 "Delicious" ..... 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Bureau of Missing Persons"..... (F. N.)	25,852	"Goodbye Again" (F. N.).....	15,018	High 1-17-31 "Little Caesar"..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012
Oklahoma City							
Capitol	1,200	10c-41c	"Baby Face" (W. B.).....	3,100	"Three Cornered Moon" (Para)..	3,700	High 2-7-31 "Illicit" ..... 11,000 Low 3-11-33 "From Hell to Heaven".... 1,350
Criterion	1,700	10c-56c	"This Day and Age" (Para.).....	4,100	"Song of Songs" (Para.).....	5,400	High 2-21-31 "Cimarron" ..... 15,500 Low 3-11-33 "Clear All Wires"..... 1,800
Liberty	1,500	10c-36c	"Goodbye Again" (F. N.)..... (3 days) "The Wrecker" (Col.)..... (4 days)	1,500 1,500	"Gold Diggers of 1933" (W.B.).. (2nd week-1 day) "Shanghai Madness" (Fox)..... (6 days)	800 2,200	High 1-24-31 "Under Suspicion"..... 7,200 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
Omaha							
Orpheum	3,000	25c-40c	"Goodbye Again" (F. N.) and..... "The Man Who Dared" (Fox)	7,500	"Captured" (W. B.) and..... "She Had to Say Yes" (F. N.)	7,750	High 2-14-31 "Cimarron" ..... 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Torch Singer" (Para.).....	7,500	"One Sunday Afternoon" (Para.)..	7,500	High 4-23-32 "Tarzan, the Ape Man".. 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-35c	"Shanghai Madness" (Fox) and.. "Disgraced" (Para.)	5,500	"Big Executive" (Para.) and.... "The Vampire Bat" (Majestic)	5,500	High 4-11-31 "Men Call It Love"..... 16,000 Low 11-28-31 "The Cisco Kid"..... 4,500
Philadelphia							
Aldine	1,200	40c-65c	"The Masquerader" (U. A.)..... (2nd week-6 days)	7,500	"The Masquerader" (U. A.)..... (1st week-6 days)	9,500	.....
Arcadia	600	25c-50c	"Mama Loves Papa" (Para.)..... (6 days)	2,300	"Another Lanuage" (MGM)..... (7 days)	3,000	High 12-17-31 "The Guardsman" ..... 6,500 Low 10-1-32 "Make Me a Star"..... 1,500
Boyd	2,400	40c-65c	"Song of Songs" (Para.)..... (7 days)	11,000	"Tugboat Annie" (MGM)..... (2nd week-6 days)	14,000	.....
Earle	2,000	40c-65c	"Goodbye Again" (F. N.)..... (6 days)	12,000	"Big Executive" (Para.) ..... (6 days)	14,000	High 1-5-33 "Breach of Promise"..... 29,000 Low 8-3-33 "She Had to Say Yes"..... 10,000
Fox	3,000	35c-75c	"Dr. Bull" (Fox)..... (6 days)	17,500	"Paddy, the Next Best Thing" (Fox) (2nd week-6 days)	17,000	High 2-7-31 "Man Who Came Back".... 40,000 Low 8-3-33 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"Double Harness" (Radio)..... (6 days)	3,300	"Be Mine Tonight" (U.)..... (6 days)	4,200	High 5-2-31 "City Lights" ..... 8,000 Low 8-10-33 "Ann Carver's Profession" 2,500
Stanley	3,700	40c-75c	"Morning Glory" (Radio)..... (6 days)	21,000	"Three Cornered Moon" (Para.).. (6 days)	23,000	High 12-19-31 "Frankenstein" ..... 31,000 Low 7-25-31 "Rebound" 8,000
Stanton	1,700	30c-55c	"Turn Back the Clock" (MGM).. (6 days)	7,000	"What Price Innocence?" (Col.)... (6 days)	6,500	High 3-21-31 "Last Parade" ..... 16,500 Low 7-13-33 "I Love That Man"..... 4,500
Portland, Ore.							
Blue Mouse	669	25c	"Gold Diggers of 1933" (W. B.)... (6th week)	1,800	"Gold Diggers of 1933" (W. B.).. (5th week)	1,800	.....
Broadway	1,912	25c-40c	"Heroes for Sale" (F. N.).....	6,200	"Mama Loves Papa" (Para.).....	5,000	High 1-10-31 "Min and Bill"..... 21,000 Low 10-1-32 "The Crash"..... 2,800
Liberty	1,800	25c-35c	"Doctor Bull" (Fox) ..... (25c-40c)	3,000	"Her Bodyguard" (Para.).....	2,000	.....
Music Box	3,000	25c-40c	"Voltaire" (W. B.) ..... (2nd week)	4,000	"Voltaire" (W. B.) ..... (1st week)	4,500	.....
Oriental	2,040	25c-35c	"Captured" (W. B.)	2,400	"No Marriage Ties" (Radio).....	2,300	.....
United Artists...	945	25c-40c	"The Masquerader" (U. A.).....	5,600	"Tugboat Annie" (MGM)..... (4th week)	5,000	High 1-10-31 "Hell's Angels"..... 12,500 Low 3-10-33 "Madame Butterfly" 1,600
Seattle							
Blue Mouse	950	25c-55c	"The Masquerader" (U.A.)..... (2nd week)	3,750	"The Masquerader" (U. A.)..... (1st week)	4,750	.....
Fith Avenue	2,750	25c-55c	"Another Language" (MGM)..... (6 days)	7,000	"The Stranger's Return" (MGM)	7,000	High 8-5-33 "Tugboat Annie" ..... 19,250 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"Destination Unknown" (U.) and.. "Devil's Mate" (Monogram)	3,500	"A Shriek in the Night" (Allied) and "Rustler's Roundup" (U.)	4,000	High 1-10-31 "The Lash" ..... 11,500 Low 6-24-33 "Uptown New York"..... 3,000
Music Box	950	25c-55c	"Voltaire" (W.B.)	5,000	"Moonlight and Pretzels" (U.)....	4,000	High 2-28-31 "City Lights" ..... 14,000 Low 11-25-32 "The Crooked Circle".... 3,000
Paramount	3,050	25c-55c	"Turn Back the Clock" (MGM)...	6,500	"Song of Songs" (Para.).....	7,500	High 1-10-31 "Paid" ..... 18,000 Low 9-22-33 "F. P. 1" and "Aniakchak" 4,000
Roxy	2,275	25c-50c	"Shanghai Madness" (Fox).....	5,000	"The Man Who Dared" (Fox) and "Don't Bet on Love" (U.)	5,000	.....

We're not modest any more...

from August "Your Theatre" Section
JAY EMANUEL PUBLICATIONS
edited by E. M. Orowitz

YOU CAN'T SELL GOLD WITH APPEAL OF BRASS

SUPPOSE you were in the market for a car?

Several automobile agencies listed you as a prospect and sent their salesmen to your home or office.

WHAT WOULD BE your reaction if the expensive car salesman drove up in a cheap car? Your entire favorable mental trend toward the high-priced vehicle would suffer. Every desire for one would temporarily be detoured because of the psychological effect.

YET there are thousands of exhibitors today who in their panicky effort to hold down overhead are succeeding admirably in reducing receipts simultaneously by trying to sell forthcoming talking pictures with poor trailers. We know of nothing so detrimental in selling a coming attraction as utilization of unattractive trailers. This effort brings forth an avalanche of adjectives on a sound track to the ears of prospects with accompanying reproductions which somehow belittle the sales effort.

IF YOU WERE a tailor you certainly would not expect your salesmen to wear shabby clothes. Then why do you for the sake of a few dollars destroy every remaining possibility to bring into your theatre tomorrow, today's audience?

A TRAILER is presumed to be a sample of the product your customers will get. How can you expect theatregoers to become enthused over a coming picture if you haven't sufficient courage of your own convictions? The sound track on poor trailers is a lot of conversation, and little else. Talking picture trailers are effective merely because prospective customers hear the voices of their favorites; they listen to the actual music; they get a fast slant of the story.

THE SUBSEQUENT RUN house is faced with the same situation as the first run in its effort to attract additional business or at least to get customers to come back. First runs invariably use the regular talking picture trailer because to do otherwise would be trying to the intelligence of their audiences.

WE KNOW of exhibitors whose hackneyed ideas and method of operations calls for a standing order of two 24-sheet stands; so many sixes; threes and ones. Every picture regardless of box-office possibilities receives the same treatment. And, of course, the only change they ever made was to save $2 a week more or less by substituting a poor trailer for a regular talking picture trailer.

IN THEATRES under our close observation we find that exhibitors concentrate on one production each week and depend entirely upon talking picture trailers of coming attractions to sell the subsequent shows. That is how important talking picture trailers are and they have regularly proven themselves dependable in the matter of enhancing interest and curiosity in future features.

IF YOU EXHIBITORS use the same old routine in printing programs, window cards and other accessories and merely giving titles, stars and dates, please give them at least a real selling talking picture trailer composed of excerpts from the film.

THE WRITER recalls that even when big time vaudeville contemplated its last come-back, the importance of talking trailers was stressed by executives. Four big acts made talking trailers at their own expense because by seeing and hearing them a week in advance, greater enthusiasm was created and better business was sure to result.

TAKE A HALF-HOUR off from the film row conversational parley and spend it in your theatre with your staff. Talk the matter over with them and we'll bet you dollars to doughnuts that their unanimous opinion will be that talking picture trailers where scenes and voices from the attraction itself are regularly used invariably are much more interesting, attention-creating and sustaining subjects; will sell prospective customers 99 times out of a 100 if the feature is half-way good.

IT'S SMART to be economical but dumb to be penny-wise and pound foolish.

In the accompanying article, the writer discourses on trailers, good and bad. He maintains that no class house can afford to cheapen its screen. A clothing salesman can't afford to wear shabby clothes. Likewise, a theatre dare not sell its forthcoming screen entertainment with a dull, meaningless trailer. Exhibitors who read this article will know it will hit home.

NRA MEMBER U.S
WE DO OUR PART

NATIONAL SCREEN SERVICE

-- worth more because they sell more

JENKINS' COLYUM

Lamar, Colo.

Dear Herald:

It is a relief to get off the arid tableland where the crops are practically all burned up and get down into the irrigated valley of the Arkansas river. Here the crops are fine and things look prosperous. Alfalfa, sugar beets and melons are the main crops and are grown profusely in this valley from Pueblo to the Kansas line.

At Rocky Ford we met L. L. Roberts, who operates the Grand theatre, which formerly was one of the Fox circuit. Mr. Roberts was arranging with the director of the local band for a series of concerts to be played in connection with his picture programs.

▽

E. C. King operates the Rourke theatre at La Junta. This town is another center for Rocky Ford melons. They call them all "Rocky Fords" and La Junta ought to make a kick about that because La Junta melons are just as good as Rocky Ford melons and you pay the same price for 'em in the cafes.

▽

C. W. Simons operates the Simons theatre at Los Animas. He's a showman with an experience that dates back to the time when the flickers first began to flicker and he was "Broncho Billy's" official sexton. We had a delightful visit with him and Mrs. Simons. Los Animas is another Rocky Ford melon town.

▽

Fred Lee is another oldtimer in the show business who operates the Victory theatre here in Lamar. There are two theatres in Lamar, the Iris and Victory. We didn't get to meet the manager of the Iris as he was away when we called. That was tough on both of us. The Iris was playing "Gold Diggers" and that made business mighty bad for the Victory, but Mr. Lee didn't seem to be discouraged on that account.

▽

Garden City, Kan.

There, it turned out just as we told you it would last week. When we hit the Kansas line there stood old man Hay Fever waiting for us and he flagged us down and jumped into the car and said: "Say there, you old reprobate, I've been looking for you all summer. Where have you been?" And we replied, "Cachoo, cachoo, snonobyourdabbissness," or something like that. Any man who can drive around the country with the hay fever and be sweet and agreeable to exhibitors is entitled to a congressional medal. The Democrats ought to do something about this; they are trying to regulate everything else.

▽

Frank F. Northrup operates the Northrup, at Syracuse. The Northrup is a much finer theatre than we found there on our visit some years ago. The other one looked like a livery barn, the Northrup looks like a theatre, and Mr. and Mrs. Northrup looked like people who knew how a theatre ought to be managed. We had a delightful visit with them and that helped to relieve this durned hay fever.

▽

Cimarron is bounded on the north by a vast arid plain and on the south by the Arkansas river and a lot of atmosphere that is so dry that it cracks open. Frank D. Morris operates the Morris theatre and he is the most optimistic cuss in Kansas. He says, "No, we haven't raised a crop in four years but we are going to have a good crop next year." Can you beat that? That's the way with these jayhawkers, the ice cream and cake is just over the hill, but boy, we'd want a little sowbelly and beans in the meantime to make sure we get over the hill.

▽

Homer A. Ellison manages the State theatre here in Garden City, which belongs to the Fox circuit. Homer says he met E. E. Sprague and us at the Brown Palace hotel in Denver three years ago and that we put on a party. Why Homer, you ought to be ashamed of yourself, we never put on a party in our whole life, no sir, we never did, that is, not much of a party. Homer, you are mistaken.

▽

Plainville, Kan.

We asked C. C. Sterrett of the Palace theatre at Kinsley when they had their last rain and he said, "Well, let me see. I was born in 1871." And we said, "Well, that's far enough back; how's your business?" And he said, "Good." There you are again, these Jayhawkers have got the world beat. They never run up the white flag.

▽

John Schnack of the Electric theatre at Larned is said to be the oldest exhibitor in point of service in Kansas since the passing of our old friend John Patti of Lawrence. Patti is said to have brought the first motion picture machine into Kansas.

We met Mr. Wooten, who operates the opposition house here in Larned, for the first time, and we only had a few minutes with him. Our guess is that two theatres in Larned is aplenty.

△

L. W. Morris operates the Plaza theatre at Great Bend for the O. K. Mason chain. L. W. is a HERALD fan, and that means that he is a theatre operator who knows his business; we never knew an exception. The HERALD and Good Operation are twin brothers. They are both the same age.

▽

Warren Weber of the Ellendale theatre at Ellendale sets his clock by "What the Picture Did for Me" and he never lets it run down. His chief fault is that he don't report to that department. He ought to be ashamed of himself.

▽

Mrs. H. F. Wiggins has a brand new theatre at Ellsworth and it's a doodle. She calls it the Uptown. Her husband took us across the street to a cafe and told the waitress to "draw two." Seems like we heard that expression before.

▽

At Lincoln we found Mayme Musselman, who is a constant contributor to "What the Picture Did for Me," powdering her nose, frizzing her hair and packing her grips to go to the World's Fair at Chicago. Did you ever hear of an exhibitor before who could go to the World's Fair? Ray, her recreant husband, was hobbling around with a broken ankle that he received sliding to third base. We hope Ray behaves himself like a husband ought to while Mayme is gone. A lot of 'em don't.

▽

Lawrence Gilbreath still operates the New Isis at Lucas. Lawrence is the hardest working guy in Kansas without any exception. He's the mayor of the town, justice of the peace, city marshal, town clerk, and they wanted to make him superintendent of the Sunday school but he wouldn't have it. He also runs a grocery store in his spare time.

▽

Mrs. Moore of the Moore theatre here in Plainville invited Mr. Ringler of the Mid-West film company out of K. C. and us up to her home to a fried chicken dinner last night, and oh boy, you ought to see that Ringler mow away chicken and mashed potatoes. George Moore was away when we called the last time, but of course he would be here this time. Well, we have spent a mighty pleasant Sunday with them, just as we always do when we come here.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

TRAVELERS . . .

MERIAN C. COOPER, Radio production head, will travel to New York shortly to attend directors' meeting in October.

KATHARINE BROWN, Radio's eastern story editor, arrived in Hollywood from New York for production conferences.

MAXWELL COHN, president of Weldon Pictures, and H. WAYNE PIERSON, sales manager, returned to New York from Boston, where they premiered "Damaged Lives."

HELEN VON DROMME, Belgian player, arrived in New York from Brussels for MGM screen test.

LOUIS DENT, Texas circuit owner, was in New York.

CLYDE BLACKWELL, English actor, sailed for London.

BARBARA STANWYCK will return to the Warner lot at Burbank this week from New York.

JACQUELINE FRANCELL and MARCEL VALLEE sailed for Paris after working for Paramount in Hollywood.

NAT WOLF, Cleveland manager for Warner theatres, was in New York.

NORMAN MORAY, Vitaphone sales manager, returned last week to New York from sales tour.

BOB MOCHRIE, Warners' exchange manager at Philadelphia, was in New York.

EDWARD G. ROBINSON, Warner star, flew from Hollywood to New York.

CLYDE ELLIOTT, Fox director, arrived in New York from Movietone City.

ALFRED LUNT and LYNN FONTANNE sailed for Europe.

ARTHUR F. DICKINSON, of the Hays organization, returned to New York from Chattanooga, where he attended the funeral of his mother.

ROBERT HUREL, of Cie. Cinematographique, Ltd., Montreal, was in New York.

MAURICE CHEVALIER arrived in New York and sailed for Paris.

CHARLES LAUGHTON, Paramount player, was en route to London to return to stage.

DON CLARKE, Radio writer, returned to New York from Coast.

PHIL DI ANGELIS, Metro exploiteer, arrived in New York from Montreal, where he launched "Dinner at Eight" road show.

DR. W. H. VOELLER, vice-president of Conquest Alliance Co., returned to New York from West Indies, where he opened a branch office.

GEORGE RAFT arrived in New York from Coast.

JULES BRULATOUR and his wife, HOPE HAMPTON, returned to New York from Europe.

MONTAGUE LOVE arrived in New York from Hollywood.

DAVID SARNOFF, president of RCA, returned to New York from Europe.

MERVYN LE ROY, Warner director, returned to Coast from New York.

AL SHERMAN, motion picture editor of New York *Morning Telegraph*, sailed for Bermuda.

JANET GAYNOR arrived in New York from Wisconsin vacation.

SOL LESSER left New York for Los Angeles to establish headquarters for Principal.

CARY GRANT, Paramount player, is due in New York en route to London.

JOSEPH H. MOSKOWITZ, vice-president of United Artists, returned to New York from Hollywood, to function as eastern representative for 20th Century.

CARL LAEMMLE, Universal president, returned to New York from Washington, for premiere of "SOS Iceberg," at the Broadway Criterion.

JOHN KRIMSKY, United Artists producer, returned to New York from Paris.

EMANUEL COHEN, Paramount production executive, will arrive in New York next week from Hollywood.

RUBY KEELER (Mrs. Al Jolson) arrived in New York from Warner studio on coast.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

FORBIDDEN TRAIL: Buck Jones, Barbara Weeks—A very good western picture that is filled with thrills and action from beginning to end. This one will please any Saturday patrons and should do a good business. Business above average and everybody well pleased. Running time, 64 minutes. Played August 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HELLO TROUBLE: Buck Jones—Business all right. Westerns are coming back as the farmer gets money. The reason they flopped was because the farmer more than any one else hung on to his dough, although the terrible tale of the farmers' miseries is largely "boloney." The farmer has had only one-third the foreclosures the business man has had, and only one-fourth that of real estate. Westerns are coming back as the farmer spends.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—Put on a good newspaper campaign for this for four days previous to the showing, advertised no children under 16 years would be admitted without their parents and did three times normal Friday and Saturday business. Better draw than "State Fair" and "Adorable" and you know what they do to the box office. Best of all, it is a real good picture and one that you feel proud to present to your audience. Best money maker from Columbia this year. Put it on best days of the week and advertise it. Running time, 64 minutes.—J. A. Blatt, Rex Theatre, Corry, Pa. General patronage.

WOMAN I STOLE, THE: Jack Holt—A good all-around melodrama with plenty of action for the men, also plenty of appeal for the better halves.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—A very good picture, shows some clever stunt flying. The ending is very unusual, and makes the patrons comment on it. Ain't that somethin'. Tom Brown shares the honors in this one. Did good business with this; ran it in double bill. Running time, 70 minutes. Played August 30-31.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SILVER DOLLAR: Edward G. Robinson—A fine, big picture, but it took an awful beating against free medicine show opposition. Played August 27-28.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Here is a happy, joyous entertainment to drive dull care away. A fairy tale romance, to be sure, but what a fairy tale. A lot of money was spent on this. Everyone seemed to enjoy this hugely. A picture for the whole family, from grandpa-grandma down to the grandchildren. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ADORABLE: Janet Gaynor, Henry Garat—One of these mythical kingdom kind where the poor boy gets the princess. Dressed up in costume and with a foreign star, but I will be fair and say that he does not talk through his nose as did Farrell and while he is unknown and the public knew nothing about him, he has a good singing voice and Janet her sweet gooey self as usual. The music is good, but is the same hackneyed story that a lot of these costume pictures have, if I recollect right.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon—It's a picture with plenty wisecracks in it, lots of talking, some songs and some music. You just sit through it and grin. Among pictures that draw for me are those that have a feeling of true honesty. Running time, eight reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—A clean, entertaining comedy romance. Not a strong cast, but excellent entertainment. Marian Nixon, ideally cast, and Buddy Rogers furnish this romance. Frank Morgan and Joseph Cawthorn the comedy. Running time, 77 minutes. Played September 8-9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CALL HER SAVAGE: Clara Bow—A very good picture with a very unusual story. Fine acting of Miss Bow, but the wrong type story for her comeback. Played July 24-25.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Here's a picture that will lose every small town exhibitor money, with its type story and the "rental." My advice is don't buy it. I wouldn't have seen it myself, but the sound is so varied throughout the picture, I had to stay and keep same uniform. I have a rheostat on the back of my seat to regulate sound.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter, Mimi Jordan—A program picture. Not good, not bad, just ordinary. Running time, 70 minutes. Played August 11-12.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

F. P. 1.: Conrad Veidt, Jill Esmond, Leslie Fenton—The three principal players are good. Rather hard to understand at times (foreign made). It is clean, good photography and music. Action enough for children. Patrons went out without comment for or against. Personally did not see much to it. Played August 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROBBERS' ROOST: George O'Brien—Another good one from Zane Grey and Fox. This will please your western fans. It is short and must fill in program with a variety of shorts to complete same. Played July 28-29.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—This is a dandy Friday-Saturday picture, with plenty of action. Dunn and Eilers team up fine and turn out a very good performance. Plenty of comedy in this, too. Played July 21-22.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

SMOKE LIGHTNING: George O'Brien—Considered this slightly better than the average Zane Grey western. Where westerns go, this picture will please. Running time, 61 minutes. Played August 25-26.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TOO BUSY TO WORK: Will Rogers—A very good picture to good business. A nice clean picture like this pleases everyone and offends no one, in marked contrast to the sophisticated bilge we too often are expected to peddle to the populace for entertainment. Played September 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, David Manners—Well, this picture is another dressed up one in costumes we Americans know nothing about. I cannot see how any producer could ever expect any theatre, especially in small towns, to get people to come and see a picture like this one. Running time, 73 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—May I be permitted to comment on this picture before I play it for the benefit of those exhibitors who have an early playdate? I overheard someone remark when I saw it at a downtown theatre, "This is not just a picture, it is an amusement event." The trouble with the picture is the title, which is doubly bad because it suggests both an animal picture and a foreign picture. If you can overcome the handicap of the title, you can please them. You have the beautiful romance of an orphan girl, all the thrills, suspense and excitement you could ask for. Get behind it as you would with the biggest special and your patrons will enjoy a rare and exceptional amusement treat. This is the humble opinion of yours truly.—J. E. Stocker, Myrtle Theatre Detroit, Mich. Neighborhood patronage.

Majestic

UNWRITTEN LAW, THE: Greta Nissen, Skeets Gallagher—Well cast and well acted. Possibly a little draggy in one or two spots.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. General patronage.

WORLD GONE MAD, THE: Pat O'Brien, Mary Brian, Neil Hamilton, Evelyn Brent—Good enough for any theatre. Some might consider a little strange. Pleased our patrons.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. General patronage.

MGM

HELL BELOW: Robert Montgomery, Walter Huston—I give this one a big OK. It has thrills, comedy, drama, kangaroo boxing, cannon, airplanes, merry-go-rounds, ferris wheels, gatling guns, big ship fights, thousands of other exciting things which I have no space to tell you. Play it and write the balance for me. Running time, 108 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—Good picture, but not so much dress-up in it as expected for Miss Harlow. Nice audience for first night but did not draw second night as big. Gable and Harlow have the drawing power at my theatre when they are in a picture suitable for their quality. Recording wonderful. We have just installed in our theatre the RCA Victor Photophone High Fidelity Sound System.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

REUNION IN VIENNA: John Barrymore—This one is a great big one of its kind. Big scenery, grand apartments, some fine dramatic parts, with music and love-making that make you have those creeping feelings that you cannot help but enjoy. But there are other parts I leave for some other exhibitor to write to you about. Running time, 100 minutes.—Walter Odom, Dixie Theatre, Durant, Miss. General patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Reunions are very popular in this part of the country, but not the ones in Vienna. There is no question but what it is a class picture and for that reason, despite the wonderful acting of both Barrymore and this girl, Wynyard, who has that definite something that makes her roles stand out, the picture flopped for the reason that it is not a small town picture. There is one very torrid love scene that was well done and not in any way offensive. The fact remains that most of the country town audiences are not going for these two dollar shows on Broadway. Over their heads, I guess. No other reason, except that it is a high-brow picture and not for the masses. Personally, without any egotism, I liked it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Franchot Tone, Miriam Hopkins—Ranking as one of the best, with Barrymore splendid in his role. Clean, good story, rustic settings and a real small town picture that we played Friday and Saturday. It is with a good deal of regret to say that it did not pull as well as an action picture of the regular type that we run for these days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Too much war, Crawford and film. Crawford is not a great draw here. Ran this Friday and Saturday. Matinee low, night fair. Just didn't go over. Ran an advance trailer which didn't help much, as it showed too much Crawford mush and not the air fights and speedboat chasers. Running time, 112 minutes. Played August 25-26.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Patrons' opinion divided. Some liked it, while others were disappointed. I think why some were disappointed was that it was not dressed up a little. Too much tugboat and garbage. Good for the whole family, except for Beery's being drunk all the time. Several did not like his part on that account. Played September 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Helen Twelvetrees, Baby LeRoy—This was the most universally pleasing picture that this star has made lately. Nice crowd and everybody was satisfied. Play it, it's a good bet. Played July 17-18.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez—A very good program picture. All characters good, especially Richard Bennett, who steals the show. Played Sep-

tember 6-7.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez—A real good picture, but one with absolutely no draw at the box office. With the exception of Cortez (who is very good) there is no one in the cast that will draw any business. Business off 100 per cent on this one. Played September 9.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—Excellent entertainment for the whole family. One of the best pictures in a long time. Played August 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—Brimful of what it takes to make everybody happy. All voices in this picture plain good old American talking; the music and songs fill your soul with joy. It takes this kind of a picture for your customers and the exhibitor both feel they got their money's worth. Running time, nine reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EAGLE AND THE HAWK, THE: Fredric March Cary Grant, Jack Oakie—Just an airplane picture is all I see in this one and we sure have had enough of this class of pictures to do me the rest of my days. Running time, 75 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—This picture will please. Well connected. Fine recording. Running time, seven reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Good little picture. Will be liked by all classes. Played August 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LUXURY LINER: George Brent, Zita Johann—Was very much surprised at this, after having read so many adverse reports. This was a good show and pleased all that came out. Played July 10-11.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MIDNIGHT CLUB: Clive Brooks, George Raft—Fair entertaiment. Nothing to rave about, but will get by. Played August 31-September 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—This one is only fair, Ruggles was very good as usual. Picture too short, so must fill up the program with all the shorts available to bring it up to regular running time. Played August 4-5.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—A program picture better than the average. Didn't draw for us as this is the first time we have had George Raft, but those who saw it were pleased and said so. Running time, 75 minutes. Played August 4-5.—C. A. Jordan, Opera House, Gogswell, N. D. Small town patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—We got a very poor print of this picture. It drew better than an average business, however, and pleased. Running time, 76 minutes. Played August 18-19.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—A very pleasing picture that drew many favorable comments. Especially liked by middle aged people and old-timers, as it brought back memories. Gary Cooper excellent as a small town beau. Rather slow moving and best played away from nights when they crave action. Running time, 70 minutes. Played September 3-5.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—Would easily class this picture as the best one of the new releases on the Paramount program. Clean and entertaining throughout. Business picked up on the second night. Played September 5-6.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SONG OF SONGS: Marlene Dietrich—This is supposed to be the first 1933-34 "Smash Hit" on the Paramount program. It didn't smash a thing for me, but is a fair picture at that. See where it played an extended run in St. Louis, which speaks pretty well for it, but nevertheless it is not a good small town picture. The picture failed to draw any extra business. The public seem to be all fed up on these sleepy looking dames. Would not suggest a Sunday showing and absolutely no good for children. Played August 20-21.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen—If you follow the press sheets you'll advertise this one as a rip-roaring comedy, which is a mistake. Nothing funny about it. However it will satisfy, and should draw some extra business. Played September 7-8.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—A drama of the underworld that holds interest all the way. Drew an average business and pleased. Running time, 75 minutes. Played September 1-2.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WOMAN ACCUSED, THE: Nancy Carroll, Cary Grant—Here's a picture that is from one of Liberty's prize stories and should please anyone. Something doing all the time and you must watch this fellow Grant; he's a coming star. This picture failed to draw for some reason. Played August 7-8.—W. F. Roth, Jr., New Palace Thtatre, Gallatin, Tenn. Small town patronage.

"POP'S" THISTLES PERK UP MUNCIE

That man, J. P. ("Pop") Dibble, veteran exhibitor, somehow cannot be kept out of the news. Now comes a paragraph from a columnist of the Evening Press *at Muncie, Ind., to this effect:*

"Thistles seldom are prized, but one in Muncie is. It is growing in 'Pop' Dibble's back yard on West Adams Street. The plant is nearly 10 feet tall and has more than 100 blossoms on it. 'Pop' Dibble, it will be remembered, is the man who gained fame as the first motion picture exhibitor in the United States."

BED OF ROSES: Constance Bennett, Pert Kelton, Joel McCrea—Better than the average Bennett pictures, but we can't get any play on her any more, due to what she has had in the past two years. This Pert Kelton is a miniature Mae West in her hard-boiled character and what little she had she stole the show from Bennett.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREAT JASPER, THE: Richard Dix, Florence Eldridge, Wera Engels, Edna May Oliver—Good entertainment for adults. Dix gives excellent performance. Played August 26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NO MARRIAGE TIES: Richard Dix, Doris Kenyon—Dix does not get any money here. Just a fair show.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Nice little program picture. Good for the whole family because it is clean and entertaining. Played August 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Not so hot, and business according. Played August 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCARLET RIVER: Tom Keene—Good western, average business. Played September 2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCARLET RIVER: Tom Keene—A western with a different theme. Just enough western atmosphere to hold attention of children. Adults seemed to like it. Played September 2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO-Pathe

BEYOND THE ROCKIES: Tom Keene, Rochelle Hudson—A very fine western with good singing. They liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Good picture, slim Sunday business. Played August 20-21.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—Mr. Joe Hewitt, exhibitor from Robinson, Ill., told Carl Laemmle, Jr., not to make over three pictures a year with these stars. Joe is wrong. One every ten years like "Her First Mate" would be plenty. Not a laugh in the whole picture. Poor old Zasu couldn't even get her hands to working right. Someone slipped badly on this one, which will hurt the two stars for a long time. Played September 3-4.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

KISS BEFORE THE MIRROR: Frank Morgan, Paul Lukas, Nancy Carroll—Very dramatic. Morgan steals the show as the defense counsel. Too heavy for the patrons of this community theatre. Glad I ran it double billed with "Out All Night" to put some comedy into the show. Running time, 70 minutes. Played August 28-29.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Roger Pryor, Lillian Miles, Leo Carrillo—The idea in this picture is not new and it starts slow, gaining in tempo as it comes along. The ballet ensembles are great and the "Moonlight and Pretzels" number is novel and good. Very good. It was good to hear a well rounded baritone voice again in Alexander Gray, after the crooners of the modern picture. The chorus work in this number with Gray's voice is outstanding in "Dusty Shoes." Our first of the musicals with the exception of "King of Jazz" and they liked it. There is an eyeful in the silhouette of the number, "I Got to Get Up and Go to Work."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—Good business, but a lot of adverse criticism on the uncalled for suggestive lines. It would be just as funny and a lot better family entertainment without the vulgarity that they have put into it. I am off this pair if Universal can't let them be funny without being dirty. Played August 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—A splendid comedy, well liked. Did better business second night, proving it advertistd itself, it was so good. Ran it on a double bill. Did pretty good business. Running time, 69 minutes. Played August 28-29.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—About as clever a comedy drama as we have ever given our patrons. And how they went for it. Both male and female. Played the picture second run and did exceptionally good business. Running time, 68 minutes.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. General patronage.

REBEL, THE: Luis Trenker, Vilma Banky—Plenty entertainment in this one. Big scenes. Beautiful views. Should please any audience. It is different from the ordinary run of pictures. If you can get them in, they should be pleased. Running time, 74 minutes.—C. D. Armentrout, Iowa Theatre, Mason City, Iowa. Central patronage.

Warner

KEYHOLE, THE: Kay Francis, George Brent—Kay Francis and George Brent are in their element in this one. A good society drama with lots of comedy, well liked by patrons. Ran it in double bill, did good business. Running time, 65 minutes. Played August 30-31.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MARY STEVENS, M.D.: Kay Francis—Good picture from Warners. Unusual story, but proved to be well liked and drew a fair business. Played September 10-11.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

Short Features

Columbia

SNAPSHOT: No. 3—A good novelty reel.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

DORA'S DUNKING DOUGHNUTS: Andy Clyde—An unusually good two-reel Andy Clyde comedy.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

KRAKATOA: This short subject is one of the most remarkable shorts ever shown. The eruption of the submarine volcano brings the most awe-inspiring scenes ever pictured. It is worth big exploitation.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PAIR OF SOCKS, A: Moran and Mack—Just about as poor as they come is this one and that is saying a lot, for most of the comedies have been poor this year, with a very few exceptions.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MGM

ALLEZ OOP: Sport Champion—One of the best of this series this year. Acrobatic stunts.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CALL HER SAUSAGE: Taxi Boys—Not much.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIJI AND SAMOA: FitzPatrick Traveltalk—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MIDNIGHT PATROL: Laurel and Hardy—Typical L. & H. comedy. Got a few laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NERTSERY RHYMES: Colortone Musical Revue—Excellent. Believe about one reel. The "Woman in the Shoe" part appeared to have been taken from a feature we had one time.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PAPUA AND KALABAHAL: FitzPatrick Traveltalk—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROMANTIC ARGENTINA: FitzPatrick Traveltalk

—A very entertaining travel feature. Patrons liked this for a change. Running time, 9 minutes.—Wm. A. Crue, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Paramount

BETTY BOOP'S MAY PARTY: Talkartoon—Average Betty Boop.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DETECTIVE TOM HOWARD OF THE SUICIDE SQUAD: Tom Howard—A good single reel comedy that pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DINAH: Mills Brothers—Part cartoon featuring Mills Brothers' music. Very pleasing. The Mills Brothers sing "Dinah." Running time, 10 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

DUCKY DEAR: A good two-reel comedy.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

PARAMOUNT PICTORIAL: No. 1—Excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT PICTORIAL: No. 10—Excellent—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PHARMACIST, THE: W. C. Fields—Not good. It is tiresome and not funny. Running time, 20 minutes. —C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

POPEYE, THE SAILOR: Talkartoon—A knockout cartoon. Don't miss it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWEET COOKIE: Another good slapstick comedy from Paramount. Audience Saturday night in a roar most of time.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNCLE JAKE: A great two-reel comedy for Saturday night. Slapstick and funny.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

A. M. TO P. M.: Fable—Just average fable.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GAY NIGHTIES, THE: Clark and McCullough—Just a fair two-reel comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THROUGH THIN AND THICKET: Masquer Comedy—Very good comedy burlesque.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

KING NEPTUNE: Silly Symphony—A first-class colored cartoon. Was favorably commented on by both young and old. One of the best of its kind to date. Make it a featurette on your bill. It is good. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

BUSY BARBER: Oswald Cartoon—Not much.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CARNIVAL CAPERS: Oswald Cartoon—Good anywhere you need a cartoon.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LIGHTS OUT: James Gleason—Just two reels. Nothing objectionable, but did not get the laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

HEY, HEY, WESTERNER: Broadway Brevity—Good. This two reeler had part of the ending missing. That ruined the whole two reeler. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOW TO BREAK 90: No. 5 with Bobby Jones—This series OK for golf fans. Running time, 9 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MUNICIPAL BAND WAGON: Melody Master Series—Good musical one reeler.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MUSIC TO MY EARS: Jack Denny and Band—Wonderful. This had more entertainment than half of the features we have to run. Everyone pleased with this one. Running time, one reel.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NORTHERN EXPOSURE: Broadway Brevity—A fine color two-reel musical. A good filler for any program.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NOTHING EVER HAPPENS: Broadway Brevity —Excellent. A very clever burlesque on "Grand Hotel." Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PASSING THE BUCK: Broadway Brevity—Good musical and dancing subject.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot—An interesting one-reeler that will fit any program. Running time, 9 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TEE FOR TWO: Color Musical—Good comedy, singing and dancing, all in color. Running time, 20 minutes.—C. A. Jordan, Opera House, Cogswell, N.D. Small town and rural patronage.

YOU CALL IT MADNESS: Richy Craig, Jr.—Can't give this much; it is silly, not funny. Running time, 20 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne—This starts off like a good serial.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

PHANTOM OF THE AIR: Tom Tyler—I have shown many serials, but this is one of the serials in which the kids laugh at the easy way in which the hero escapes from sure death. For example, a terrific airplane crash from which it seems no one could escape alive—in the next chapter the hero has emerged without a scratch. And so on, chapter after chapter. The story as a whole is such that no one cares much about what is to happen.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warners Will Have 50% of Product Completed by Dec. 1

With 11 pictures on the 1933-34 schedule completed, five in production and ten more in preparation, Warner Bros.' Burbank studios expect to have 50 per cent of the year's program completed by December 1st, with about 20 pictures in the branches ready for distribution.

Pictures already completed and which have been promised to the home office by October 1st are: "I Loved a Woman," "Wild Boys of the Road," "Footlight Parade," "Ever in My Heart," "The Kennel Murder Case," "Female," "The World Changes," "The House on 56th Street," "Son of the Gobs," "Havana Widows" and "From Headquarters."

RKO Radio Designs New Type Of Press Book for Exhibitor

A new treatment in the production of the press book for exhibitors has been devised by S. Barrett McCormick and his advertising staff at the RKO Radio home office. The new type was introduced with the Katharine Hepburn feature, "Morning Glory," recently released.

The book, attractively covered, is arranged for the greatest convenience of the exhibitor, with thumb tabs indicating the location in the book of exhibitor hints on posters, advertisements, publicity and merchandising. An advertising schedule for two weeks in advance of showing is presented and publicity matter is designed to meet the requirements of various types of newspapers.

Chaplin Plans New Silent

Alfred Reeves, Charles Chaplin's general manager, has announced at Hollywood that the comedian will make another silent picture, with Paulette Goddard as his leading woman.

Barnstyn with Resolute

Jack Barnstyn has been appointed foreign sales manager of Resolute Pictures, rounding out the executive personnel of the company.

SIGNED. . .

Columbia

Dickie Moore cast for "Man's Castle". . . Albert Rogell to direct "The Ninth Guest" . . . Bessie Barriscale and Geneva Mitchell sign for "Above the Clouds". . . J. A. Duffy will direct Mickey McGuire comedy series . . . Walter Connolly and Walter Byron added to "East of Fifth Avenue". . . Burton Churchill, Theodore Von Eltz and Walter Connolly join "Man of Steel". . . Kendall Lee engaged for "The Lady Is Willing". . . Hobert Cavanaugh and Ralph Freud added to "My Woman". . .

▽

Educational

Junior Coghlan signed for "Merrily Yours" (comedy), Charles Lamont directing. . . .

▽

Fox

Al Rockett, producer, given new contract. . . Victor Jory assigned to "Mardi Gras". . .Kenneth MacKenna to direct "Sleepers East" . . . John Miljan and Matt McHugh added to "The Mad Game.". . .

▽

MGM

Howard Hawks left for Mexico to film authentic scenes for "Viva Villa". . . Nat Pendleton, player, and Robert Hopkins, writer, awarded new contracts . . . Maurice Chevalier assigned to "The Merry Widow". . . Nelson Eddy, singer, added to "Dancing Lady". . . Effie Ellser signed for "The Fire Chief". . . Lewis Stone and Barbara Barondess join "Queen Christina". . . Sterling Holloway, Bobby Watson and Ted Tealy and his "stooges" cast for "Going Hollywood.". . .

▽

Monogram

Randolph Scott, Martha Sleeper and Buster Phelps in "Broken Dreams," Robert G. Vignola will direct . . . Ray Walker assigned to "The Process Server.". . .

▽

Paramount

Louise Fazenda succeeds Mary Boland in "Alice in Wonderland". . . Gary Cooper, Cary Grant and Sir Guy Standing assigned to "Lives of a Bengal Lancer," Stephen Roberts will direct . . . Kay Johnson engaged for "Eight Girls in a Boat" (Charles R. Rogers). . . .

▽

RKO Radio

Adele Thomas, stage player, and Irene Dunne given contracts . . . Bill Cagney assigned to "Flying Down to Rio". . . Irving Pichel joins "Beautiful". . . Murray Kinnell, Luis Alberni and Halliwell Hobbes cast for "Behold, We Live.". . .

▽

United Artists

Arline Judge given contract; to appear with Judith Wood in "Trouble Shooter" (20th Century). . . .

▽

Universal

Andy Devine awarded new contract . . . Melvyn Douglas succeeds Sidney Blackmer and Isobel Jewel replaces Alice White in "Counsellor at Law". . . Alice White joins "Dangerous to Women". . . Lucille Lund cast for "Tin Pants". . . John Boles and Gloria Stuart in "Young Hearts". . . Lowell Sherman will direct "Zest". . . Boris Karloff added to "Bombay Mail," Ed Marin directing . . . Nils Asther, Esther Ralston and Lawrence Grant signed for "By Candlelight.". . .

▽

Warner-First National

Hugh Herbert, Patricia Ellis and Frank McHugh join "Convention City". . . Joe E. Brown in "The Crowned Head". . . Warren William cast for "King for Fashion". . . James Cagney selected for "Heir Chaser". . . Genevieve Tobin assigned to "Easy to Love". . . Barbara Stanwyck signs new contract; to appear in "Gambling Lady.". . .

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 191.—(A) How would you test for grounds with a battery? (B) How would you test for grounds with a magneto? (C) Suppose you had a grounded coil or grid in one of your rheostats. How would you locate it? (D) Should your projector lamphouse and mechanism be permanently grounded? On what do you base your answer? (E) Would you or would you not ground the metal work in your projection room?

Answer to Question No. 184

Bluebook School Question No. 184 *was: (A) What has been your experience in the matter of sound servicing? Have you found it and the sound service man to be, in the main, satisfactory? No names will be published with relation to this section of the question. (B) Should a fuse blow and the new one installed blow at once, what would be indicated? Should the new one blow after a time, say several minutes, what would you look for? If it blew after say half an hour or a full hour, what would you think was probably the seat of trouble? (C) Name one possible cause of sudden overload and visible evidence of same.*

A careful examination of answers to Section A shows 461 who speak well or even highly of sound service men. Seventy-four condemn them as unsatisfactory and inefficient, while the rest, to the number of about 300, approve of them in general, but enter certain complaints which seem mostly to indicate more or less carelessness on the part of their sound service man.

On the whole, the general indication seems to be that there are many hard working, capable, careful sound service men who render all possible assistance to projectionists and do everything possible to keep things moving smoothly. On the other hand, there seems to be a considerable percentage who are inclined to sidestep wherever they can get away with it. It goes without saying that these men should be weeded out. They should be reported to the companies servicing the theatres by the manager. If he fails, then by the projectionist himself. The companies don't want such work as this. They would, without exception, I am very certain, discipline or discharge any service man in their employ just as quickly as convincing evidence of anything but the best possible work was presented.

If any projectionist or manager fears a comeback by reason of having reported a service man, he may send me the report, backed by competent evidence, and I will make the report myself without implicating the theatre. This may be done merely by advising the company officials that complaints have been received concerning a certain service man, advising them to check on him carefully. That will be quite sufficient. The company will, I am sure, make the check, and be very glad to do it.

The following made satisfactory reply to sections B and C: G. E. Doe; C. Rau and S. Evans; H. F. Menifee; J. Wentworth; D. Danielson; T. Van Vaulkenburg; K. Dowling; L. Van Buskirk and E. Kroll; W. Ostrum; A. Bailey; H. Edwards; C. Traxler; D. Johnson and A. Lomberg; G. Thompson and D. Lilley; A. E. Wyatt; H. D. Schofield; G. M. Marksley; D. B. Bates and L. J. Major; M. Compton; O. Garling and B. Diglah; J. S. Bischoff and L. S. Marksley; J. and M. L. Ginsburg; T. D. Cudmore; S. and T. M. O'Brien; M. H. Sanders and T. L. Shelton; G. Ackerson and P. L. Lalley; R. Dinmat and P. L. Algy; J. C. Richardson; L. D. Finmore and T. Haley; R. D. Grimes and A. Lomberg; D. U. Tomms; L. N. Galley and D. E. Ellis; N. Daniles and M. R. Winning; L. I. Trigley; L. H. Novello, A. Rogell and D. G. Grant; L. Katz; G. N. Wrail; P. N. Pundray; G. Goss and P. Lambert; D. R. Landinbury; J. W. Morrison; D. C. Clay and D. A. Brown; D. L. Bentley; M. R. Cass; B. R. Compton and B. Gaitsley; D. Holler and B. Ilers; D. J. Bulett and G. E. Eddy; R. L. Davis; M. N. Daniels; H. D. Cylor; G. Lomberd and J. Ahrenson; D. Morgan; T. L. Shelton; N. S. Darby; C. D. Dodson; O. Kuhne and R. Hines; H. Steele and T. Potter; G. M. Johnson; B. I. Summers and L. R. Toli; L. Simmons and W. D. Adomson; G. L. Grimes; G. Thompson; G. C. Hendrie and B. T. Sampson; D. Donohue and L. Peterson; S. T. Green; R. L. Henderson; H. M. Evans; T. R. Schultz.

(B) I have found a great many excellent answers to this one, but believe that of H. Edwards is perhaps a bit the best. He says: "Under the first condition named a short or heavy ground would be indicated. The circuit affected would of course be and remain dead until the trouble was located and removed. If the newly installed fuse blew after a short period use, say five minutes to half an hour, I would immediately feel the fuse contacts to see if they were more than normally warm. A poor contact will set up heat which may gradually increase the temperature of the fuse until it finally melts. In such case the heat is wholly mechanical. If the contacts gave no evidence of anything wrong, I would then suspect current leakage through a slow ground, and would proceed to test for ground. Such current leakage might easily increase amperage sufficiently to blow a fuse, especially if it be working at capacity, or possibly under a bit of overload. Then, too, there is such a thing as an intermittent ground, though of course that is rare. If satisfied the contacts were OK, the fuses not overloaded and found the circuit to test free from grounds, I would look for such a ground, usually caused by a weak or worn spot in insulation that, due to movement of the wires, permits occasional current carrying contact. True, this latter is unlikely, but it is nevertheless possible and does happen.

(C) Rau and Evans say: "One possible cause of sudden overload is increase in supply voltage. This would be evidenced by increased brightness of all incandescent lamps. Also the ammeter would register higher."

Note: Charles B. Duncan, projectionist at the Carolina theatre, Spindale, N. C., has addressed an inquiry. As his letter is typical of many received from time to time, I will answer it in print. He says: "The Bluebook School has been quite beneficial to me during the past few years. Have used your articles and the School both as a reference and to gain better knowledge of the equipment I handle. Are small town projectionists invited to answer the Bluebook School questions? You being recognized internationally as our most significant authority on projection, I would very much like to try to answer your questions each week. If I may, please give me a list of the rules and regulations I must abide by."

Any projectionist, any student of projection or, for that matter, any interested person, may send in answers to the Bluebook School questions. There are absolutely no "rules and regulations," but it is expected that those answering try to do so each week and try to get the answer in as soon as possible after publication of the questions. Also, that they do not feel offended or discouraged if their names are not included in the published list. If your name fails to appear, study the published answer and see just why your name was left out that week. The reason for asking you to be as prompt as possible with answers is because of the considerable task involved in reading and sorting out the correct and incorrect answers. I might add that "students" in the Bluebook School should have the Bluebook, though that of course is not indicated as a requirement.

S.O.S. Catalogue Lists Parts

S.O.S. Corp., New York, issued this week a new catalogue listing replacement parts for all types of American-made projectors and sound apparatus, and for general theatre use.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NRA IS SHOWMANSHIP

If we were translating the efforts of President Roosevelt in the present crisis into Round Table terms, the story would run something like this:

"Recently transferred from the 'New York State Theatre,' at Albany, N. Y., to the position of 'Manager' of the 'United States Theatre,' Washington, D. C., Franklin D. Roosevelt is putting over an intensive nationwide campaign to pull his 'house' out of the red.

"One of the high lights of his big drive is the creation of the NRA, with which he has tied up every civic, industrial, agricultural and political organization to promote the 'Act' along the recognized showmanly line of newspaper ads and stories, radio broadcasts, window displays, street ballys, banners and posters. 'F. D.' has organized local committees of arrangements everywhere to work out ideas in line with the plans laid out by leaders in Washington now cooperating with this enterprising 'Manager.'

"A series of NRA Days is being put over by communities, the big event of which is a monster street bally in the form of a parade. Staged recently in New York, with 250,000 paraders in line, the Mayor and other notables in the reviewing stand besides millions of others who were given a half day off by their employers to take in the event, it was a traffic stopper for sure.

"A lot of other swell slants are being whipped across by this hustling executive and he is leaving nothing undone in his efforts to build up his 'box office' as well as adding to the good will and prestige of his 'house.' "

▽ ▽ ▽

APPRECIATION

In our determination to leave no stone unturned to improve managers' working conditions, we have not lost sight of the fact that there are many exhibitors who voluntarily and without seeking publicity are giving their house staffs every possible break.

Foremost among these broad visioned employers is Arthur Mayer, operator of the Rialto Theatre, in New York, who has already tilted salaries some 15%, and did so without any urging or pressure brought to bear from any outside influence. For Mayer is that type of person, and is so regarded by his appreciative employees.

And thinking along these lines, we are inclined to wonder if the many "regular guys" who operate theatres (and there are a few) are sufficiently rewarded for their thoughtfulness and consideration. You hear plenty about the tough exhibitors, their callousness to their employees, the general disregard of the welfare of those who labor long and diligently. But there seems to be little broadcasting of the efforts of the decent element, those only too anxious to share the good breaks.

Therefore your Chairman moves a resolution of appreciation to the Arthur Mayers of showbusiness, with the fervent hope that the dividends obtained from their kindly practices may tempt others to invest in large, profitable blocks of human consideration.

▽ ▽ ▽

COURTESY

Harry Sugarman's article in this issue stresses that one thing a theatre must dispense in order to exist—courtesy. The greatest screen attraction, the finest stage presentation, the grandest equipment means less than a plugged penny at the box office if your patrons are not accorded every courteous consideration. The theatre is the daily heir to a thousand and one different happenings that harrass the tempers of the house staff, but the elementary lessons of showmanship cannot be considered well learned if the most transient of patrons has reason to complain of the slightest deviation from good manners.

▽ ▽ ▽

"ADULT" PRICES

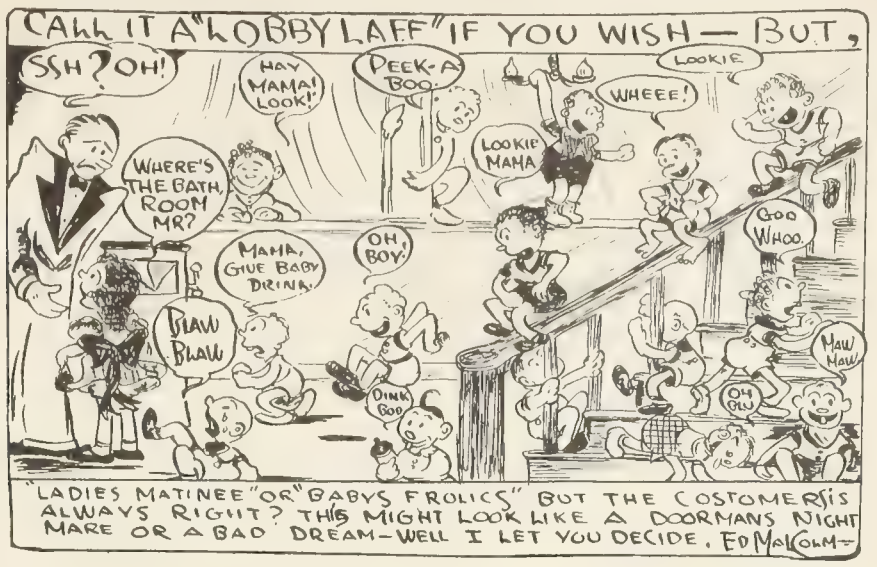
Sid Holland seems to have started something with his pertinent article criticising the practice of charging adult admission prices to twelve-year-old children. In this issue, another far-seeing manager adds voice to this criticism, strenuously questioning this policy, and we anticipate added reactions from other interested members.

We hold with those who would smooth the path for our younger patrons. As Touchett states, requiring adult prices from this most profitable patronage not only keeps the youngsters away, but much more serious is the fact that on this account, families with children of this inconvenient (?) age have stopped going to the theatre.

Manager Touchett speaks well when he writes that this discussion should not be closed until it is disposed of satisfactorily. We invite further opinions on this questioned practice.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!


CALL IT A "LOBBY LAFF" IF YOU WISH — BUT,
SSH? OH!
HAY MAMA! LOOK!
PEEK-A BOO
LOOKIE
WHEEE!
LOOKIE MAMA
WHERE'S THE BATH ROOM MR?
MAMA, GIVE BABY DRINK.
OH BOY!
GOO WHOO
BLAW BLAW
OINK BOO
MAW MAW
OH OH
"LADIES MATINEE" OR "BABYS FROLICS" BUT THE COSTOMERS IS ALWAYS RIGHT? THIS MIGHT LOOK LIKE A DOORMANS NIGHT MARE OR A BAD DREAM—WELL I LET YOU DECIDE. ED MALCOLM

Ed's not so sure what the caption should be on this one—but it's funny anyway.

Contest Winners Enjoy Chicago Trip

We have waited until now to report on the doings of the winners in the Round Table July Exploitation World's Fair Contest in Chicago, due to the fact that all these winners could not get away before to enjoy their awards. Mr. E. S. Clifford of the HERALD Chicago office, who was kind enough to arrange the swell entertainment the boys enjoyed, gives us the following dope:

Mitchell W. Connery, Kingston Theatre, Kingston, Pa., and Roy W. Adams, Mason Theatre, Mason, Mich., Paramount and Fox award winners, respectively, arrived in Chicago at the same time; Bob Hutchings of the Eastwood Theatre, Madison, Wis., winner of the Fox award, got there a little later and F. P. Larson, Paramount Theatre, Idaho Falls, Idaho, who received the MGM award, managed to get to the Windy City on September 9.

Sid Holland, Warner prize winner, was called to New York and will make his trip some time in the future; Ed Hart, Radio prize winner, has not yet been able to arrange his getaway, and Sam Hammond, who copped the Monogram prize, has still to report.

Mr. Clifford had arranged a very elaborate entertainment for the group of winners, expecting that they would arrive at one time. As this was not to be, the program of activity was revised to fit the desires and leisure time of each individual, all reporting a high time.

The following were some of the amusements that had been arranged. One night as guests of Ben Bernie, another night as guests of "Hollywood-at-the-Fair;" a midnight performance at the NBC studios, luncheon with the exploitation staff of the World's Fair, passes to the Balaban and Katz Theatres, and other activities which included, of course, unlimited trips to the Century of Progress Exposition.

Those who made the trip evidently had a swell time, to judge from the letters we have received. We are very pleased to know that they enjoyed themselves so thoroughly and returned to their theatres refreshed and rested. We are looking forward to our next contest and hope we can dig up still bigger and better prizes to be contested for as keenly as were the trips to the Fair.

Raynor Engineers Citywide Campaign

One of the toughest problems of showbusiness is putting over the theatre that has been closed for some time, but the opening campaign for the Brooklyn, N. Y., Paramount, fashioned by head man Bill Raynor and his publicity shover, Dave Davidson, indicates that these boys are in a fair way to bring that theatre back into the deep black.

A thorough newspaper campaign in eight leading New York and Brooklyn papers was the first broadside, and the ads, a skillful combination of reverses, line drawing bendays and half tones, had no difficulty in selling the theatre message. Good art and story breaks were also secured in advance and during the opening week.

A bannered sound truck containing a portable projection machine and screen showing trailers was sent out to all sections of Brooklyn and to the nearby beaches. Stopping at prominent corners, the bally gathered crowds who stopped to see the ambulating movies, while theatre plugs were broadcast from an enclosed mike.

Thousands of four-page tabs were distributed at subway stations and other busy points, and an autogyro, flying an announcement banner, flew over New York and Brooklyn two days in advance. Radio plugs, merchant tieups, heavy bill posting, special one-sheets and window cards—all were used to put over the sock opening this well rounded campaign deserved.

PARDON, RUDY

In the issue of Sept. 2, commenting editorially on the relief manager system in effect at the theatres of the Consolidated Amusement Enterprises of New York, through no fault of our own we did not give the proper credit to the showman responsible for originating this swell idea.

Rudy Kuehn put it across in 1928, while general manager of the Consolidated circuit, according to his statement, and we therefore hasten to bring this to the attention of the membership. The relief idea is both practical and profitable, and we are pleased that a Round Tabler put it across and made it work. Thanks for setting us straight, Rudy.

Agrees 12-Year-Old Prices Are Too High

Sid Holland's criticism of the policy of charging adult prices to 12-year-olds finds favor with Manager V. T. Touchett, Fond du Lac Theatre, Fond du Lac (Wis.). This member declares himself in the following letter to the Round Table, asking that something be done for these "forgotten young men."

DEAR SIRS:

With reference to your article in the September 2nd issue of the HERALD, "When Is An Adult?" you have opened up a subject which should not be closed until disposed of.

The practice of charging adult prices for children between the ages of twelve and sixteen has long since been admitted a mistake by thinking showmen, but the solution has always been feared and evaded. What is to prevent young men between the ages of sixteen and nineteen getting under the wire? Who is to definitely determine when the whisker seeds begin to sprout?

These and many other arguments of a similar nature are advanced in opposition to a change in the child-adult deadline. All these things are very true and we can plainly see where we would lose a few shekels, BUT we are too blind to see the mountain of loss we incur by letting boy and girl twelve live down the show-going habit for four or five years.

Many parents quit going to shows themselves when their families get around the twelve-year-old mark, because what they can no longer afford for their children, they will not spend for themselves. Does anyone attempt to contradict this?

Let's get good and mad and do something about the forgotten young men.

"Butterfly" Lands Window in Tokyo Store

The Americanizing of Japanese motion picture theatre advertising and exploitation goes on apace according to Albert Deane, manager of Paramount's foreign advertising department, who sends along a report on the "Madam Butterfly" campaign in Tokyo.

The Mimatsu department store, one of the largest in that city, was willing to turn over a prominent window to plug the picture providing that some of the original properties

Tokyo Window Display

used in the production were obtained from the studio. This was done, accompanied by authenticated affidavits and letters from the stars and director, with the result that, according to Deane, the resultant display helped the picture to roll up one of the largest grosses in the history of the country.

BUT CLEVER, JOE

At lunch with Dr. Joe Lee, we asked him to contribute a "really happened" from the bottomless bag of his experiences. The omnipotent physician to ailing theatres gives us this, a happening of a few weeks ago. Listen to Joe:

"While handling the New York opening and campaign on "Forgotten Men," in a jesting way I suggested to the advertising agency that we place an ad in a Chinese newspaper. The agency replied, in all seriousness, that for $10 I would receive a fairly large amount of space. I ran the ad and it was very easy to keep a check on the Oriental customers it brought in. In three days we had 3,600 Chinese customers at the Rialto on an investment of $10, our gross returns being $1,-800. The strange part of the entire transaction was that the editor of the Chinese newspaper guaranteed the advertising agency that they would not charge us for the ad if I wasn't satisfied and didn't receive my money's worth. However, the editor didn't get any complaints from either Arthur Mayer, the managing director, or from me.

"Damn funny, these Chinese!"

SID DANNENBERG PUT ON SMASH CAMPAIGN FOR "MAYOR OF HELL"

Sid Dannenberg put over a smash campaign on "The Mayor of Hell" at the Lake Theatre in Cleveland. Dannenberg's front contained plenty of punch stressing the sensational story angle and James Cagney as the bang-up performer the public likes. Blow-ups of star heads and scenes from the picture made this a very striking front, which created a great deal of comment from passersby.

Sid tied up with the Cleveland News Co. to place 500 special cards in windows and to use large banners on all of its trucks. In addition to spotting the cards, representatives of the company secured several full windows, in which were displayed "Modern Screen" magazines only, plus the cards bearing copy on picture. Sid also secured window displays in stores in the downtown sector.

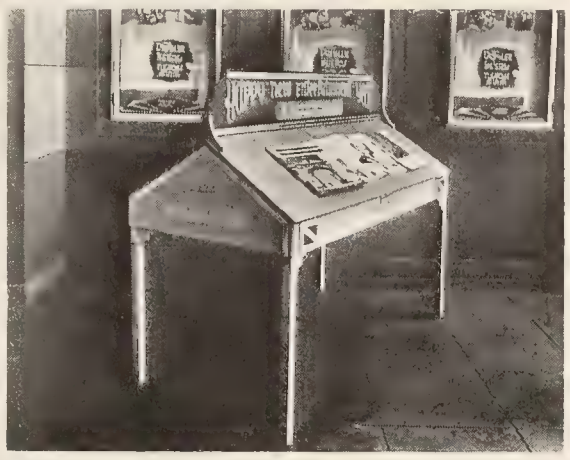
A special screening was held for the leading figures in organizations interested in juvenile crime prevention, newspaper critics, and representatives of radio station WGAR. The radio station featured the special 15-minute dramatization taken from the picture.

Letters of thanks were sent to all persons invited to the screening, consisting of copy conducive to the recipient's encouraging their associates and friends to attend the showing at the theatre, in addition to the above, Dannenberg arranged for the placing of forty 11 by 14 inch in selected windows in the downtown section.

All in all a well rounded campaign in keeping with Sid's practical exploitation ideas that usually result in a favorable box-office reaction.

Coast Cries "Happy New Year This August"

The annual announcement books of the producers are of such high quality pictorially that many managers are using them as part of the display on their new season campaigns. Hal P. Neides, city manager, Los Angeles, Fox West Coast Theatres, forwards a flash (see photo) of how he used



Lobby Display

these books in the lobby, patrons being invited to review the anticipated productions from the major studios.

As part of his further campaign small Christmas teaser cards containing the words, "Happy New Year," were distributed throughout the city as were bumper cards for automobiles and window snipes, all carrying the same copy. Then a week later window cards were distributed in which the copy was changed to "Happy New Entertainment Year" followed by a co-op newspaper page divided into 31 spaces, each of which was occupied by a different merchant ad and a star cut. The stars were not named and passes were given to the first 10 persons sending in correct lists of these names.

Hal says that though the entire campaign was effective, the announcement books in the lobby caused the most comment and at all times during the day there were crowds around examining the display.

Harbor Bally Plugs "Tugboat Annie"

Sedge Coppack, whose signal success with railroad tieups has been reported in these columns, now jumps to water exploitation by using a bannered motor launch in New York Harbor to plug the showing of "Tugboat Annie" at the Paramount, Stapleton, S. I. Sedge had the boat following the various municipal ferries that ply between New York and Staten Island, and as the ferries carry over 30,000 commuters to and from the island each day, you can judge just how effective was this unique bally.

The above was the highlight of the campaign that succeeded in breaking a house record already broken seven times in the theatre's history. Coppack started a month in advance and kept on adding to his campaign as the picture date neared. In addition to special cards on all train's station platforms, Sedge mailed thousands of post cards to his mailing list within an area of 60 square miles, besides many other advertising aids regularly employed on the bigger pictures.

To indicate the strength of the results of his campaign, Coppack reports that nearly 2,000 tickets were sold in one hour and that a final check disclosed an attendance of approximately 20 per cent of the total island population.

SHOW BUSINESS IN BRAZIL

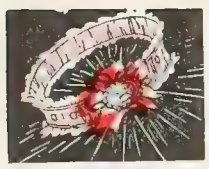
Good pictures speak a universal language, as illustrated by this photo of the Cinema Odeon, Rio de Janeiro, Brazil, South America, at the premiere of "Cavalcade." The smash front indicates those fast stepping Brazilian showmen know the angles. Maurice Ahern says the first week's busines was a record breaker, and the long lines at the box office bear him out.

Mae West Gives!

"Yes", says Mae, "I've got to hand it to them!"

"**MY LIPS** to those 786 exhibitors who played PARAMOUNT'S 'She Done Him Wrong' twice. *You've got me,* boys."

"**MY GOOD RIGHT ARM** to the 108 fine showmen who played PARAMOUNT'S 'She Done Him Wrong' three times and to those 28 boys who played it four times. I go for them in a big way."



"**MY DIAMOND STUDDED GARTER** to those 7 boys who played PARAMOUNT'S 'She Done Him Wrong' five times, to the 6 exhibitors who played it six times and to the 2 who played it seven times. It's got to be *intimate* for men like that."

"**MY OWN PERSONAL INVITATION** to that outstanding exhibitor who played PARAMOUNT'S 'She Done Him Wrong' 10 times. *He fascinates me.*"

WHO SAID

Paramount Pictures

if it's a PARAMOUNT PICTURE

THERE ISN'T ANY MORE...

Heaven's ahead for the boys who fly high with "I'M NO ANGEL"

* **"I'M NO ANGEL" ADVERTISING PRIZE.** For the guy who puts on the best advertising campaign on "I'm No Angel", (based on the material available in the "I'm No Angel" press book) I offer a personally conducted *"Come Up and See Me Some time"* trip—a round-trip ticket to Hollywood with expenses for one week.

"I'M NO ANGEL" RE-BOOKING PRIZES. To every good showman who replays "I'm No Angel", I will send a specially autographed copy of my new book, "HOW TO MISBEHAVE"

"I'M NO ANGEL" GRAND PRIZE. As my personal present to the good man who plays "I'm No Angel" the greatest number of times, I give a diamond-studded watch with an intimate inscription in the back. It's got to be good for a man like that!"

C'mon boys, spread your wings with me in "I'm No Angel"

Mae West

** Contest starts October 6th . . . ends January 1st*
In case of tie duplicate prizes will be awarded
Send all entries to the "I'm No Angel" Advertising Campaign Contest to R. M. Gillham, Room 1202 Paramount Building, New York City

it's the best show in town!

HOUSE 'PERSONAL EQUATION'

California Manager Stresses Personality Plus in Successful Operation of Today's Theatre

by HARRY M. SUGARMAN, Mgr.
Egyptian, Hollywood, Cal.

Today, more than ever, the public demands "Personal Equation" amplied by a "Personality." Men and women who have had the good fortune of having means, who could buy courtesy in every direction, suddenly find themselves either without funds or now fighting for a mere something we call existence.

Harry M. Sugarman

Human nature tells us that both have had brought to light the fact that there is no distinction between rich and poor when the hand of fate tosses all about. And from the financial destruction of rich and poor alike has come the understanding that courtesy offered in any line of business by a personality who practices personal equation, is a genuine gesture rather than a mere front.

The world will rise again out of the chaos of the last few years, and those who have builded their business well will have made their establishment indelible in the hearts of those to whom they have extended this personal service. To them will come the reward of increased business and increased loyalty of patrons.

To those who need a broader interpretation of the meaning of personal equation, it can be quickly summarized by the explanation that it is the sincerity with which you approach your problems, not only supervision such as is written in text books on showmanship, and not assigning of complaints and important requests of patrons to an assistant. Personal equation is the handling of those apparently trivial matters by you, the head of the institution. It is the meeting and knowing your patrons and their various likes and dislikes as well as their eccentricities, and upon the study of human nature which is almost a necessity in dealing with the public.

In dealing further with this subject one might better express it as being personal supervision, as in the proper operation of your theatre. It is a most noticeable thing in the manager that he polices the aisles of his theatre frequently and observes the audience at close range.

There is little doubt that such a policy will carry the word that yours is a theatre in which orderly conduct is in favor, and soon enough you will reap a harvest from those mothers who send or wish to send unchaperoned children to the theatre. To them you will be expressing the protection offered through the watchful eye of the management over their children.

"Personality" is your form of self-expression and friendliness, and is that which gains for you the "hail-fellow-well-met" stamp of approval in the operation of your theatre, and is best expressed by the manner in which the patron is received.

At this point I must express a definite disapproval of the contention of some circuits that a militaristic effect in their staff has any place in the theatre operation. It is conducive to dissatisfaction and gives the first impression of a lack of personality in the operation of that theatre. As I am a great believer of first impressions, I believe that the public to whom the theatre is always selling its screen and stage, is the one place where "personality" is most important from the front of the theatre to and including the screen fare that is offered.

Shields Describes Radio Scrip Hookup

In a recent story of the activities of Manager I. L. Shields, Royal Theatre, Columbus (Ga.), mention was made of a radio scrip plan put on by the theatre in cooperation with a local station. "I. L." now sends us the details of the campaign, which is based on the premium giveaway and auction idea, publicized strongly by the station and the participating merchants.

In this case the premium copy, called "radio scrip," was sold by the station to the stores, and in turn, the stores gave the scrip with purchases. In addition, an auction is held on the stage of the theatre once a month, articles promoted from merchants being bid for with the scrip money. To give the stage sale more draw, the station furnishes a band, girl chorus and other acts, plugs the stunt over the air, advertises in the papers, and bills the countryside.

Shields states that this is one of the most effective ideas he has yet put over, as so far he is playing to capacity on the auction nights and building up all kinds of valuable good will among his merchants. The stunt is billed to continue until December, when on the final auction night an automobile will be the main prize.

Street Radio Bally

This is a shot of the radio broadcast that he put on with "Pick Up," described in a recent issue. The gag was planted in a town window and while it gave a lot of folks their first opportunity to witness an actual broadcast, it also cleverly sold the picture.

Welcome, Louie

A return to the management of the newly reopened Uptown, Milwaukee (Wis.) is in the nature of a triumphant home coming for Louie Orlove who was skipper of the house for three years under the Fox banner, and now signs up again for the Saxe Amusement Company, present operators.

Local papers gave Louie and the theatre plenty of front page break, and Orlove replied with a broadside of exploitation on "College Humor" on which he planted the wise crack newspaper contest among other gags, and followed that up with door knob hangers, heralds, circulars on coming attractions, also plugging his new low prices.

Welcome home, Louie, and don't forget your Round Table!

New Marylander Reports Activities

Perry Spencer recently at the Arcade and Strand Theatres in Waynesboro, Pa., has now transferred his activities to Hagerstown, Md., where he is doing his stuff for Frank Boucher at the Colonial Theatre.

Perry has a Kiddies Club every Saturday, at which time he uses a number of local acts and such contests as pie eating and other youthful delights. A Buck Jones Ranger Club has just been started with the opening of the serial "Gordon of Ghost City," and Perry has arranged for a Boy Scout parade with free soda pop and candy.

On his return "42nd" Street date, Spencer put over a typical first-run campaign. One of the gags (see photo) was a street parade

Kid Sandwich Men

of youthful sandwich men, the boys parading three feet apart up and down the main streets and other parts of town.

The front was all done in metallics against a blue background and all light posts were tagged with arrows pointing to the theatre and imprinted with the title. Various other tieups were arranged and Perry states that, in spite of a steady rain, the picture played to a very satisfactory business.

Spencer reports that he is sending in some good campaigns on his newer pictures and we are looking forward to receiving them, as we do all the effective exploitation from Frank Boucher's territory.

A Bit Warmish

Si Seadler, MGM ad chief, sends along an idea used by an anonymous Fox West Coast theatre on "Hold Your Man," in which pieces of scorched wall paper were printed and distributed, these purporting to be taken from one of the scenes of the picture. A "P.S." suggests that the cooling plant will be more than necessary. A good "warm weather" gag, Si?

"It Really Happened"

by BILL DANZIGER
Paramount Studios, Hollywood

Here's one from that shining star of exploitation, Bill Danziger, now handling exploitation for Bob Gillham at the Paramount Hollywood studios. Bill is one of the real aces of bally, and the following is an experience of some years back. Bill speaking:

About ten years ago we conceived the idea of taking a pigeon and building a publicity stunt around it for Paramount Week. We bought the pigeon in Cincinnati, and took it to Ironton, Ohio, in a box. On arrival we took the bird to our room and let it fly around while we lined up the mayor and other city officials to cooperate with us in this stunt for the promotion of Paramount Week.

We told them that the pigeon was from Adolph Zukor's Long Island estate, and that Zukor had eight such pigeons—named after movie stars of that day, including Gloria Swanson, Wallie Reid and Tommy Meighan. We said that our pigeon was named after Meighan and the mayor agreed to make a public address while he attached a gold band, bearing the good wishes of the city to Zukor, on the pigeon's leg. A crowd attended. There was plenty of red fire, a brass band, and with great pomp and ceremony, and after a long oration, the pigeon was finally flung into the air.

Instead of starting for Long Island towards the east, it perched upon the nearest telegraph wire and refused to leave. We finally threw stones to dislodge it—and then, instead of flying east the bird flew west toward Cincinnati, its point of origin.

Consequently we had a hard time convincing the city fathers that the pigeon was a "genuine homing pigeon from Zukor's prize collection." The Public Library, however, saved our bacon, for on reading up, I found that these birds frequently circled about for a time when taking off before adopting a definite route.

STRONG CAMPAIGNS ON "COLLEGE HUMOR" BRING BIG GROSSES

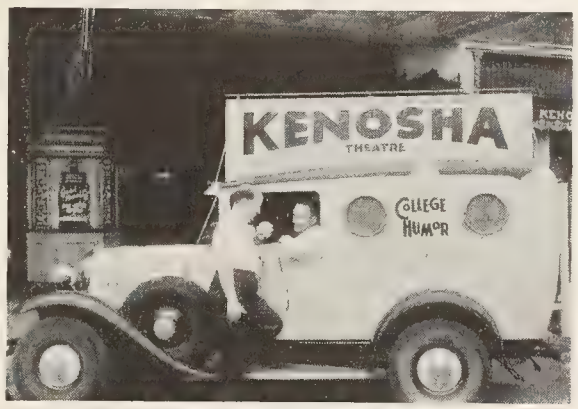
HARRY BOTWICK,
Mgr. Paramount, Rutland, Vt.

Advance trailers changed each week for three weeks before opening, and advance electric bally transcription used on house p. a. system during intermissions. A month before date spotted coming lobby posters, followed with special display including 50 by 75 inch frame with 35 stills, beaver board easels on each side of balcony stairs, mounted sidewall frames, one-sheet photo enlargements and lobbywide banner, all moved out to sidewalk in front of theatre during opening.

Arranged windows in all prominent women's dress and shoe stores plugging star fashions, did likewise with leading men's stores, tied up with all music stores and magazine dealers; provided tire covers for all taxis; covered surrounding summer resorts with extra space in country papers and put over costless advance radio broadcasts.

JESSE C. LUND,
Mgr. Kenosha, Kenosha, Wis.

Sent out sound truck (see photo) to cover city, nearby towns and all surrounding summer resorts. Driver broadcast theatre and playdates through microphone, also playing Bing Crosby records. P. A. system installed in lobby, with loudspeakers on marquee, through which announcements were made and records played.



"Humor" Sound Truck

Special heralds inserted in all locally sold Chicago and Milwaukee papers; also distributed house to house. Restaurant menus were imprinted, tire covers used on employees' cars; theme song advance trailer spliced into regular newsreel, and striking lobby effect was obtained by using raised cut-out letters on gold paper background.

JOHN C. RUNDELL,
Mgr. Kaufman, Montpelier, Ohio

Ran ads asking for college pennants giving passes for their use, and planted most of these pennants in a furniture window (see photo) which was made up to represent a student's room and included plenty of plug for the picture. Put out the collegiate flivver with sound attachment, with four students who did the bally, working the city and surrounding towns.

"Humor" Window

Lobby decorated with pennants, stills and banners, and though Montpelier has only a weekly paper, John took more than his usual space to emphasize the merits of the picture, this splash alone being responsible for extra admissions. The entire cost of this campaign was around $20.

The above three campaigns illustrate the exploitation put on in the medium sized and smaller communities, with limited advertising budgets. Harry Botwick and Jesse Lund took advantage of the possibilities of their location in summer resort country to make a bid for this business, and John Rundell's gag of advertising for college pennants strikes us as very effective in bringing the picture to the attention of his theatregoers.

Club Index from June 17th to September 2nd

Herewith we list the many items of exploitation, etc., which appeared on the Club pages. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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Special Stories:		
Rural Patronage—Tom Edwards	Aug. 5th	54
Study — John Trewhela	Aug. 12th	67
When Is an Adult—S. S. Holland	Sept. 2nd	59
Stage Weddings	July 1st	60
Street Ballys	July 15th	92
	July 22nd	81
	July 29th	64
	Aug. 12th	66
	Aug. 12th	70
	Sept. 2nd	58
Transportation Tie-up	Aug. 12th	67
Window Displays	July 22nd	81
	Aug. 12th	64
	Aug. 19th	63
	Sept. 2nd	60
World's Fair	July 15th	94
	Sept. 2nd	61

"WIRED"...

Earle M. Holden, Mgr. Georgia Theatre, Atlanta, Ga.

Southern premiere "Tarzan, the Fearless." Special Tarzan trailer on screen two weeks advance, followed with special stories and scenes from picture in all three Atlanta papers. Three-sheet cutouts placed prominent spots; also window trims all stores selling Tarzan books followed by Tarzan coloring contest for children. This tied in with *Constitution,* which runs Tarzan strip, and mention made daily in strip of picture opening. Billing two hundred block and one hundred pictorial threes plus four twenty-fours and five thousand heralds. Block three and pictorial used together made snappy six-sheet. Tarzan trailer from exchange used one week advance; opening fader full up for Tarzan yell at beginning which makes audiences stop, look and listen. Lobby advance and during run plenty of cutouts and stills and during run transferred lobby into jungle, even importing Spanish moss up from Florida. Newspaper advertising heavier than usual with highlight being use of two-column fifteen-inch figure of Tarzan as shown in press sheet. This stole page it was on. No mention made any part of campaign of serial angle, selling as straight feature, and will follow after picture has opened with serial angle. Street truck bally used before and during run.

John W. Creamer, Mgr. Fox Waldo Theatre, Kansas City, Mo.

Realizing that "Be Mine Tonight" would not appeal to my regular patrons, we mailed special cards to all residents of country club district. Society responded nicely, giving largest two days gross in months. Copy follows, I want to remind you to see "Be Mine Tonight" when it is shown at the Waldo Theatre on Thursday and Friday this week. This was followed by comments from Liberty Magazine, Mae Tinee and Walter Winchell. Cards were also mailed to every school of music, organists and music teachers.

E. H. Brient, Mgr. Loew's Theatre, Richmond, Va.

Dear Mike, "One Sunday Afternoon" shot in on short notice. Used regular space in newspapers. Used Herald's house to house. Hagen, author of play lives in Richmond so got two column story on that angle in advance and have Hagen as our guest opening night, when he will take bows. Used old-fashioned buggy with girl and boy dressed in nineteen hundred attire as street ballyhoo. Advance and current regards.

Meyers Tells How To Put On Local Movie

A stunt that brought a month's free newspaper publicity plus six days of box office increase is the local movie produced by Manager George B. Myers, Capitol Theatre, Frankfort, Ky., called "Reunion in Versailles," which went over so well.

The hookup was made with the local paper, in which a cash prize was first offered for the best original one-reel scenario, the daily running stories during the contest, also announcing the winners and publishing the prize scenario.

A week later, the second contest was started, offering screen tests for parts in the movie, the actual tests being taken on the stage with a 35 mm. camera and two Eastman Kodakflectors, which Myers says give plenty of light for indoor photography. This screening was advertised as an added attraction to give the folks an opportunity to see how movies are made.

The printed film returned from the laboratory, George put it on with his regular show advertising it as another added attraction, at the same time announcing the winners, the first actual screening date, and locations on the screen and in his paper, to which the public was invited, thus assuring traffic blocking crowds, as many of the locations were in prominent sections of the town.

Myers then put on a Hollywood opening, with lights, p. a. system announcing local celebrities who were spotlighted on arrival, and ran the completed picture for two days with the rest of his show, getting back more than the cost of the stunt in the extra admissions.

Myers took the pictures himself as he has camera experience and states that the entire cost was about $175. He recommends the employment of some skilled amateur and the renting of a good 35 mm. camera, and suggests that the old standby of including pictures of store fronts and merchants not

Myers Movie Stunt

be used unless the idea cannot be put over without this added help.

We are in accord with George that this is a sweet idea where theatres can afford to handle it. Papers in most cases will be glad to cooperate and the lure of the movies will assure plenty of applicants for parts in the drama, as well as paying audiences to see the picture made and then shown at the theatre.

In Myers' case, the papers ran almost continuous stories and cuts for a month and the house ads carried the names of the local actors, everything being pointed to get the maximum response at the box office.

CHECK!

"Cleaning the Theatre: Chief Methods," by Jack Knight, appears in the current "Better Theatres," published with this issue of Motion Picture Herald, comprehensively describes the most effective cleaning materials and methods in this latest contribution to Mr. Knight's series on maintenance. This practical advice on a most important phase of theatre management should have the undivided attention of every showman. Francis M. Falge's "Selling the Theatre with Light" in the same issue is another feature that should not be ignored. Study them both.

McCaskey Also Goes For That Water Stuff

The colonial city of Williamsburg, Va., now being restored by John D. Rockefeller, places rigid restrictions against most all forms of theatre exploitation, such as street ballys and bill boards, even window displays

"Melody" Water Bally

must be approved for their harmony with the general setting. Therefore, the task of Tom McCaskey, manager of the Williamsburg Theatre, is a bit more difficult in putting over his pictures, in spite of which he did very well on the following "Melody Cruise" campaign.

A bannered yacht (see photo) a la Coppock, was used at a nearby bathing beach and with a flock of pretty gals aboard cruised up and down before the bathers, the gals throwing out imprinted candy packages, which also were used by McCaskey in the dining halls and student boarding houses of his local college.

For the first time Tom devoted his lobby completely to art work on the advance campaign of this picture and managed to get in a lot of attractive coloring in spite of restrictions. Advertising in his weekly paper and student publications with flip college copy also helped roll up an attractive gross.

J. Maxwell Joice

Our good old friend, Joice, turns up at the World's Fair as chief of the Amusement Section. He heads the Special Features Division, which "runs the show" at A Century of Progress. Joice has been in showbusiness 13 years as theatre and company manager and director of publicity and advertising for important enterprises, so he is certainly capable of holding down his present connection. Hear you're doing a marvelous job of it, Max, but that doesn't surprise us any.

personalities

BERT TODD
is managing the Mall, formerly a Loew house and reopened as an independent.

▽

MAURICE BAKER
has been named manager of the Monarch Theatres, Steubenville, Ohio.

▽

MARTIN PRINTZ
will manage the Circle, Cleveland, Ohio, newly reopened house.

▽

JOSEPH OLSHEFSKY
former owner of the Fredo, Detroit, Mich., has been named manager of the Buchanan, West side house.

▽

E. J. SULLIVAN and BEN GRIEFER
have been named assistants to BOB WEITMAN, manager of the New York Paramount, succeeding LES DALLY, resigned.

▽

CHARLES KOERNER
is in Boston to manage the RKO Boston, closed for the summer.

▽

BERT TODD
is managing the newly reopened Mall Theatre for Loew's in Cleveland, Ohio.

▽

FRED LEHMEIER
formerly of the RKO Cincinnati offices, is the assistant manager of the RKO Downtown in Detroit, replacing W. W. BLEAKLEY, resigned.

▽

NATHAN WISE
has been appointed director of publicity for the Downtown Theatre, Detroit.

▽

LEWIS ROVENER
will manage and operate the Broadway Theatre, new Camden, N. J., house.

▽

B. F. LUCKIE
former owner of the Angeles Theatre in San Angelo and the Luckie Strand Theatre at Del Rio, Texas is now managing the Strand at Orange, Texas.

▽

A. A. GILGAR
has been appointed manager of the RKO Park Theatre at Rockaway Park, L. I. He was formerly assistant manager and treasurer of the RKO Dyker, Brooklyn.

▽

JEROME GREENBERGER
is the new manager of the RKO Dyker Theatre in Brooklyn, N. Y.

▽

JULIUS KARTY
is the manager of the St. Louis Theatre, St. Louis, Mo. House has just been wired with new sound equipment.

▽

EDWARD LEVINE
of Norfolk, Va. is the president of the New Granby Theatre. ROBERT LEVINE is secretary-treasurer and NATHAN LEVINE one of the incorporators.

▽

MACK KRIM
is the manager of the Park Theatre, Detroit, Mich. House was formerly owned by Oscar Haley and purchased by Leon Krim, father of Mack.

▽

MIKE NEWMAN
brother of the well known Frank Newman of Evergreen Theatres, Portland, Ore., has been appointed manager of the Hollywood Theatre, here in Portland.

POSTER ART WORK FOR THE THEATRE!

The above poster is the work of Robert Ewing, artist for the Luna Theatre, Lafayette, Ind. This display was flooded with a green light and the circle had a flasher bulb behind it. The display itself was painted black and white and from all accounts was very attractive. We've had so many requests for samples of art work we'd like you boys to get busy and send some in.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

E. A. HOLLINSHEAD
has acquired the Riveria Theatre in Astoria, Ore. Future policy of the house has not as yet been determined.

▽

CARSON HARRIS
director of publicity at the Denham Theatre, Denver, is back on the job again from a two-week vacation.

▽

J. P. CASEY
is at the helm of the Palace Theatre in Milwaukee. He has been putting over some splendid publicity stunts there.

▽

HARRY HOLSBURG
has succeeded C. C. Perry as manager of the Garden, Publix, in Davenport, Ia. Perry has been transferred to the Fort at Rock Island.

▽

MIKE GOLDBERG
has been appointed manager of the Town Theatre, Omaha, succeeding Joy Sutphen.

▽

D. J. SMITH
has been named manager of the Royal Theatre in Carroll, Ia. The house is owned by Finkelstein Corp., and was closed several years.

▽

BOB WEITMAN
formerly manager of the Brooklyn Paramount, has been named manager of the New York Paramount.

▽

DICK PHILLIPS
is the new manager of the Iowa, Central State Theatre Corp., house reopened recently.

▽

ORVILLE E. LOCKREM
formerly manager of the Bainville Theatre in Bainville, Mont. is managing the Circle Theatre, Circle, Mont.

▽

H. M. McKINNEY
has reopened the Princess Theatre, Cross City, Fla. He operates the house three days a week now.

▽

A. C. CHERRY
recently reopened the Tennessee Theatre in Halls, Tenn.

▽

MR. AND MRS. PRIGMORE
have reopened their theatre, the Superba, Charleston, Miss. House was dark several months.

▽

MOISE BLOCH
publicity agent of Loew's State, New Orleans, recently married Miss Zerline Schlesinger Kahn. Congratulations!

▽

LOUIS HELLBORN
at the helm of the Denham Theatre, Denver, is presenting occasional stage shows in addition to the picture program to increased grosses at the box office.

▽

J. PORTER PERRY
has been named manager of the Casino Theatre in New Orleans. He was formerly manager of the United Fine Arts and had theatre experience in Chicago.

▽

JOHN E. FEENEY
has acquired the Gem Theatre, Tulsa, Okla., and has opened it with a picture policy. Lots of luck in your new location, John.

▽

C. C. CALDWELL
has renovated the Ritz Theatre at O'Donnell, Tex., and recently reopened it.

WABASH AVENUE

CHICAGO

Representatives attending the code hearing in Washington returned to town this week—Jack Miller, Aaron Saperstein, Irving Mandel and others. "We've been told to say nothing because every new report or statement brings a fresh flood of telegrams to complicate the code situation," Jack Miller explained.

▽

George A. Hirliman, president, and W. Bentley, general manager of Exhibitors Screen Service, were in Chicago last week for conferences with George West.

▽

Much interest is reported by Ben Judell in the exploitation contest among local exhibitors on "Fighting With Kit Carson." Letters and campaigns, for which prizes will be awarded, must be submitted by October 15.

▽

Henri Ellman had an out-of-town visitor in the person of Joe Leo, who operates the Los Angeles theatre in L. A. and the Fox theatre in San Francisco.

▽

Louis Hyman, sales manager of Principal Pictures, has closed with Ben Judell for St. Louis for the Tarzan serial. He also closed with John Servass for Indianapolis, and Jack O'Toole for Wisconsin and Stern Bros. for Minnesota and North and South Dakota.

▽

Benny Bartelstein is father of a boy born last Saturday at St. Luke's hospital.

▽

George Dembow of the New York office of National Screen Service spent several days here in conference with Jack McPherson on sales matters.

▽

Expressions of appreciation to Film Row folk, addressed in care of Johnny Mednikow, are contained in the following letter from Birdie Cleveland, wife of Fred Cleveland, who passed away recently. "Friends of my dear late husband Fred Cleveland, may I at this time thank you for the wonderful floral offering and all the kind offers that were so graciously extended to me at the time of my great sorrow," the note read.

▽

A new Fall Season announcement trailer with scenes from important forthcoming attractions from all companies is ready for exhibitors, it is announced by Jack McPherson of National Screen Service.

HOLQUIST

Form Coast Finance Firm

Motion Picture Finance Corporation has filed incorporation papers in Hollywood for a new company capitalized at $1,000,000, with the intention of financing independent production. The firm is headed by Lillian R. and L. H. Miller and R. H. Duce of Hollywood.

Four Yiddish Films in English

Jafa (Jewish American Film Arts) is to follow Jacob Ben-Ami's "The Wandering Jew," just completed, with five more pictures in the East, the first in Yiddish and the four others entirely in English, all directed by George Roland.

Increasing Negative Cost

Universal at Hollywood has decided to increase negative cost on "Only Yesterday" to more than $1,000,000, believing the picture has greater possibilities than "All Quiet on the Western Front."

Koerpel United Artists Manager on Continent

J. A. Koerpel has been appointed managing director for United Artists in continental Europe, with headquarters in Paris, succeeding Guy Croswell Smith, resigned. Mr. Koerpel's career in the motion picture industry dates back to 1904. He has held several executive posts, with the old General Film Company, Goldwyn Distributing Company and Publix Theatres Corporation.

ON BROADWAY

Week of September 16

GAIETY
- Scouring the Seven Seas... Fox
- Playground of Pan..... Fox

HOLLYWOOD
- Costumes of the World.... Vitaphone
- Use Your Imagination..... Vitaphone
- Bosko, the Speed King..... Vitaphone
- Fisherman's Holiday..... Vitaphone

MAYFAIR
- Gay Nighties..... RKO Radio
- Mission Trail..... Beverly Hills
- The Snow Man..... Beverly Hills

PARAMOUNT
- Paramount Pictorial—No. 1. Paramount
- What Makes a Champion.. Paramount
- Meet the Champ..... Paramount

RIALTO
- Hollywood on Parade—No. 2. Paramount

RIVOLI
- Castilian Garden..... Vitaphone
- Daughters of the Sea..... MGM
- Puppy Love..... United Artists

RKO MUSIC HALL
- How Comedies Are Born... RKO Radio
- The Nut Factory..... RKO Radio
- Glimpses of Greece..... Fox

ROXY
- Tarzan, the Fearless..... Principal

STRAND
- The Organ Grinder..... Vitaphone
- Barber Shop Blues..... Vitaphone
- Gobs of Fun..... Vitaphone

City College Is Offering Courses on Motion Picture

The College of the City of New York has announced two courses on the motion picture for the fall term opening next month. Both, lecture courses, will be conducted by Irving A. Jacoby, one on Motion Picture Production, the other on the Art of the Motion Picture.

Each course occupies one hour a week, with visits to the studios in and about New York and study of contemporary pictures. Visiting notables of the industry are to address the class at intervals. Registration for both courses begins on September 26.

Acquires 12 Tower Features

Foreign rights to 12 Tower features have been acquired by General Foreign Sales Corporation, of which Arthur Ziehm is vice-president and general manager. Eight completed are "Discarded Lovers," "Shop Angel," "Drifting Souls," "The Exposure," "Red Haired Alibi," "Important Witnesses," "Daring Daughters" and "Reform Girl."

NEWS PICTURES

FOX MOVIETONE NEWS—No. 103—President asks public to aid needy—Dirigible Macon ready for duty—Hurricane batters Texas shore—Lehman opens Empire State celebration at World's Fair with message—Gridiron warriors set for fray—Connecticut girl wins beauty contest in Atlantic City—Cubans name new president.

FOX MOVIETONE NEWS—No. 104—Entire issue dedicated to National Recovery Act—General Johnson speaks at NRA mass meeting in New York—Secretary Ickes hands out first NRA fund pay envelope at capital—Owen D. Young appeals to employers to back Roosevelt—250,000 take part in New York's NRA parade.

HEARST METROTONE NEWS—No. 302—Stage rail crash at Brockton, Mass., fair—Pictures of new fall modes—Snapshots from here and there—Summer festivities end in Venice—New York's NRA parade is greatest in peace-time history.

HEARST METROTONE NEWS—No. 303—Singing Wood wins Futurity at Belmont track—Cuban soldiers hold officers in hotel blockade—Japanese emperor reviews his fleet—Daredevil girl performs over Chicago street—Snapshots from here and there—Milk trucks run strike gantlet at Harvard, Ill.—Grid teams limber up.

PARAMOUNT NEWS—No. 13—Admiral Byrd ready for polar trip—Nazis mass in Germany—New Cuban government threatened—Henry Ford ignores NRA code—Railroad engines crash for fair visitors at Brockton, Mass.—Hold NRA parade in New York.

PARAMOUNT NEWS—No. 14—Notre Dame in football practice at South Bend, Ind.—Central Europe alarmed by Hitler pressure—Chicago balloon racers found in Canadian wilds—Dunlap wins amateur golf title in Cincinnati—Rain again whips East—NRA ends coal strike.

PATHE NEWS—No. 14—Macon in final test at Lakehurst, N. J.—Roosevelt spurs relief for needy—West Point in football practice—Indians make record salmon catch in Columbia River—NRA flag hoisted over RCA Building in New York—Inflated figures being prepared at Akron, Ohio, for Thanksgiving parade—News flashes.

PATHE NEWS—No. 15—Gigantic NRA parade thrills New York—Owen D. Young urges nation to back NRA—Navy squadron makes non-stop flight to Panama—Pictures of new Cuban cabinet—Chinese pagoda of pure jade arrives in New York—Nazis pay homage to Hitler in Germany—New Paris hat styles shown in New York—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 180—Millions watch New York's NRA parade—English King and Queen welcomed at Leeds, England—Odd bits in today's news—Hirohito reviews Japan's battle fleet—Pictures of a silver fox breeding farm at Seattle, Wash.—Ace swimmers race in Paris—"Living corpse" buried 64 days in Chicago—Austria prepares to resist Nazis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 181—Storm kills 15 in the East—Babe Ruth picks 1933 all-American baseball team—Cuba Reds demand United States boycott—Daredevil motorboat driver crashes through wall in Venice, Cal.—Vampire bats captured alive at Coco Solo, Canal Zone—Porters compete in odd race in London—Strikers, at Harvard, Ill., threaten milk supply—"Outsider" wins Futurity at Belmont Park.

Publicity Man Writes Mystery

Lebbeus (L. H.) Mitchell, for years active in motion picture publicity, is the author of a detective mystery, "The Parachute Murder," published this month by the Macaulay Company. Mr. Mitchell is the author of numerous juvenile books.

New Hoffberg Series

J. H. Hoffberg Company plans a series of 12 shorts, "Things You'd Like to Know," in which various well known magicians' tricks will be exposed. The first subject is already set for release. Four have been acquired from Harry Kahne.

Lazarus Picks First Film

Road Show Pictures, incorporated by Henry Lazarus, New Orleans exhibitor, and his family, will handle first a four-reel picture, "Socko," shots of prize fights from early days to the present.

Robbins Leaves MGM

Jack Robbins has resigned as head of the MGM music department on the Coast and will give his whole time to his music company.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

Cross Streets

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8		
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4	71	Jan. 21
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb. 24	70	Jan. 28
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10	68	Apr. 1
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
Treason	Buck Jones-Shirley Grey	Feb. 10	61½	
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
East of Fifth Ave — Wallace Ford - Ralph Forbes - Dorothy Tree
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Donald Cook
Hold the Press — Tim McCoy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man of Steel — Jack Holt-Fay Wray
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
My Woman — Helen Twelvetrees - Wallace Ford - Victor Jory
Night Bus — Robert Montgomery
Ninth Guest
Once to Every Woman
Police Car 17 — Tim McCoy-Evalyn Knapp
World's Fair — Jack Holt

EQUITABLE PICTURES
[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haraldo	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25	69	Feb. 4
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton
Son of the Gobs — Joe E. Brown - Johnny Mack Brown
Wild Boys of the Road — All Star — Oct. 7
World Changes, The — Paul Muni

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Broadway Bad	Joan Blondell - Ginger Rogers - Ricardo Cortez	Feb. 24	59	Mar. 11
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Dangerously Yours	Warner Baxter-Miriam Jordan	Feb. 3	73	Feb. 4
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10	65	Apr. 15
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life In the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10	100	Feb. 4
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Helen Vinson
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Frontier Marshall — George O'Brien
He Knew His Women — Victor Jory
Hoopla — Clara Bow-Preston Foster — Nov. 30
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — Aug. 5
Jimmy and Sally — James Dunn-Sally Eilers — Nov. 24
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Nov. 17
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
My Weakness — Lilian Harvey-Lew Ayres — Sept. 29
Olsen's Night Out — El Brendel — Dec. 8
Power and the Glory, The — Spencer Tracy-Colleen Moore — Oct. 6 — 76 — Aug. 26
Three Against Death — Marion Burns-Kane Richmond
Smoky — Victor Jory-Irene Bentley — Oct. 27
There's Always Tomorrow — Will Rogers-Zasu Pitts
Walls of Gold — Sally Eilers-Norman Foster — Oct. 13
Worst Woman in Paris? — Benita Hume-Adolphe Menjou — Oct. 20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight — Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh — Oct. 1
Sin of Nora Moran, The — Zita Johann-John Miljan

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	Sept.	2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68		
Her Resale Value	June Clyde-George Lewis	Apr.	15	68		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.				
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.				
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug.	5

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed	
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug.	5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr.	15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1	87	Sept.	9
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept.	9
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24	78	Feb.	18
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr.	8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar.	25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr.	8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr.	15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July	8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr.	1
(Reviewed under the title "The New Deal")						
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr.	8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June	17
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17	72	Mar.	18
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May	6
(Reviewed under the title, "Never Give a Sucker a Break")						
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May	20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept.	9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32	
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May	6
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3	78	Jan.	21
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept.	16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July	1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July	15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr.	22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug.	12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept.	2
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10	78	Feb.	11
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June	3
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar.	25

Coming Feature Attractions

Bombshell	Jean Harlow-Lee Tracy	
Bride of the Bayou	Lionel Barrymore-Madge Evans	
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	
Comin' Round the Mountain	May Robson-Polly Moran	
Dancing Lady	Joan Crawford-Clark Gable	
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt	
Eskimo	Native Cast	
Fire Chief, The (Tent.)	Ed Wynn-D. Mackaill	
Forever Faithful	Richard Dix-Madge Evans	
Going Hollywood	Marion Davies-Bing Crosby	
Hollywood Party, The	(All Star Musical)	
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore	
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti	
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	
Queen Christina	Greta Garbo - John Gilbert	
Sequoia	David Landau-Jean Parker	
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed	
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10			
Black Beauty	Alex Kirkland-Esther Ralston	May	10	70	Apr.	29
Breed of the Border	Bob Steele	Mar.	1	58	July	22
Crashing Broadway	Rex Bell	June	1	55	July	15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug.	12
Fighting Texans	Rex Bell	June	15	58	July	29
Fugitive, The	Rex Bell-Cecilia Parker	July	15			
Gallant Fool	Bob Steele	May	29			
Galloping Romeo	Bob Steel-Doris Hill	Aug.	5			
Jungle Bride	Anita Page-Charles Starrett	Feb.	15	63	Feb.	25
Oliver Twist	Dickie Moore - Irving Pichel - Jackie Searl	Feb.	28	80	Mar.	4
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr.	8
Rainbow Ranch	Rex Bell	July	25			
Rangers' Code	Bob Steele	Aug.	15			
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25			
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30			
Skyway	K. Crawford-Ray Walker	Aug.	15			
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June	3

Coming Feature Attractions

Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68		
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	72		
Sixteen Fathoms Under						
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	52		

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed	
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr.	29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug.	5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June	17
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24	75	Mar.	4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June	24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May	6
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24	70	Feb.	18
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June	17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May	6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70		
Hello, Everybody	Kate Smith	Feb.	17	70	Jan.	14
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July	8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May	6
International House	All Star	June	2	65	May	20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June	10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar.	4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb.	25
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3	70	Jan.	28
M	Peter Lorre			66	Apr.	8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July	15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½		
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July	29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar.	11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug.	26
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar.	25
She Done Him Wrong	Mae West-Owen Moore	Jan.	27	66	Feb.	18
Sign of the Cross	Fredric March - Elissa Landi - Claudette Colbert	Feb.	10	123	Dec. 10,'32	
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr.	29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July	1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May	13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17	70	Mar.	4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June	3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5	64½	Apr.	29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr.	14	65½	May	6
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July	29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug.	12
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept.	16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept.	9
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept.	8	72	Sept.	2
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7	59	July	22
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17	73	Feb.	4

Coming Feature Attractions

Alice in Wonderland						
Captain Jericho (Tent.)	Richard Arlen-Elizabeth Allen	Oct.	27			
Cradle Song	Dorothea Wieck-Kent Taylor					
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper					
Duck Soup	Four Marx Bros.					
Four Frightened People	H. Marshall - Wm. Gargan - M. Boland					
I'm No Angel	Mae West-Cary Grant	Oct.	6			
Pardners	Jackie Cooper					
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27			
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13			
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20			
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford					

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed	
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July	8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4			
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June	3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug.	12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar.	18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr.	8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug.	19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr.	15
Double Harness	Ann Harding-William Powell	July	21	74	July	8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July	1
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14	62	Sept.	2
Great Jasper, The	Richard Dix	Mar.	3	76	Feb.	11
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July	29
India Speaks	Richard Halliburton	Apr.	28	75	May	13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb.	25
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3	60	Dec. 31,'32	
Man Hurt	Junior Durkin-Mrs. Wallace Reid	Mar.	24	68	Feb.	4
(Reviewed under the title "A Successful Blunder")						
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June	3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	65	Sept.	16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	18	70	July	29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug.	12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept.	9
Our Betters	Constance Bennett	Mar.	17	72	Mar.	4
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June	3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug.	5
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10	68	Mar.	4
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan.	21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May	13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug.	5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar.	18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May	13
Topaze	John Barrymore-Myrna Loy	Feb.	24	78	Feb.	11

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Erie Linden	Oct.	13			
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	10			
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	6			
Beautiful	Ann Harding-Nils Asther	Nov.	27			
Behold We Live	Irene Dunne-Nils Asther-Clive Brook					
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Nov.	3			
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29			
Flying Down to Rio	Dolores Del Rio-Gene Raymond-Raul Roulien					
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas	Oct.	20			
Lost Patrol, The	McLaglen-Karloff					
Son of Kong	Robert Armstrong-Helen Mack	Oct.	27			
Woman Spy, The	Constance Bennett-Gilbert Roland	Nov.	17			

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed	
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug.	18	71	Aug.	26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1			
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June	19	63	July	1

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	84	May 27
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts			
Hell's Holiday	(War Film)	Superb Picts		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Italy Speaks		Enrico Cutall			Feb. 25
Jungle Gigolo		Principal	Feb. 15	55	
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21	80	Feb. 25
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 8
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics	July 24	60	Sept. 9
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	
Hallelujah, I'm a Bum	Al Jolson	Feb. 3	82	Feb. 18
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Blood Money	George Bancroft-Judith Anderson-Frances Dee
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray — Sept. 29
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo — Oct. 13
Gallant Lady	Ann Harding-Clive Brook
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati
Nana	Anna Sten - Warren William - Phillips Holmes
Private Life of Henry VIII, The	Charles Laughton — Feb. 19,'34 — 97
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners
Trouble Shooter	Spencer Tracy-Jack Oakie

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16	89	Apr. 1
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16	87	Jan. 21
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	
Terror Trail, The	Tom Mix	Feb. 2	57	Feb. 18
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

By Candlelight	Elissa Landi-Paul Lukas
Counsellor-at-Law	John Barrymore-Bebe Daniels
Dangerous to Women	Chester Morris-Helen Twelvetrees - Alice White
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone — Sept. 25
Love, Honor and Oh! Baby	Summerville-Pitts — Oct. 16
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke — Oct. 23
Poor Rich, The	Edna May Oliver-Edward Everett Horton
S. O. S. Iceberg	Rod La Roque-Gibson Gowland
Saturday's Millions	Robert Young-Leila Hyams — Oct. 9
Song for You, A	Marian Nixon-Jan Kiepura
Strawberry Roan	Ken Maynard-Ruth Hall
Tin Pants (Tent.)	Slim Summerville-Andy Devine-Leila Hyams

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wanted at Headquarters	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Young Hearts	John Boles-Gloria Stuart			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

College Coach	Dick Powell-Pat O'Brien-Ann Dvorak
Ever in My Heart	Barbara Stanwyck
Finger Man	James Cagney
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee — Oct. 7
From Headquarters	Geo. Brent-M. Lindsay
Havana Widows	J. Blondell-G. Farrell
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond
Kennel Murder Case	William Powell-Mary Astor
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25	78	Mar. 11
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4	70	
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Don't Tell Me Who You Are	Liane Haid - Gustav Froehlich	Interworld	Feb. 15	91	Feb. 25
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Friederike	Mady Christians	Kinematrade	Feb. 25	80	Mar. 18
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Spell of Tatra, The		Protex	Feb. 17	65	Feb. 25
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Britannia of Billingsgate	Violet Loraine - Gordon Harker-Kay Hammond	Gaumont-British		79½	
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Falling for You	Jack Hulbert - Cecily Courtneidge	Gaumont-British			
Girl from Maxim's, The	Frances Day	London Film			
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18	67	Oct. 15,'32
Lucky Number, The	Clifford Mollison-Joan Wyndham	Gaumont-British		72½	Sept. 9
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11	70	Mar. 25
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26	77	June 10
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Orders Is Orders	Charlotte Greenwood-James Gleason	Gaumont-British		88½	Aug. 19
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi	British Int'l			
Sleeping Car	Ivor Novello	Gaumont-British		83	July 8
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11
Waltz Time	Evelyn Laye - Fritz Schulz	Gaumont-British		90	Aug. 12
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
House Cleaning		1 rl.
Medicine Show	Feb. 7	1 rl.
Out of the Ether	Sept. 1	
Russian Dressing	May 1	
Wedding Bells	Jan. 10	
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20,'32	21½
Poor Fish, The	Apr. 27	2 rls.
MEDBURY SERIES		
Laughing with Medbury Among Dancing Nations	Dec. 23,'32	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13,'32	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 1	
Sandman Tales	Sept. 1	
Sassy Cats	Jan. 25	1 rl.
Scrappy's Party	Feb. 13	1 rl.
Techneracket	May 20	1 rl.
Wolf at the Door, The	Dec. 29,'32	1 rl.
World's Affair, The	June 5	1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19	21
College Gigolos	Jan. 3	18½
Entertainer, The — Will Mahoney		
Partners Two	Jan. 19	22
Preferred List — Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So	June 29	19
Richey Craig, Jr. — The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
Horse Sense	Dec. 29,'32	1 rl.
In the Good Old Winter Time	June 17	1 rl.
Rough Sport	Dec. 29,'32	1 rl.
Throwing the Bull	Jan. 14	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Artist's Muddles	Jan. 29	20
Big Squeal, The	July 9	18
Boy, Oh Boy!	Dec. 25,'32	21
Dora's Dunking Doughnuts	Sept. 1	
Feeling Rosy	Apr. 30	21
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11
Kid'n Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Company	Jan. 1	10
Wild Life at Home	June 18	1 rl.
Woodland Pals	Jan. 29	1 rl.
BROADWAY GOSSIP		
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Taming the Wildcat	Jan. 15	8
Two Hundred Fathoms Deep	Mar. 19	8
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
When Dad Was a Boy	Jan. 22	8
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
Evil Eye Conquerors, The	Jan. 8	14
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1	10
Animal Fair, The	Jan. 15	10
Any Way to Get there	July 16	9
Capers in Clay	July 30	
Down on the Farm	Dec. 18,'32	10
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Women of Many Lands	Mar. 12	9
MERMAID COMEDIES		
Hitch Hiker, The — Harry Langdon	Feb. 12	21
Knight Duty — Harry Langdon	May 7	22
Hooks and Jabs — Harry Langdon	Aug. 25	
Stage Hand, The	Sept. 8	
Tied for Life — Harry Langdon	July 2	18
Tired Feet — Harry Langdon	Jan. 1	22

Title	Rel. Date	Min.
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8	22
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Cornell	Dec. 18,'32	9
Georgia Tech	May 7	9
McGill	May 28	9
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Hansel Und Gretel	Feb. 5	6
Hypnotic Eyes	Aug.	
Ireland or Bust	Dec. 25,'32	6
Jealous Lover	Jan. 8	6
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robin Hood	Jan. 22	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10
Drug on the Market, A	Jan. 22	11
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Kitty Coup	Jan. 22	21
Torchy's Loud Spooker	June 25	20
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
VANITY COMEDIES		
Hollywood Run-Around — Monty Collins	Dec. 18,'32	20
Keyhole Katie — Gale Seabrook-John T. Murray	Jan. 15	20
Techno-crazy — Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
From Kashmir to the Khyber	Dec. 4,'32	9
Silver Springs	Dec. 11,'32	
Desert Tripoli	Dec. 18,'32	
In the Guianas	Dec. 25,'32	9
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10
Gorges of the Giants	Jan. 29	9
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		
Fields and McHugh—With Jack Osterman and Pickens Sisters		
ORGANLOGUES		
Songs of the Hills — Radio Rubes		
Sally — Singin' Sam—Don Wallace		
Night of Romance — Donald Novis-Ann Leaf-John Young		
Tongue Twisters — Irving Kaufman-Lew White		
Ship of Dreams — Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade — Irving Kaufman-Lew White		
Home Again — Nick Lucas-Lew White-Kelvin Keech		
Tintypes — Irving Kaufman-Lew White		
Oriental Phantasy — Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival — Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour — Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits — Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
I. Spilled Salt — Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	19
Midsummer Mush		
Mr. Bride	Dec. 24,'32	19
Nature in the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Rhapsody in Brew		20
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		10
Fiji and Samoa	May 20	8
Iceland	Jan. 14	10
Leningrad	Dec. 17,'32	9
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Funny Face	Dec. 24,'32	8
Paleface		8
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Me An' My Pal	Apr. 22	21
Their First Mistake	Nov. 5,'32	21
Towed In a Hole	Dec. 31,'32	21
Twice Two	Feb. 25	21
ODDITIES		
Fine Feathers		
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
Whispering Bill	Feb. 11	10
OUR GANG		
A Lad an' a Lamp	Dec. 17,'32	17
Bedtime Worries	Sept. 9	21
Fish Hooky	Jan. 28	19
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
PITTS-TODD		
Asleep in the Feet	Jan. 21	19
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	8
Chalk Up	Jan. 7	10
Motorcycle Mania	Jan. 28	9
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14	20
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 18	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 6	Jan. 13	10
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
ONE REEL ACTS		
Be Like Me — Ethel Merman	Feb. 18	10
Captain Henry's Radio Show — Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad — Tom Howard	June 9	11
Hawaiian Fantasy — Vincent Lopez	Jan. 20	8
Jazz a La Cuba — Don Aspiazu	July 7	1 rl.
Let's Dance — Burns and Allen	Mar. 17	10
Moonlight Fantasy — Vincent Lopez	Apr. 14	8
Rookie, The — Tom Howard	Feb. 24	10
Walking the Baby — Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27	10
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet — Lillian Roth	Feb. 3	7
Aloha Oe — Royal Samoans	Mar. 17	7
"Boilesk" — Watson Sisters	June 9	7
Dinah — Mills Bros.	Jan. 13	7
Down by the Old Mill Stream — Funny Boners	July 21	7
Peanut Vendor, The — Armida	Apr. 28	7
Popular Melodies — Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing, Sisters, Sing — Three X Sisters	June 3	7
Song Shopping — Ethel Merman	May 19	7
Stoopnocracy — Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 7	Jan. 20	10
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANDLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	
Sporting Melodies	Aug. 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Canine Thrills	Feb. 3	10
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	10
Wonder Girl, The — Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Crazy Inventions	Jan. 27	7
Betty Boop's Ker-Choo	Jan. 6	7
Betty Boop's May Party	May 12	7
Betty Boop's Penthouse	Mar. 10	7
Is My Palm Read	Feb. 17	7
Mother Goose Land	June 23	7
Old Man of the Mountains — Cab Calloway	Aug. 4	
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The — W. C. Fields	July 28	21
Big Fibber, The — Sennett Star	July 14	20
Blue of the Night — Bing Crosby	Jan. 6	20
Caliente Love — Sennett Star	Mar. 10	20
Daddy Knows Best — Walter Catlett	June 16	22
Don't Play Bridge with Your Wife — Sennett Star	Jan. 13	18
Dream Stuff — Sennett Star	May 12	20
Doubling in the Quickies	Dec. 16,'32	19
Easy on the Eyes — Sennett Star	Feb. 17	22
Fatal Glass of Beer — W. C. Fields	Mar. 3	19
His Perfect Day — Sennett Star		
Honeymoon Bridge — Sennett Star		
Husband's Reunion — Sennett Star	July 7	19

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Human Fish	Dec. 30,'32	22
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23	19
Sennett Star		
Lion and the House, The	Dec. 23,'32	18
Sennett Star		
Marriage Humor	Aug. 18	19
Harry Langdon		
Meet the Champ	Aug. 4	2 rls.
Eugene Pallette-Walter Catlett		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21	20
Sennett Star		
Plumber and the Lady, The	Mar. 31	19
Sennett Star		
Roadhouse Queen	May 26	20
Sennett Star		
See You Tonight	June 2	21
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24	19
Bing Crosby		
Singing Boxer, The	Jan. 27	20
Sweet Cookie	Apr. 14	18
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10	20
Sennett Star		
Uncle Jake	May 5	19
Sennett Star		
Wrestlers, The	Jan. 20	22
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 26	
The Floorwalker	Dec. 23,'32	20½
The Pawnshop	Mar. 17	
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	
Gay Nighties, The	June 23	
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Jitters, The Butler	Dec. 30,'32	20½
Kicking the Crown Around	Aug. 4	
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 2—Private Wives	Jan. 27	21
Skeets Gallagher W. Catlett		
No. 3—Hip, Zip, Hooray	Mar. 31	18½
Nat Carr		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
Through Thin and Thicket	Jan. 20	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Fish Feathers	Dec. 16,'32	18
Good Housewrecking	June 16	
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	
Trans-Atlantic Bridge Tricks	Oct. 27	
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		35
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7
Tight Rope Tricks	Jan. 6	7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM		
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		20
CAESAR FILMS		
Venezlana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story	Sept. 1	10
David L. Hutton		
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
6. The Klondike Kid	Nov. 18,'32	
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	
No. 2	Oct. 2	
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Plumber, The	Jan. 30	7
Shriek, The	Feb. 27	7
Teacher's Pest	Dec. 19,'32	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	1 rl.
Lumber Champ, The	Mar. 13	/
Merry Dog, The	Jan. 2	1 rl.
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
RADIO STAR REELS		
Down Memory Lane	Dec. 26,'32	1 rl.
Louis Sobol—No. 1 With Texas Guinan		
Married or Single	Jan. 16	21
Nick Kenny—No. 3 With Little Jack Little		
I Know Everybody and Everybody's Racket	Jan. 30	21
Walter Winchell—No. 1 With Paul Whiteman		
Morton Downey—No. 3	Feb. 14	21
The Holdup With Joe Young		
Radio Murder Mystery	Mar. 6	20
Louis Sobol—No. 2		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
Peeping Tom	Sept. 27	
Louis Sobol—No. 4		
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 26—Novelty	Jan. 23	8½
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26,'32	1 rl.
Lizzie Stratta	Jan. 23	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
Alias the Professor	Mar. 8	21
James Gleason		
All at Sea	Sept. 20	
(Mentone No. 2)		
Big Benefit, The	Oct. 18	
(Mentone No. 3)		
Family Troubles	Jan. 11	21
Henry Armetta		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Hunting Trouble	Feb. 8	20
Louise Fazenda		
Light Out	Dec. 24,'32	2 rls.
James Gleason		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		
Louise Fazenda		
My Operation	Dec. 28,'32	2 rls.
Vince Barnett-June Clyde		
Nature in the Rough		
Louise Fazenda		
Open Sesame	Oct. 25	2 rls.
Henry Armetta		
On the Air and Off (Mentone No. 1)	Sept. 6	
Pick Me Up	Apr. 5	19
Marie Prevost		
Rockabye Cowboy	Jan. 25	21
James Gleason		
Room Mates	Apr. 19	20
Frank Albertson		
Should Crooners Marry?	Feb. 22	2 rls.
Frank Albertson		
Stung Again	Oct. 11	2 rls.
Louise Fazenda		
Trial of Vince Barnett	Mar 22	20½
Vince Barnett		
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 7—Trouble Indemnity	Jan. 7	17
Codee and Orth		
No. 8—The Build-Up	Jan. 21	17
Jack Haley		
No. 9—Buzzin' 'Round	Feb. 4	
Roscoe (Fatty) Arbuckle		
No. 10—Wrongorilla	Mar. 4	20
Jack Haley		
No. 11—How've You Bean? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		
Gus Shy		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fit	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man	Aug. 26,'33	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President		20
Ethel Waters		
No. 2—Use Your Imagination		
Hal LeRoy-Mitzi Mayfair		
No. 3—Paul Revere, Jr.		
Gus Shy-Janet Reade		
No. 4—Operator's Opera		
Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings		
Lita Grey Chaplin		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		9
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Dave Apollon and Orchestra		
No. 3—Claude Hopkins and Band		
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
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SPORT THRILLS SERIES TED HUSING		
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No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gorden of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Lost Special	Dec. 5,'32	
Frank Albertson		
Perils of Pauline		
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		

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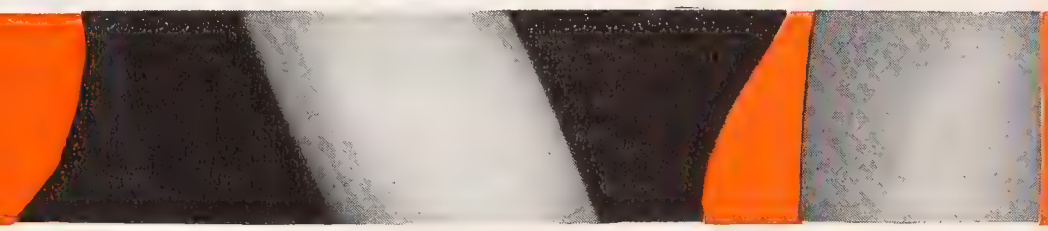

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We've made it *our* business to know what type of seat is most appropriate for each type of theatre. Permit us to discuss your seating needs and you will find our advice to be dependable, practical and profitable.

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Better Theatres

September 23, 1933
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A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
September 23, 1933

Observations

¶ A new show season has again begun. Once more the motion picture theatre enters upon that period of eight or nine months when people of town and city maintain the even tenor of urban existence. Lake and shore, links and highway have had their fling. A million snapshots (as yet unmounted) are all that remain of June's madness. The schools are open, the front porch will be soon a mere architectural appendage. Fresh curtains are at the windows, and the panes have been cleaned for safer outlooks. Even the conventions are being dusted off! Life is returning inside.

All of that happens every year, but for the past few years it has meant little of cheer to the showman. This new show season, however, is the first under the New Deal. It follows a summer of feverish, ingenious and quite successful effort to rehabilitate the nation. This first month of the new season, indeed, marks virtual completion of the broader aims of the national recovery program. The 1933-34 show season is new with justifiable hope.

We of the show business first learned of better times during the off-season just past. Instead of decreasing, as it normally does during the summer months, motion picture theatre patronage actually increased. Still more surprising is the fact that June, July and August saw scores of reopenings.

Business in general, of course, is enjoying a steady pickup. Perhaps everyone is more or less cognizant of that. Before us lies a copy of a recent issue of *Printers' Ink,* leading advertising journal. Advertising is a persuasive index. And we have a half-dozen newspapers announcing increases in lineage over that of 1932. During July, 1933, the amount of advertising in the *Chicago Tribune* was 35% greater than that of July, 1932. There is no need in our reciting the evidence here, however, for it is being published daily in the public press. Suffice it to repeat the latest advice of the government, that since last March employment has already risen 23%, while wages have increased over 50%.

There was nothing like that to report in September, 1923. To the contrary. Then came January, February—what right did we have to expect anything but the worst? Let us remember those dark months when some circumstance incites us to complain that we have not yet attained the *best.* This new show season begins with times definitely *better.* How much better they become is partly up to all of us in this show business.

¶ Are architects people? If so, why? And when an architect designs a motion picture theatre, is he a theatre architect? There is no particular reason for cutting the list of questions short at that point, of course, but then there is no particular reason, we suppose, for extending it. We have our own pet notions about these matters anyway, and maybe nobody else is interested. What we really started out to say is that George E. Eichenlaub is both right and wrong in his notions about exhibitors and editors.

Mr. Eichenlaub is the well known architect of Erie, Pa., who for several years has elected to forget all about his previous congenial relations with this journal. Now comes a letter which, omitting an apology, deplores the alleged indifference on the part of theatre operators toward the alleged value of architects. Says Mr. Eichenlaub:

"Since the investment is measured in thousands and the architect's fee in tens or hundreds, it obviously is poor judgment to save on the tens. But boy [We're not a boy, but let Mr. E. have his joke—Ed.], I'm here to tell that most theatre owners do just that! It still is a mystery how successful business men—money-makers, I mean—so often walk around the architect hoping to save the tens when thousands are being spent and the future mortgaged on the result, which experience shows frequently to turn out as the 'successee's' one bad investment and headache. Don't ask me for the list."

We didn't, but we did write back, rather seriously, that most of the smaller exhibitors "find it difficult to realize how specialized is the modern picture theatre as a building, and that to save $100 in an architect's fee is usually to waste a good deal more money in errors of design and construction." To which Mr. E. has the audacity to reply, "Oh, all right, all right. The Ed. voices his fear that exhibs can't part with $100, which only shows what boobs editors can be!"

Well, all right, all right. Only we don't fear that exhibs *can't* part with $100. They just don't *want* to! Maybe they will want to when the profession of architecture itself fully appreciates the function of the motion picture theatre, as a social instrument and as an art mechanism.—*G. S.*

SELLING THE THEATRE WITH LIGHT

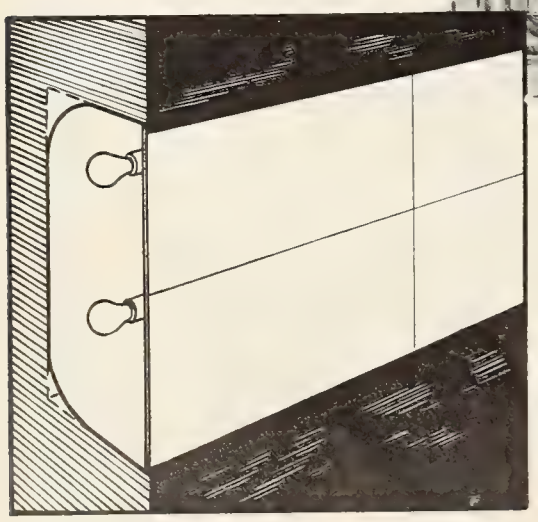
By FRANCIS M. FALGE

What makes up true modern illumination, and its application to the advertising purposes of the motion picture theatre exterior

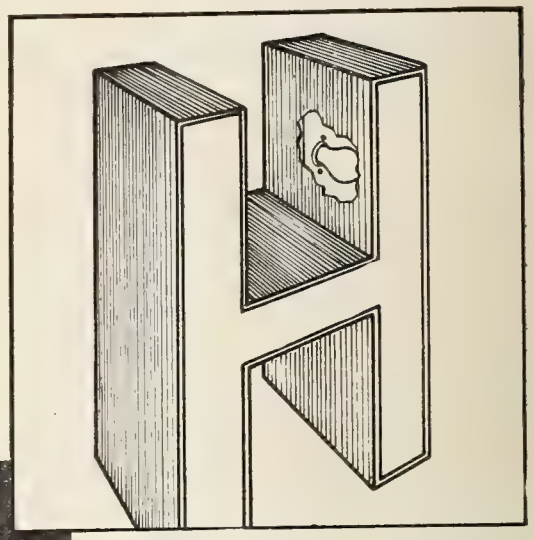
A BOLD attempt to venture into the *modern* in the past has not always meant the smoothest sailing because *modern* has so often been misinterpreted. "Modernistic," "futuristic" and other rather sensational, purely stylistic effects have been confused with the simple, true *modern treatment which utilizes to every advantage, functional and otherwise, the facilities that are products of our own time.*

Modern lighting effects are planned to give a structure a distinctive night-time aspect, to be a component part of the building and wholly in harmony with it. They are built in rather than stuck on. Soft-glowing, indirectly lighted surfaces, striking silhouettes, carefully planned color effects, and a wide variety of luminous panels are a few of the many elements of modern light architecture which are capable of infinite variety and appeal.

Figure 1



Now of all the establishments which can incorporate modern lighting to advantage, the theatre can perhaps profit most. The prevailing form of theatrical entertainment is modern in concept. The theatre was among the first to embrace such modern developments as air conditioning and colored lighting effects. Pictures are modern in scenery and costuming. Yet rarely has our modern theatre more than touched the rich resources of lighting. Then, too, the theatre does its best business at night, when modern lighting effects are at their best, whereas many others who wish to attract the public, such as stores, do their selling during the daytime and only their advertising at night. With the theatre the opportunity and the wish to buy come at the same time.



At left is a sketch of a brilliantly modern theatre facade designed to show the use of letters in silhouette against a luminous background, reversing the usual sign procedure. Above is Figure 2.

Large and small and narrow and wide panels are prominently featured in modern illumination effects. Vertical columns, horizontal elements, ceilings, pylons, or sign elements are a few of the applications of panels to the exteriors of theatres.

MODERN DEVICES

COVE LIGHTING is the commonly accepted term for the luminous recesses extensively used in the theatre, but modifications of the earlier concepts of cove lighting allow us to use light more efficiently and effectively. By covering cove recesses with diffusing glass, as shown in *Figure* 1, a more finished effect is produced and the lighting element stays cleaner and may be cleaned easier. Proper design and planning of the cove recesses assures the desired smoothness of lighting effect with a minimum of lamps and equipment.

Solid-appearing block letters of modern character are made smoothly luminous by facing the channels with a good type of diffusing glass, such as flashed-opal (*Figure* 2). This type of letter is widely used in Europe. Its use on many buildings at the Century of Progress in Chicago indicates its effectiveness, and suggests that it has many possibilities in this country.

A most interesting effect that is coming into new prominence is the production of sharp black silhouettes, featuring areas in light and shade (*Figure* 3), or using

The Colosseum theatre in Berlin and how it sells itself with light. In addition to luminous panels and a glass-faced block letter sign is a marquee completely of diffusing glass. Posters are a feature of the theatre front rather than an afterthought.

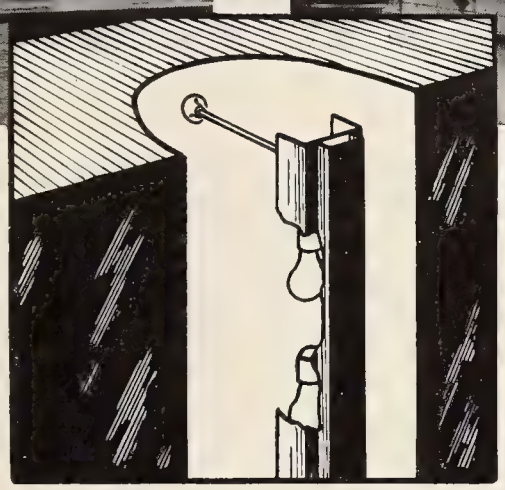
Above, a sketch of a design for a theatre front employing the new forms and materials, which are built in, not stuck on, in the true modern technique, and at the same time provide the elements that attract public attention. At left is Figure 3.

opaque letters silhouetted against a lighted background (*Figure* 4). This treatment seems to add interest as compared with a large unbroken luminous area. Silhouettes, of course, are not new, but the modern methods of using them are.

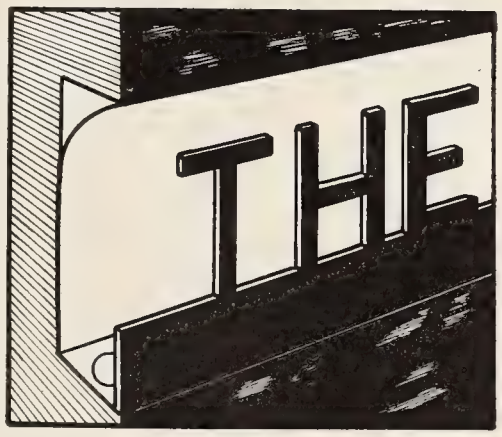
In the element shown in *Figure* 3, a thin channel just large enough for the lamps is used to conceal the lamps and form the silhouette. Much wider areas, decorative shapes, etc., may be used to conceal the lamps and produce the silhouettes. Silhouettes may be produced with open illuminated recesses, or those faced with diffusing glass.

Silhouette letters (*Figure* 4) are the most legible type of luminous display. Furthermore, they feature the use of large areas of white space, a sound principle in advertising. They are less costly to operate because so much more of the light is really useful than with older types of cutout letters. When the letters are three dimensional, the display has an unusually fine appearance both by day and by night.

In *Figure* 5 is illustrated a new idea for changeable attraction letters. By an ingenious mounting arrangement, opaque changeable letters are slipped into place between opaque horizontal strips which also act as supports for the glass. The glass is permanently mounted, and not affected when changes of copy are made. In addition to the advantage of economy, these letters require less storage space, are easier to handle without breakage, offer much more flexibility as to letter type, and the panel stays cleaner and is easier to clean. Less than half the wattage required with older types produces a brighter and better effect.



Below, Figure 4.



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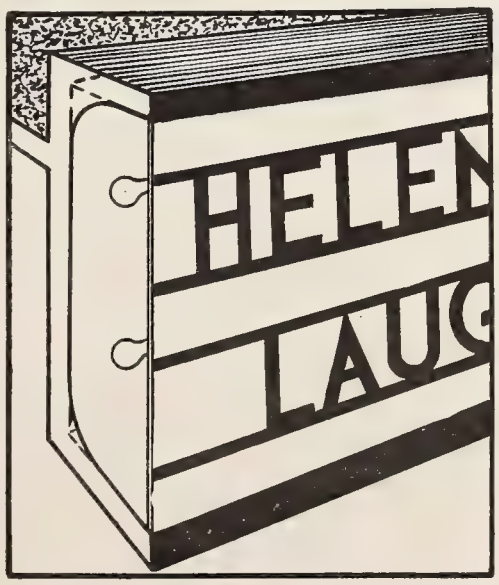


Today, of course, there is available a wealth of newly developed glasses of various degrees of diffusion and attractive colorings. Perhaps of most interest from the illumination standpoint is flashed-opal glass, which has a very thin layer of opal applied to clear glass. With proper lamping, adequate smoothness is obtained and there is a greatly increased light output compared with the older solid opal glasses.

THE MAKE-UP OF MODERN ELEMENTS

FOR SPARKLE, there is a wide variety of configurated glasses, and designs may be etched or ground into diffusing glass to lend interest and sparkle.

The fact that white or lightly tinted surfaces reflect much more light than the darker surfaces has always been recognized but not always used to advantage. The unseen interiors of luminous elements should be of a good matte white, and reflecting surfaces white or lightly tinted.

Letters with some body are to be preferred to flat metal cutout letters. This is especially true from the daytime standpoint, since the former appear in relief and have a more finished appearance.

Polished metals such as chromium, aluminum or stainless steel are a prominent part of modern design. Spacing bars allowing glass to be made in reasonable sizes are desirable and can be made a feature in the design, though because of irradiation the lighted areas appear too close in on them and make them inconspicuous.

Most of the new normal types of modern display are not only more attractive but cost less to operate.

The grandeur that was the Tootle: At left, the auditorium; at the bottom of the page, the main foyer. This was one of the first auditoriums in the United States to have three balconies. The staircase in the foyer was constructed in 1893.

A FAMOUS THEATRE PASSES: THE CINEMA MARCHES ON!

The obituary of an institution and an era. The Tootle theatre, pride of another day and its troupers, is gone

By EUGENE D. RICH

ONCE THE MOST beautiful theatre west of Chicago and the most noted playhouse west of New York City, the Tootle theatre in St. Joseph, Mo., has bowed before the march of time. A large modern office building will replace the famous old Tootle Opera House, as it was once called, where virtually every great star of the past half-century has appeared. Today St. Joe goes to the movies.

The Tootle Opera House was a gift to St. Joseph by Milton Tootle, Sr., then recognized from Coast to Coast as the "merchant prince of the northwest." It is his son, Milton Tootle, Jr., who supervised the razing of the noted pleasure palace. And so well was this great theatre constructed in 1872, that the four outer walls of the building have been left standing, to be used for the new structure.

Many stars and many managers have been in the Tootle theatre during the half-century that it has offered everything from the grandest grand opera to small-time tab shows and motion pictures. There was the time that Martin Beck himself came to St. Joseph in 1904 to supervise Orpheum circuit presentations there.

One still marvels at the beauty that was the interior of the theatre. The massive staircase in the lobby was constructed in 1893, when the theatre was remodeled. It was of solid red marble, with brass stepnoses on every step. Its highly polished finish presented a dazzling spectacle when the varicolored lights were on in the lobby. On one wall in the lobby was a mirror approximately 20 by 30 feet.

The interior walls, ceiling and ornamentations remained well preserved. There was a sky effect on the ceiling and dome finished in French renaissance and rococo Louis XIV architecture. There were three large painted figures in oils on the ceiling —one, the goddess of Drama holding a mask, another the goddess of Music kneeling beside a harp, and the third a dancing girl. These were all painted by well-known artists of the day in New York City and sent to St. Joseph. They became a little faded by time.

The woodwork of the balcony and box exteriors were done in old ivory and gold leaf. The outside box ornamentations were massive. There were carved animal figures on the old loges, fitted first with gas then electric lights. Each of the figures had red glass eyes, giving a dazzling effect when lighted. Heavy curtains were in the loges and boxes, which were outfitted with easy chairs for the patrons. Heavily covered plush chairs were used in the orchestra pit and balconies.

The Tootle was one of the first theatres in the United States to have three separate balconies besides the orchestra. Yet the seating capacity was only 1,472. On the main floor were two huge boxes, each seating several persons; 12 large loges, 24 divans, and the orchestra of 360 seats. The total first floor seating capacity was 502. The first and second balconies each seated 275 persons, while the third balcony contained nearly 300 seats. W. Angelo Powell, a noted architect of a half century ago, arranged the floor plans. So deceiving were the seating arrangements, due to the three balconies, that a noted Shakespearean actor once doubted when he was told that the capacity house was only 1,400.

When gas was used in the house, the theatre was noted for its fine chandelier. The makers were proud of its 132 separate jets, which, they boasted, "gave forth a great array of light."

No show was ever too big for presentation at the Tootle theatre. The stage proper measured 50 feet deep, approximately 100 feet wide, and 67 feet high. In addition, there was a scenery construction room 45 feet high, 60 feet long and 25 feet deep, equipped with a massive sliding scaffold.

The switchboard was made of solid marble, containing 39 switches with corresponding ones for gas cut-offs. There were 40 complete sets of scenery with 36 additional sets of ropes for visiting company scenes. In all there were 80,000 feet of 5/8-inch rigging rope. The clothes closets of the dressing rooms were bigger than most dressing rooms of today. All wood finishings backstage were of walnut, mahogany and oak.

Built into the stage roof was a huge steel water tower, of several thousand gallons

(*Continued on page* 15)

CLEANING THE THEATRE: CHIEF METHODS

By J. T. KNIGHT, JR.

A practical discussion of materials and their use—the fifth article in a series on the maintenance of motion picture theatres

IN LISTING the items that require periodic cleaning in a number of theatres, it becomes apparent that there is a very large variety of surfaces, textiles and fixtures to be cared for and cleaned. Even a partial list of items within one particular theatre will emphasize the real necessity for proper supervision and intelligent instruction of the janitors or cleaning force.

A full appreciation of the scope of this problem makes it obvious that the entire subject cannot be covered in one article. Each article, however, will contain information of immediate interest and use to each manager who reads any one of this series.

This article covers materials most generally used. The knowledge of cleaning materials is necessary and important if the theatre is to be properly cleaned. The cleaners cannot do good and satisfactory work with improper materials. Unfortunately the mentality of the average theatre cleaner is not of sufficiently high calibre to enable him to always make a wise selection. The manager must provide the proper materials and instruct the help in their proper use.

The following paragraphs are written to bring to the attention of the manager some important considerations.

Possibly the five most universally used commodities in the cleaning process of any theatre are (1) *water,* (2) *soap,* (3) *cleaning compounds and powders,* (4) *metal polish,* and (5) *furniture polish.*

It is well to consider each of these in some detail in order that all may understand and appreciate their importance in the cleaning methods of any theatre. Because water is used in most of the cleaning processes about a theatre it is not out of order to consider it first and bring consideration of it to theatre managers at this time.

PREPARATION OF WATER

WATER is generally classified as hard or soft. Hardness in water is most easily detected by the reaction which occurs when soap is added. Such reaction with the soap forms insoluble substances which are of a waxy or gummy nature and adhere to any surface or object met with in the cleaning process.

Hardness in water is caused by the presence in varying amounts of other chemicals. Most frequently these "other chemicals" are magnesium and calcium. However other elements of less importance are present in the water of many localities, for instance iron and aluminum. These elements are the causes of the gummy reactions when soap is added to such water. Such gummy deposits as often seen in cleaning pails about the water line, and in wash basins and slop sinks, indicate clearly the presence of elements in the water which classify that water as hard.

Such hard water detracts from the efficient results of your cleaners' efforts. On all surfaces this waxy or gummy deposit is detrimental. This is especially so on floors, particularly marble floors, for it makes them very slippery thereby liable to cause accidents.

To render hard water soft offers no particular difficulty and the expense involved is almost negligible. There are many commercial water softening compounds on the market in either crystal, powder or liquid form. Because the softening of water in most states requires such a small quantity of water softening compound, the greatest difficulty may be in avoiding an excess of the chemicals employed. In adding softening agents the water to be softened should be warm in order to get the desired effect; in cold water the process of softening does not take place effectively. After the softening agent has been added, and the hardness overcome, the addition of soap should permit the easy formation of suds which usually persists for several minutes after the agitation of the water has been discontinued.

For specific information about the degree of hardness of water in any particular locality contact the municipal authorities, bureau of water supply, or write to the geological department of your State.

The use of water softener is recommended in order to efficiently carry out a cleaning program with facility and with the least amount of damage to the surfaces cleaned.

KINDS OF SOAP AND THEIR USE

THE SECOND of the basic commodities used in the cleaning of theatres is soap. It therefore should be discussed here. Soap is a chemical compound or mixture of chemical compounds resulting from the combination of fatty oils and fats with alkalis, such as potash, soda, or ammonia.

Almost without exception potash soap, even if made from solid fatty substances, are soft or jelly soaps, while soda soaps are the hard soaps. There are, however, considerable variations in consistency obtained according to the prevailing fatty substance, or by mixtures of different soaps with varying characteristics.

The cleansing or detergent power of soap when in solution with water is due to the formation of an absorption compound with the dirt, whereby the dirt is loosened from the surface being cleaned, and carried in suspension in the so-called lather of the soap. In this process the dirt is hindered from redepositing on the surface being cleaned. As the soapy lather carried the dirt in suspension then all of the soap lather must be removed by sufficient rinsing of the surface. It follows that when a floor for instance has not been thoroughly rinsed, some dirt must necessarily remain on the floor.

The application of a soapy solution to a dirty surface in a sense "lubricates" the dirt particles, thereby rendering them less adherent and easily removed by rubbing with either mop, rag or brush. A solution of soap exerts a solvent or emulsifying action on oils and greases, thereby facilitating their removal from the dirty surface.

CLEANING COMPOUNDS AND THEIR USE

THE THIRD of the basic elements necessary in the work of cleaning a theatre, and which must be discussed here, is the cleaning compound. Most of the cleaning compounds known to the trade contain a small percentage of soap with an added amount of alkaline salts, plus a large percentage of an abrasive. This abrasive may be fine and soft or large, gritty and sharp. The percentage of alkaline salts and the kinds of abrasive are the important considerations in selecting a proper cleaning powder.

Alkaline salts generally found in cleaning compounds are most generally sodium carbonate, sodium bicarbonate, trisodium phosphate or the sodium borates. All of these materials have a detergent action on the surface to which they are applied. In addition they have to some degree a softening effect upon the water.

The presence of the alkaline salts is to make the cleaning of a dirty surface easier, but it definitely has an injurious effect upon the surface cleaned unless handled carefully and in only sufficient amount to accomplish the job in hand—there should be no excess. The surface must be thoroughly rinsed several times after cleaning with any compound containing alkalis.

In order to illustrate the detrimental

effect of alkaline salts in a cleaning compound, consider a marble tile such as might be part of any marble floor. Such a piece of marble could be submerged and soaked in a strong alkaline solution for months without resulting in any appreciable damage. But if this piece of marble were alternately submerged and taken out and dried an entirely different physical action would take place.

The salt solution penetrates the marble, and in the drying process *only* the water evaporates, leaving the salt crystals in the pores of the marble. These salt crystals which continue to form in the marble increase in size with each submersion and drying process until these crystals exert such a pressure, or internal strain within the marble that it causes it to crack. The severity of this internal pressure is not generally appreciated. It is the use of improper cleaning compounds with insufficient rinsing that has caused many fine marble lobby floors to crack and otherwise show signs of disintegration.

It follows that *it is much better to use cleaning compounds very sparingly*. Unless the floor or other surface to be cleaned is very dirty, don't use the so-called scouring powders on it but rather clean it by using a mild and neutral soap.

The abrasive present in cleaning powders is generally powdered pumice stone, crushed quartz, volcanic ash or soap stone.

Powdered pumice is an excellent abrasive and depending upon its fineness is an effective and satisfactory agent in any cleaning compound; it, however, is a sharp and cutting element and is detrimental unless it is very, very fine.

Crushed quartz is not so satisfactory for theatre use as its abrasive action is very sharp and cutting.

Volcanic ash is a natural mineral product found in the vicinity of ancient, extinct volcanoes and when crushed takes the form of flat infinitesimal flakes. This shape gives it a very smooth scouring quality when used as an element of a cleaning powder.

Soap stone also becomes a very good scouring agent, dependent upon the fineness to which it is ground.

Finally, the ideal cleaning powder is one which will:

(1) *Actually remove dirt and grime and mud with the minimum amount of material and labor.*

(2) *Clean without scratching or otherwise marring the surface being cleaned.*

(3) *Can readily be removed by mopping or rinsing after the cleaning operation has been completed.*

(4) *Not disintegrate floors or other surfaces because of the presence of an excess quantity of alkaline salt.*

KINDS AND USE OF METAL POLISH

METAL POLISHES are made in three different forms: powder, paste and liquid. Each of these types has its distinct advantages and its disadvantages. The quantity of metal to be polished during any one cleaning period, the frequency with which the metal is polished, the kind of metal to be polished and the personal preference of the user will determine the type of polish to be used. The personal selection of the manager should be determined by careful consideration of the results obtained and the cost. Cost is the cost of materiol and labor.

Liquid metal polish is in most general use at the present time, primarily because it permits of more economical use than either the powder or paste forms. Liquid polishes may be divided into three classes; oil, benzine, and water types.

The *oil type* is very satisfactory so far as final results are concerned, but it requires an excess of manual labor in order to remove the superfluous oil or grease.

The *benzine polish* works the fastest, therefore requires the least labor, but it leaves a residue of pinkish or whitish powder in scratches, cracks and crevices of the metal cleaned. In addition it leaves no protective coating against rapid tarnishing of the metal.

The *water polish* containing an ammonia soap has a free and rapid effect; it does not leave a powdery residue and *does* protect against rapid tarnishing of the metal by leaving a film of oil (from the soap content) which protects the metal.

SELECTION OF POLISHING MATERIAL

ALL METAL POLISHES are designed with the twofold purpose of cleaning and polishing. The perfect polish should be easily applied, should act quickly removing grime, tarnish and other incrustations, should leave a high lustre, should not scratch and must be harmless to the metal upon which it is used, and harmless to the hands of the worker applying it. All of these requirements, *plus* a protective coating, are highly necessary and desirable.

There are some polishes on the market that are very quick acting, *too* quick acting, which indicates that either the abrasive used in them is entirely too coarse and too sharp, or that they contain an acid which eats into the metal and which would undoubtedly injure the hands of the worker using that polish. Such polishes should be avoided even though they apparently do a satisfactory job. Their continued use will loosen the joints of brass rails, the fastenings of grilles and signs and will actually pit the metal. Such action will in the long run require expensive repairs or replacements.

It becomes necessary to consider carefully all these various points in selecting a polish suitable for the particular work in hand.

If the metal to be cleaned is not worked on frequently and it is badly coated with tarnish and corroded, it becomes necessary to select a polish with a gritty abrasive to accomplish this purpose. On the other hand, where the metal surface is cleaned daily or every other day a polish containing a fine, smooth or soft abrasive will accomplish very satisfactory results.

Select metal polish carefully. A liquid polish of the ammonia soap base type with a soft abrasive is recommended for general theatre use.

THE POLISHING OF FURNITURE

THERE IS on the market today a great variety of furniture polish, sold under trade names and usually at prices much above their real value. In general furniture polish may be placed in one of three classifications: (1) *oils,* (2) *oil and water emulsions,* and (3) *wax pastes.*

Many contain very mild abrasives to aid in removing grime and dirt, some contain soap for the same purpose, and a few contain an acid.

A polish for finished wood surfaces should have *cleansing properties,* should *act quickly and easily* and *leave, when wiped and rubbed dry, a glossy, dry surface* which will not streak when a dry finger is passed across the surface.

OIL TYPE POLISH

The straight oil type of polish, when first applied and rubbed off, gives the impression of an excellent polish. The surface has really been left with a thin coating of oil adhering to it, thus giving the result a uniform appearance, reflecting light from the oil film; but when rubbed with the finger streaks appear which proves the presence of an excess of oil. This film of oil most naturally collects and holds dust and in a short time the surface becomes dull and grimy.

WAX TYPE POLISH

The wax type of polish is generally excellent. Its use requires a maximum of labor. The excess of wax must be removed, then the surface vigorously rubbed to bring it up to a brilliant polish.

OIL-WATER EMULSION

The oil and water emulsion polish is considered best for general theatre use. Polish of this type generally combines the functions of cleaning and polishing. With a minimum of effort they produce a clean, lustrous and non-streakable surface on the furniture.

APPLICATION OF POLISH

Cleaning and polishing should always be done with straight line back and forth motion with the grain of the wood. Do not use a circular motion. Grit adhering to the varnish surface puts microscopic scratches in the finished surface each of which reflects light. The more parallel these scratches are kept the higher reflective finish will be attained.

All polishing processes consist of means of producing a smooth surface. Under the microscope a polished surface shows a maze of scratches. The finer and the more uniform the scratches are the higher the brilliancy will be produced in the finished surface.

Give careful consideration to the selec- be determined by careful consideration of

(*Continued on page* 27)

CONSTRUCTING THEATRE ADVERTISING

3.—The Art of Photoengraving

Reviewing the elementals of a craft that is taking a greater and greater part in the field of advertising

By GEORGE SCHUTZ

PHOTOENGRAVING may be described as a method of transforming pictures into metal for printing. By means of the art, a picture first is taken, the negative is transferred to a sensitized metal plate, and into this plate is etched a likeness of the subject photographed in such manner that it may be transferred to paper.

Photoengraving is intimately allied in the commercial and periodical printing today. In the preparation of all kinds of advertising it is used extensively—much more than even the appearance of some advertisements indicates. All advertising illustrations (except in very rare instances) are made in this way. But in addition, the type matter itself is frequently printed from engraved plates. In advertising, photoengraving is being used more and more to supply publishers a finished advertisement, ready for printing without any composition or makeup at the publisher's hands.

The extent to which a knowledge of photoengraving processes is valuable in the management of theatres depends upon the practices of the theatre. Many smaller houses dispense with illustrations altogether in their newspaper advertising. Others use stereotype mattes or ready-made cuts supplied by the distribtuor or an advertising service. Members of theatre staffs, however, never know when they will be placed in a position in which some knowledge of photoengraving would enable them to handle their advertising with greater effectiveness and facility.

When we arrive in this series to a discussion of advertising layout, the steps taken in the preparation of various examples of theatre advertising will be described, with an explanation of any photoengraving processes involved. In order that these explanations may be readily understood by those unfamiliar with modern photoengraving a knowledge of its elementals is necessary.

MAIN DIVISIONS OF PHOTOENGRAVING

THE ART of photoengraving is divided into two principal divisions: halftones and line etchings. The processes are much the same, except with respect to photographing and the material of which the plate is made. Whether one or the other is to be used is geenrally indicated by the nature of the copy. A photograph of a landscape, for example, would be reproduced by the halftone process because of its geenral opacity and variation in tone. A pen and ink drawing of the same landscape could be reproduced as a line etching, only the lines made by the pen being desired. Let us consider these distinctions further.

HALFTONES

In order to make a true likeness of the photograph to be reproduced, with all its varying degrees of darkness and lightness, the subject is photographed by the engraver through a screen. The effect on the negative is that of a vast number of dots, varying in intensity according to the tones of the original photograph. It is these dots that print and effect a reproduction of the subject on paper.

In line etchings no variation in tone is possible without a special process (except to the extent the copy may have a smaller or greater number of lines or dots concentrated in certain areas). The subject is not photographed through a screen, but directly, and the plate prints merely black (or whatever colored ink is used) and white. There are no tones. Any portion of the copy that is not dark enough to make a proper impression on the photographic plate (negative) is totally lost to the finished engraving.

Thus, in the main, may be indicated the basic distinction between halftones and line etchings. A further technical difference lies in the use of copper plates, etched by chloride of iron, for halftones; and zinc plates, etched by nitric acid, for line etchings. Because of the softness of newsprint, calling for a very coarse screen (sparse dot formation), and because a softer metal than copper is suitable to their processes, newspapers can also use zinc for halftones. In all cases, however, the sheet of metal containing an impression of the subject and properly prepared, is placed in a chemical bath, and the chemicals cut away those

Examples of the two basic photoengraving methods. The left-hand engravings are line etchings, the first as made from the copy, the second with tones added by the Ben Day process. The two reproductions of a portrait of Ruth Chatterton are halftones, the first made with a 55-line screen, the other made with a 133-line screen.

portions of the plate from which no impression is wanted in printing.

BEN DAY PROCESSING

IN REFERENCE to line etchings, it was stated that variations in tone could not be attained in this type of reproduction without employing a special process. That special process is called *Ben Day,* after the man who invented it.

Briefly, this process consists in transferring to the entire negative, or to any portion of it, an *effect* of a screen, stripes, weaves or any of many other patterns.

This does not mean, however, that the tonal qualities of a photograph could thus be achieved. Without use of a halftone screen these would be entirely lost or transformed into black. The Ben Day process (except in special cases that need not be touched on here) is used to add interest to line drawings by filling certain white areas, or lightening certain dark areas.

As such Ben Day is extensively employed today in the making of line etchings, especially for advertising. It permits the "painting in" of interesting backgrounds without the services of an artist. It can give a certain photographic quality to drawings. It is even being used today for the making of color plates from pen or pencil subjects.

The process as developed today is fairly simple, requiring relatively little more time than an ordinary "black-and-white" line etching, and adding, on the average, only in the neighborhood of 50 per cent to the cost. It is not photographic, but entirely mechanical. Having made his photographic plate from the copy, the engraver covers with gambage those portions of this negative which are not to receive a Ben Day effect. Then he lays the proper Ben Day film upon the negative and rolls an impression of the film upon it. The gambage is then removed, and the negative bears the Ben Day effect only where it was wanted. Many different effects may thus be transferred to the same negative, a few of which are shown in accompanying illustrations. Any engraver can supply examples of the various Ben Day effects, with a corresponding number to aid ordering.

MISCELLANEOUS ENGRAVING EFFECTS

HALFTONES as well as line etchings sometimes lend themselves to special mechanical processing for effect. One usually sees halftones squares or rectangular, and probably there are relatively few occasions when they would be as pleasing otherwise. Sometimes, however, the subject suggests emphasis on certain elements, or the layout may indicate variation from the usual shape.

Possible treatments in such cases in a *circular* or *oval* shape, an *outline* and a *vignette.* The first two are self-explanatory. By an *outline* halftone is meant one in which the background is cut away from certain elements of the subject. Everything except a small portion of the area on which a figure is standing is sometimes so removed, or the spire of a building is so outlined that its only background is the paper itself when the engraving is printed. This effect is achieved merely by tooling around the element and routing out the unwanted metal.

A *vignette* is obtained in the acid-etching stage of the process. By controlling the effect of the acid on the plate through the use of acid-resistant material, the dot formation shades off gradually toward the edges of the engraving, and when printed, the reproduction seems to blend into the tone of the paper.

Halftones may also be combined with line etchings, which is a possibility so important to the theatre advertiser that it will be considered in this article under a separate heading. In this connection especially it should be pointed out that line etchings may also be made in *reverse*—that is, instead of the engraving printing black on white, the letters or pattern are formed by the paper, which appears through the etched-out portions of the reproduction. The reverse engraving is extensively used for variation and for making conspicuous trade-mark *logotypes.*

Reproduction of a Radio City advertisement in the New York Times, incorporating a large line drawing, Ben Day and reverse effects. The background for the figure was inked in in black by the artist, then stippled by the engraver. The star name and title are drawn letters and were reproduced with the figure by the line etching process. In this case the main body of the type matter could have been similarly reproduced, or the type itself inserted into a mortise.

ADAPTATION OF SCREENS

AS WE NOTED above, halftones make their impression in printing by means of tiny dots, the variation of which effects the tones of the subject. The screen through which the subject, or copy, is photographed in order to render the dot formation upon the negative, is selected according to the nature of the paper upon which the engraving is to be printed. Very soft paper of loose texture spreads ink, and consequently it requires a very sparse dot formation—that is, a very coarse screen. If the proper screen has 55 lines to the inch, it is designated a 55-line screen. There are screens for almost any practical density, as high as 175 lines to the inch. The latter could be used for only the hardest coated papers. A halftone made with a fine screen and printed on soft paper would look smudgy, while one of coarse screen printed on hard enamel paper would appear little more than so many dots.

These considerations are of significance in theatre advertising chiefly with respect to announcements, programs and so on, when the person in charge of advertising might have to select the paper. Newspapers and other periodicals have a fixed grade of screen. For some it is a 55-line screen, for others (those using a slightly better quality of newsprint) it is a 65-line screen. (See accompanying illustrations.)

THE COMPLETE ZINC ADVERTISEMENT

GROWING IN use, especially in the larger cities, is the zinc etching of the complete advertisement. General advertisers have employed this method extensively for quite some time, and it is increasing in favor among theatres, particularly those which frequently use good-sized space and considerable illustration.

The method varies according to whether photographs, wash drawings or line sketches are used. It is simplest when the illustrations are entirely in line. In this case, the advertisement is laid out in both type arrangement and art work. The latter, of course, is much larger than even the entire advertisement is to be. The layout is therefore scaled in a larger size according to the space to be used, and the type is ordered accordingly. After spacing and allocating the type according to the layout, the compositor "pulls" a clean, clear proof, and this proof is sent to the theatre, where it is pasted into the large layout in proper relationship to the art work. This entire paste-up comprises the engraver's copy, which which a zinc etching is made in a reduction to fit the advertising space purchased. Type an dillustrations are thus on a single plate, and no composition or make-up is required of the newspaper.

A variation in this method is possible and sometimes necessary, as when type of the proper sizes for the large layout is not available in the faces (styles) wanted. In such an event, the type can be set in dimensions smaller than those corresponding to the size of the original art work. A proof of this type is then made into an engraver's negative an event the type can be set in dimensions, proportionate to the large layout, but smaller. A proof of this type may then be made into an engraver's negative of the dimensions called for by the size of the advertisement. At the same time, an engraver's negative is made of the

(*Continued on page* 15)

RIGHTS OF PARTIES TO LABOR DISPUTES

By LEO T. PARKER

Continuing a discussion of the attitude of the courts toward union action, begun in the August 26th issue

UNION MEMBERS may peacefully enforce their demands for wages by strikes if they violate no contracts of employment with their employer, although a theatre owner may be affected unfavorably by the regulations of the union. So held the higher court in the recent case of Bayer vs. Brotherhood of America (154 Atl. 759, Trenton, New Jersey).

CASE:

The facts of this case are that according to its adopted custom a union placed an employer on its "unfair" list and attempted to collect fines from the employer's employees. However, no threats or other violent means were used by the union to compel the employer or his employees to meet the union demands. The employer filed suit against the union and asked for an injunction to prevent the union from continuing its practice. In refusing to grant the injunction to the petitioners, the court said:

DECISION:

"Ordinarily, when such a combination of persons does not use violence, actual or threatened, to accomplish their purpose, it is difficult to point out with clearness the illegal means or end which makes the combination an unlawful conspiracy; for it is generally lawful for the combiners to withdraw their intercourse and its benefits from any person, and to announce their intention of doing so, and it is equally lawful for the others, of their own motion, to do that which the combiners seek to compel them to do. In the instant case, there is no charge that defendants have resorted to violence or threatened violence."

UNION ACTS THAT ARE ILLEGAL

IT IS ILLEGAL for members of a union to perform acts of duress, or make threats or otherwise attempt to intimidate theatre patrons. Moreover, if the testimony shows that the acts of the members, who are picketing the theatre, are liable to cause injury to theatre patrons, or if presence of these members is intended to block pedestrians from entering the theatre, these acts are unlawful and the court will grant an injunction.

CASE:

In the case of Bomes vs. Motion Picture Operators (155 Atl. 581, Providence, Rhode Island), the testimony indicated that the union members attempted to force a theatre owner to make a contract to employ only members of the union. Further testimony showed that during the time the theatre was open for business two members of the union continuously parade back and forth *on the sidewalk* in front of the theatre with paper placards upon which were conspicuously printed the words, "This theatre does not employ union moving picture machine operators affiliated with the American Federation of Labor."

The theatre owner filed suit and argued that the court should issue an injunction to prevent picketing because the presence of two men walking back and forth on the sidewalk blocked the pedestrian traffic. Other evidence was given that the pickets had pushed against a theatre patron, and other persons were told by the pickets that it was dangerous to enter the theatre.

DECISION:

In view of this testimony the court is-

(*Continued on page* 27)

A SAFEGUARD IN THEATRE BUYING

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

THE PROSPECTIVE purchaser or lessor of a motion picture theatre should be always mindful of the possibility of future competition from the person from whom he acquires his theatre.

Assume that John Jones, wishing to own a motion picture theatre, approaches Fred Smith with the proposal to purchase Smith's theatre. The theatre is the only one in a town of say, 8,000, and Smith, in the course of the years during which he has owned it, has built up a valuable good will. The parties come to an agreement on price, and the theatre changes hands, simply by Smith giving Jones a deed to the property. A few months later Smith informs Jones that he has decided that the town can support two theatres, and that he intends to erect another theatre.

Such a happening is always possible in the transfer of a theatre, yet with the proper precautions it can easily be avoided. The courts, recognizing the necessity for protecting the purchaser of a business, will enforce an agreement which reasonably restricts competition by the seller.

The usual form of such an agreement is a promise by the seller of the business not to engage in a business competing either directly or indirectly with that of the purchaser, for a certain period of time within a certain area. In the case of a theatre, such an agreement need not be confined to the outright purchase of a theatre. It may extend to the leasing of a theatre or even to the purchase of the stock of a corporation owning a theatre.

In the case of an agreement not to compete, as applied to the sale or lease of a theatre, it is necessary to consider the district from which the theatre draws its patronage, in fixing the area of non-competition. This area will necessarily vary according to the circumstances of each case.

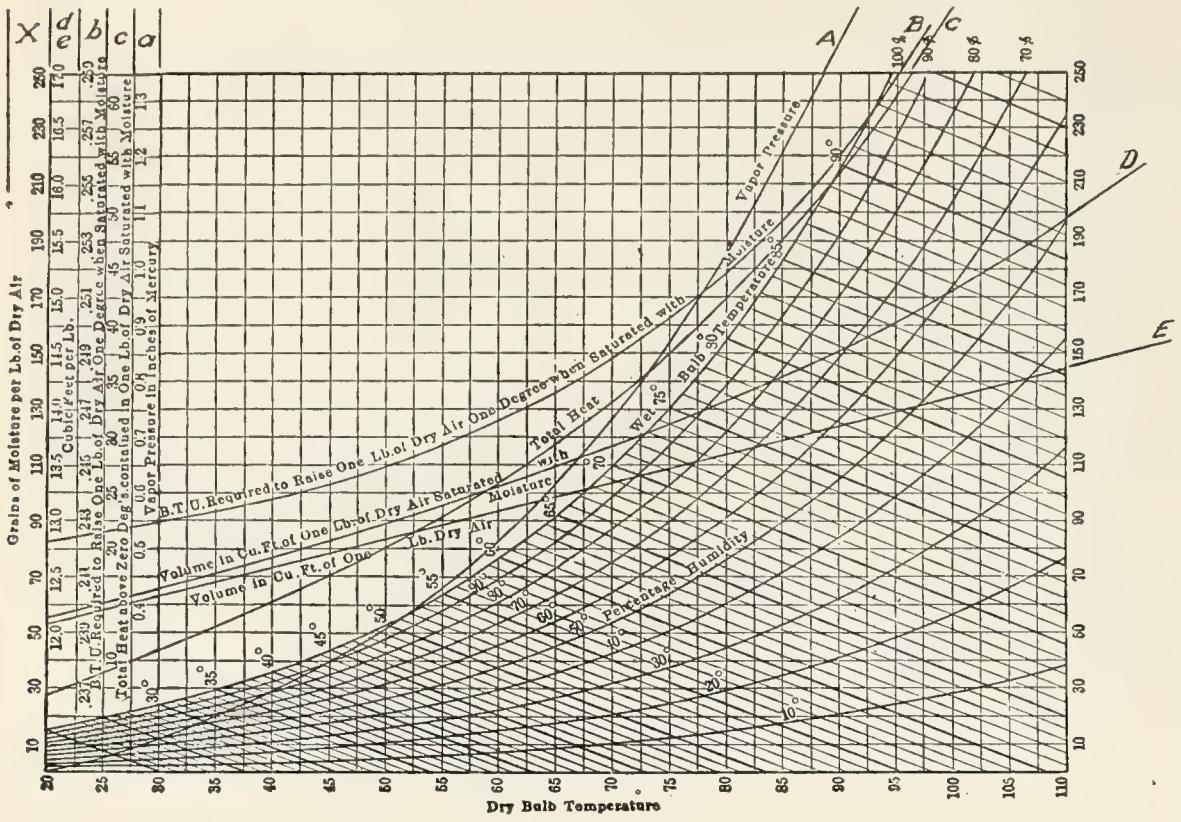
In the case of a theatre located in a large city, a restriction to the extent of more than a mile or two from the theatre sold might be held unreasonable. On the other hand, where a theatre located in a small town attracts its patronage, not only from the town, but from a surrounding rural area of, say, 20 miles, the seller may properly be excluded from competing with the purchaser within an area of 20 miles for a period of years.

An agreement in the latter case may go even further and provide that the seller is forever not to compete within the twenty mile area.

In the event that a restrictive agreement is violated by the seller, the courts, if they find the restriction to be reasonable will, by injunction, prohibit the seller from competing with the buyer.

To be reasonably certain of protecting what he is about to purchase, the buyer or lessor of a theatre should insist upon the inclusion of a clause restricting competition in the contract of sale.

AIR CONDITIONING GUIDE SHEET NO. 4



PSYCHROMETRIC CHART: WITH VAPOR PRESSURE, B. T. U., VOLUME CURVES AND SCALES

[The last of four charts applied to theatre air conditions.]

The chart presented herewith is universally used by air conditioning, ventilating and fan engineers. Some understanding of the uses to which this chart can be put will, of course, be of advantage to every theatre manager and every theatre engineer regardless of the type or condition of the equipment at present in any particular theatre.

In general this chart represents still air conditions. In this respect it is somewhat similar to the second chart of this series, presented in the July 29 issue of Better Theatres, with some additional curves and scales.

The additional curves and scales will be indicated, described and explained. One example will be worked out for the purpose of illustrating the use to be made of this chart

The five additional curves have been extended beyond the edges of the chart and on these extended portions of the curves a capital letter of the alphabet has been placed. These curves during the discussion will be referred to by these letters.

The additional scales shown along the lefthand edge of the chart, and related to the additional curves, will be indicated with the same letter of the alphabet at the curve to which they refer (except that the letter will not be printed as a capital):

Curve A—Vapor pressure.

Curve B—B.T.U. required to raise one pound of dry air one degree when saturated with moisture.

Curve C—Total heat.

Curve D—Volume in cubic feet of one pound of dry air saturated with moisture.

Curve E—Volume in cubic feet of one pound of dry air.

It is to be noted here that as the scales on the left-hand of the chart are compared with the curves, first that one scale represents readings from two of the curves, second that there is no curve shown on the chart to correspond with the first scale (labeled X) on the left-hand side of the chart. A curve representing the grains of moisture per cubic foot of saturated air always appears on a complete Psychrometric Chart

A fall-of-the-year problem: Given an outside air condition represented by a dew point of 50 degrees, and a dry bulb of 60 degrees; the fans, an air washer spray, and steam are available in the theatre. Steam has got to be used. But should the air washer be used?

Follow with a pencil up the vertical lines labeled 60 (dry bulb temperature) at the bottom of the chart until the point is reached which will be the intersection of this line with a horizontal line through the point marked 50 degrees on the curve labeled "wet bulb temperature." The horizontal line passing through this point marked 50 degrees may be drawn very lightly in pencil. Follow along this horizontal line to the right until the pencil intersects the line of a dry bulb temperature of 70 degrees (the temperature desirable in the theatre, steam being used to gain this heat). This point located indicates a relative humidity of slightly less than 50 per cent.

Now by using steam only to heat the incoming air, these conditions exist inside the theatre—that is, dry bulb temperature 70 degrees, relative humidity 50 per cent.

Referring to the Comfort chart (the first one in this series, and published in Better Theatres of June 3) it may be seen that this condition represents an effective temperature of 66 degrees, an ideal mid-winter condition (when everybody is wearing winter-weight clothing). But such a condition would undoubtedly be very chilly for early fall.

By using the air washers the moisture content (relative humidity) could be increased and a more comfortable condition would exist inside the theatre.

Assume now that the washers have been turned on, and the resulting condition within the theatre is represented by 70 degrees dry bulb, relative humidity 80 per cent. Then outside conditions are still the same, dew point 50 degrees, dry bulb 60 degrees. Completing the data on these two conditions by reading from the chart:

Outside conditions, dry bulb 60 degrees, wet bulb 54 degrees, dew point 50 degrees, relative humidity 70 per cent

Inside conditions, dry bulb 70 degrees, wet bulb 65½ degrees, dew point 63½ degrees, relative humidity 80 per cent.

With these conditions find the difference in total heat between a mixture of one pound of dry air and the quantity of moisture present at the wet bulb temperature of 65½ degrees (inside conditions) and a similar mixture at the wet bulb temperature of 54 degrees (outside conditions).

As total heat is a function of the wet bulb temperature, independent of the dry bulb reading, and quantity of moisture present for any specific wet bulb temperature varies with the dry bulb temperature, it follows that the quantity of moisture present does not affect the total heat, provided the wet bulb temperature remains unchanged.

Locate the point on the wet bulb curve corresponding to 65½ degrees (the inside condition). Follow vertically to the intersection of Curve C, then horizontally to the left to Scale C, this indicates 29 B.T.U. Follow this same procedure from the point on the wet bulb curve corresponding to 54 degrees (the outside condition), scale C indicates 22½ B.T.U.

Subtracting—29 B.T.U minus 22.5 B.T.U. equals 6.5 B.T.U., the difference in total heat per pound of air.

This computation deals with a mixture of one pound of dry air with the amount of moisture present under the given conditions added to it.

This procedure represents the method used in determining the total heat to be added to, or removed from, air to heat or

cool to certain given conditions. Whether to heat or to cool depends upon whether summer or winter conditions are prevailing. In this specific case it would be heat added.

To find the difference in vapor pressure: Using the same conditions, outside dew point, 50 degrees, inside dew point, 63½ degrees. Follow from the outside indicated dew point 50 degrees vertically to the intersection with Curve A, then horizontally to Scale A, indicating .352 inches of mercury.

Follow the same procedure for the inside condition 63½ degrees dew point, Scale A indicates .54 inches of mercury.

Subtracting — .54 inches of mercury minus .352 inches of mercury equals .188 inches of mercury.

This is interesting and indicates that the air in the theatre is actually heavier than it is outside. Not an appreciable amount, it is true, but very sensative barometers would be able to indicate this difference.

It follows that vapor pressure is dependent upon the dew point and is always indicated in inches of mercury.

Absolute Humidity—This refers to the weight of water vapor expressed either in grains per pound, or in grains per cubic foot of air. Absolute Humidity is a function of the dew point.

Find the absolute humidity of the outside and inside conditions as set forth in this problem: Outside conditions, dew point 50 degrees; inside condition, dew point 63½ degrees

From the point representing 50 degrees dew point, follow horizontally to the left

REFERENCE CHARTS

The adjoining chart, as applied to theatre air conditioning, is the final one of the series of four. Accompanying the first chart in the June 3d issue, was an announcement that if enough requests were received, these charts, with proper explanations, would be made available in a form suitable for ready reference. Those wanting this service who have not sent in their requests should please do so at once.

to Scale X. This indicates 53 grains of moisture per pound of dry air.

To interpret this in grains of moisture per cubic foot of air, find the point of intersection of the vertical dry bulb temperature line 60 degrees (outside conditions) with the Curve E, follow horizontally from this point to Scale E (labeled cubic feet per pound). This indicates 13.03 cubic feet per pound of dry air.

Now from the point of intersection of the vertical dry bulb line 60 degrees with the Curve D follow horizontally from this point to Scale D (the same scale as E), this indicates 13.53 cubic feet per pound of saturated air.

Subtract—13.53 minus 13.03 equals .5 cubic feet increase in volume due to 100 per cent saturation.

The relative humidity of the outside conditions was found to be 70 per cent; therefore, .5 cubic feet times .70 relative humidity equals .35 cubic feet, or one pound of air at outside conditions is equivalent to 13.03 plus .35 equals 13.38 cubic feet.

Now to express the Absolute Humidity in grains of moisture per cubic foot, divide:

$$\frac{\text{53 grains of moisture per pound of air}}{\text{13.38 cubic feet per pound of air}} = \text{3.96 grains}$$

of moisture per cubic foot of air, or an Absolute Humidity of 3.96.

By following the same procedure it may be determined that inside the theatre the Absolute Humidity is 6.14.

General observations from this chart and this problem: When air is heated without the addition of water vapor, the relative humidity decreases. . . When air is cooled without the extraction of water vapor the relative humidity increases. . . . The higher the temperature of air the greater is its capacity to hold water.

There is a distinct difference between Relative Humidity and Absolute Humidity. Referring to the problem, the Relative Humidity of the inside conditions over the outside conditions is an increase of 14.29 per cent, while the increase in Absolute Humidity is 55.3 per cent.

In winter try to raise the temperature, raise the Absolute Humidity and cut down on air motion (for in the August 26th article it was shown that air motion has a cooling effect).

In summer try to lower the temperature, lower the Absolute Humidity and produce as much air motion as possible conducive to comfort.

[This material has been prepared with the aid of J. T. Knight, Jr., head of maintenance for Publix Theatres; the publication, Heating and Ventilating; and the American Society of Heating and Ventilating Engineers.]

A Famous Theatre Passes

(*Continued from page* 8)

capacity, which was used in the earlier days for fire protection. Of course, there also is an asbestos curtain on the stage. And the engineers of that day were not to be outdone, either. An iron ventilating system installed under the stage changed 175,000 cubic feet of air every five minutes.

This gigantic undertaking of its day cost the Tootle Estate $150,000, with an additional $100,000 for the remodeling in 1893.

"Ben Hur" still held the Tootle house record to the last. Special matinees were offered to accommodate the crowds which came from cities and towns within 300 miles from St. Joseph. And it was at the Tootle theatre that a stagehand forgot his cue and pulled the wrong treadmill for the famous chariot race. He lost the race for Ben Hur!

The Tootle Estate operated the house until 1904, with C. U. Philley named manager in 1898. In August 1904, Martin Beck leased the house for the then small Orpheum circuit. In September 1905, the well-known Woodward Stock Company leased it. The Shuberts took it for the season of 1911, bringing all of their glamorous offerings to St. Joseph. Dubinsky Brothers, operating a string of theatres in Missouri and Kansas, took the place for stock presentations from September 1916 until August 1925. The Hostettler Amusement Company of Omaha, which operated for Universal, leased it then until August 1928. After that the building was rented periodically until last year, when it was taken by the St. Joseph Little theatre.

The passing of the Tootle Opera House in St. Joseph, Mo., truly symbolizes the end of an era doomed soon to end that day in 1895 when motion pictures were brought to Broadway.

Constructing Theatre Advertising

(*Continued from page* 12)

art work, reduced to the size of the advertisement. The negatives of both the illustrations and the type are then *stripped* together, according to the layout, for etching on the same plate.

One other method of rendering an advertisement entirely in plate form ready for the newspaper's use is that referred to earlier in the article—that of the combination halftone and line etching. When the art work requires the halftone process, this method must be used. The type dimensions are scaled as in the procedure last described, is similarly set and proved-up. From this proof the engraver makes a finished line etching. At the same time, the art work is made into a halftone in a reduction dictated by the size of the advertisement. Both of these elements, each in separate pieces of metal, are mounted (tacked on wood blocks, as all engravings are) together according to the layout. This single block is all that need be sent to the newspaper.

Each of these processes make the cost somewhat larger than it would be were

(*Continued on page* 34)

M. Marvin Berger

contributing to each issue of Better Theatres legal advice in tabloid, concisely considering common situations confronting theatre owners and managers involving the law.

MAKING Mr. Berger well fitted to give theatre operators that ounce of legal prevention that avoids the pound of judicial cure, is a keen interest in "motion picture law." He was at one time attached to the office of counsel for George K. Spoor of Essanay and "natural vision" fame. Mr. Berger was born in New York City, attended the public schools there and New York University. He received his degree in law from the Law School of that university in 1929, and upon being admitted to the bar in 1930, "hung up his shingle" in the city of his birth. His interest in motion picture law leads him to extend continually his practical knowledge of the affairs of the theatre, thus to appreciate better the legal hazards of average daily operation. In this way his descriptive, advisory "tabs" augment the more comprehensive discussions of Leo T. Parker, giving the theatre manager and owner a complete editorial service in Law.

J. T. Knight, Jr.

contributing to Better Theatres an indefinite number of articles in a series on theatre management and maintenance, probably the most authoritative ever published.

IN RESPONDING to a request for information about himself, Mr. Knight (whom a large part of the theatre world knows as "Jack") merely sent the following laconic notations: "Graduate United States Military Academy, West Point. Served with A. E. F. in France, commanding battery of Field Artillery. Wounded twice in action. Decorated for action at St. Mihiel. One year, Northwestern Malleable Iron Company, foundry engineering. Two years, Joliet Railway Supply Company, works manager and engineer. Eight and a half years, Balaban & Katz, assistant manager and manager Chicago theatre, supervisor of all Balaban & Katz theatres. One year, Buildings Development Company, general manager. Three and a half years, Paramount Publix, director of maintenance for New England, home office maintenance department"—where he is now. He compiled official manuals on theatre operation and employee training.

[This is one of a series of advertisements on current and future features in Better Theatres and those who contribute them.]

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

DISTORTION IN THE PROJECTION AND VIEWING OF MOTION PICTURES

[*The following discussion of one of the most vital problems of the theatre, and one which recommends itself to the attention of the architect as well as exhibitor, was presented before the first* 1933 *convention of the Society of Motion Picture Engineers by Clifton Tuttle of the Kodak Research Laboratories, and is reprinted from the September issue of the S.M.P.E. Journal.*—THE EDITOR.]

THE WHOLE subject of warped perspective and distortion can conveniently be divided into three phases in accordance with three causes which adversely affect true rendition of form on the screen and in the eye of the observer. These are: (1) The discrepancy between camera point of view and audience point of view involving the relative values of camera and projector lens focal lengths. (2) The vertical elongation of figures and the keystone effect resulting from projection from a point above the screen. (3) The error in perspective caused by the off-center view seen by many members of the audience.

The three types of distortion are, of course, additive in their effects, but for the sake of simplicity in this discussion it seems best to treat them singly, leaving to the reader the task of evaluating the combined effect for the set of conditions in which he is particularly interested.

It was pointed out by Hardy and Conant[1] that ideal conditions of viewing appertain to only one point in the theatre—namely, a point on the axis of projection, normal to the screen, and at a distance D from the screen such that

$$D = \frac{\text{focal length of camera lens}}{\text{focal length of projector lens}} \times \text{projection distance}$$

At other axial points, either closer to or farther from the screen, the observer sees an image distorted from its true perspective. If the focal length of the projection objective is chosen as recommended by Hardy and Conant to make the point D fall near the center of the audience, the average distortion is reduced to a minimum. This viewing distance defect in motion picture projection is obviously of a nature which can not be overcome, although, fortunately, in practice it does not seriously handicap the illustion for the average person.

Projection at an angle and viewing at an angle also are causes of distortion which can not be eliminated in practical presentation; but since both these are controllable to some extent in the design of theatres, it remains of practical interest to consider these matters and perhaps to specify limiting values for the guidance of architects and theatre owners.

PROJECTION ANGLE DISTORTION

THE QUESTION of projection angle has been frequently discussed, the most thorough treatment of the problem being that presented by the Projection Committee in 1929. The committee recommended, first, that the angle be kept as near zero as possible, and then proceeded to analyze the amount of distortion as a function of the angle of divergence of the projected beam and of the angle which the axis of projection makes with the horizontal. They expressed the distortion as the percentage increase in height which results when the picture is projected at an angle to a vertical screen.

To quote from this report: "Now, the maximum permissible amount of distortion is a matter on which there seems to be considerable divergence of opinion. The committee feels that in recommending 5 per cent as the maximum increase in picture height, it is erring on the side of laxity rather than on that of rigidity." For practical projection conditions a projection angle of 17 degrees results in an increase of image height of about 5 per cent. The committee therefore fixed on this angle as the limiting value.

Through the kind offices of the chairman and members of the present Projection Screens Committee, the author has been supplied with data concerning the projection angles existing in one chain of theatres. These data show that about 60 per cent of the theatres in this group have projection angles equal to or greater than that recommended by the committee, and about eighty per cent have an angle greater than the more rigorous specification of 12 degrees recommended in the standards adopted by the Society as the limiting value. Since the theatres of large seating capacity have the larger projection angles, it follows that the vast majority of theatre patrons habitually see pictures which are projected at angles greater than 12 degrees. It would seem desirable either to bring the recommendation of the Society into line with practice or to exert pressure to bring future practice into line with our recommendation. Thus, it appears that a continued discussion of the problem is not out of order.

From some points of view it seems indeed that the 5 per cent increase in the ratio of height to width is a lax enough tolerance. Consider for a moment the effect on the human figure. While the pictures of some of our Hollywood actors and actresses might undergo with aesthetic advantage a 5 per cent increase in vertical to horizontal ratio, it hardly seems probable that the result would be highly satisfactory in the majority of cases. The 17-degree projection angle should in its effect be roughly equivalent to the once highly advertised 18-day grapefruit diet. Greta Garbo, Ruby Keeler, Joan Crawford, and others in the light-weight class apparently lose five or six pounds by the treatment.

There is a strong tendency on the part of the general public to accept what it sees on the motion picture screen as the last word in fashion and beauty. Large projection angles may, therefore, be largely responsible for the vogue for slender figures. It may thus be a grave responsibility upon the motion picture engineer in the interests of public health to prevent the motion picture screen from setting up an ideal of dangerous emaciation.

In addition to elongation of figures there is, of course, a second defect in an image projected at an angle which follows from the fact that the bottom of the screen image is magnified more than the top. What should be vertical lines in the image become convergent upward. A rectangular screen shape is maintained by shaping the mask, but nothing is done to rectify the convergence of lines within the picture. It is well known that the eye is extremely sensitive to the lack of parallelism between two lines. Mitchell[2] has recently thoroughly discussed this question for the edification of the cameraman, pointing out several matters which should be observed in scene composition. In some actual cases in theatre projection the convergence amounts to five or six degrees, which is very apparent at the edge of the screen.

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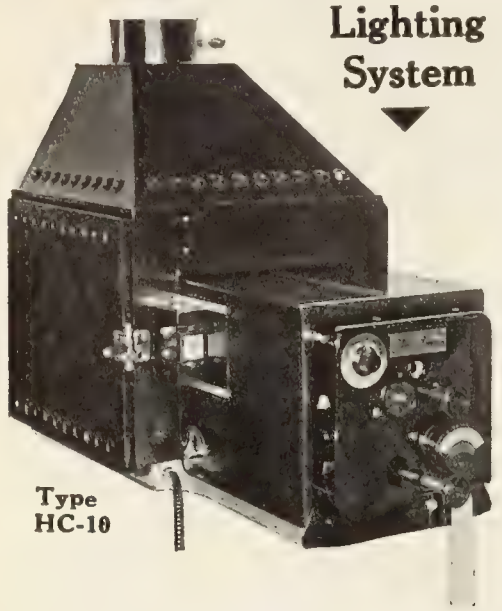

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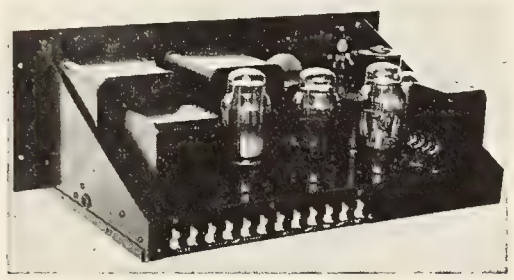

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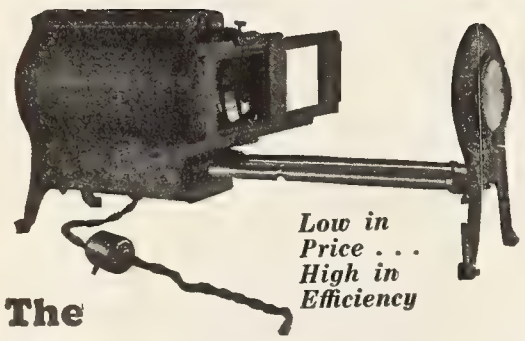

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ence is seldom concentrated on vertical lines in a picture. This is more true now than in the days of the silent picture with its numerous titles. It seems, therefore, that experimental demonstration of the practical effect of projection angle should be confined principally to such subjects as make up the greater bulk of motion picture presentation.

In preparing experiments to demonstrate and evaluate the limits of allowable distortion, one is confronted by two diametrically opposed points of view. Either one should seek to determine limits which would prevent the audience from ever seeing an image in which distortion could be recognized, or one should seek to find the limits which in the majority of cases would not allow distortion to destroy the illusion of naturalness.

In view of data which show that many successful theatres have projection angles in excess of the arbitrary limit recommended by the Society, it seems of interest to proceed on the latter basis; that is, to determine the degree of distortion at which the illusion of naturalness breaks down.

A number of still pictures of motion picture scenes were reproduced as lantern slides. These were projected on a screen at vertical angles which gave progressively 2.5, 5, 10, 15, and 20 per cent distortion. The screen picture was photographed at each position and lantern slides were made of the results.

All the groups of slides thus obtained were thoroughly shuffled together so that during projection no one of a series of slides would follow another of the same subject. The slides were then shown to a group of persons, each of whom was asked to select all pictures which looked unnatural and to state the reason for the objection.

Results of this test are summarized in Table I. In column one of this table, the subjects have been classified in a general way. The terms "close-up," "semi-close-ups," and "full-length figures" apply to human figures. Well-known inanimate subjects included pictures of houses, doorways, wagons (showing wheels), etc. The remaining columns headed by the value of distortion in per cent contain the record of the relative number of observers who objected.

Individuals participating in the test were not informed of its object and they probably were neither less nor more critical than members of the usual motion picture audience.

The conclusion from these data is that for scenes in which actors or actresses form the principal interest, the image can be distorted 10 per cent before the illusion of naturalness is impaired. Stated in another way, this means that most persons unacquainted with what the real subject looks like are satisfied even though the picture is decidedly distorted. In the case of very familiar objects of definite shape as, for instance, a picture in which there was an axial view of a wagon wheel, the tolerance is somewhat narrower—some persons objecting when the image is distorted as much as 10 per cent.

DEFINITION AND AREA LOSSES

THIS DISCUSSION thus far has been limited to true image distortion. There are two other undesirable effects, however, which accompany projection at an angle. The first is the loss of image area which follows inevitably when the sides of the picture aperture are cut to make the frame rectangular. The second is the effect upon top and bottom image definition because of the path difference. Though neither of these can properly be classified as distortion, an evaluation of both has been included in Table II. The third column shows approximately the area loss in per cent which results when a picture is projected with a 6-inch lens to a rectangular vertical screen, and the fourth column shows the diameter of the circle of confusion, or, more accurately, the major axis of the ellipse of confusion at the bottom and top of the field for a perfect lens working at an aperture of $f/2$.

The area loss, that is, the amount which must be masked from the lower corners of the picture, is not particularly serious at any commonly used combination of projection distance and focal length—provided that the elongated picture is not masked off to maintain the 3×4 picture.

The lack of definition as judged from a viewing distance of twenty feet becomes noticeable if the image size exceeds about 1.5 mm. Since the image size resulting from the projection angle is superposed upon the effect of the lens aberrations, it is probably reasonable to state that with practical projection lenses of $f/2$ aperture

Summary of Data Showing Susceptibility of an Average Audience to Different Degrees of Distortion

Subject	Relative number of observers who objected: in per cent of total number of observers. Per Cent Distortion					
	0	2.5	5	10	15	20
Close-ups	0	0	0	0	0	20%
Semi-close-ups	0	0	0	0	5%	25%
Full-length figures	0	0	0	0	15%	50%
Well-known inanimate subjects	0	0	0	10%	40%	50%

Table I

definition suffers noticeably at projection angles greater than 17 degrees.

SIDE VIEWING ANGLE DISTORTION

THE SECOND matter upon which some experimental data may prove of advantage concerns the viewing angle forced upon all the members of a motion picture audience except those located opposite the screen center. At first thought, this problem appears to be closely related to the former one. Both projection at an angle from the horizontal and viewing at an angle other than the normal produce a similar kind of elongation of the screen image, and one might expect that a distortion tolerance set up for the one case might apply to the other. The conditions, however, are somewhat different; a person viewing the screen from an angle is conscious of his point of view, and instinctively makes a correction for some distortion of the image. He is not conscious of the projection angle, and therefore has no means of compensation which will aid him in rectifying his concept of the picture.

Effect of Projection Angle upon Screen Definition and Loss of Area with Rectangular Masking

Projection Angle (degrees)	Per Cent Distortion	Area Loss, Per Cent	Image Size Bottom and Top of Screen, Mm.
0	0	0	—
12.5	2.5	2	0.9
17.5	5.0	3	1.3
21.5	7.5	4	1.7
24.5	10.0	5	2.0
27.0	12.5	5	2.2
29.5	15.0	6	2.6

Table 2

It is common experience that motion pictures viewed from extreme front and side seats in some theatres appear badly distorted. At the same time, it is true that one's enjoyment is not adversely affected until the angle becomes fairly large. The author has attempted to determine the limiting angle experimentally by projecting before a group of persons motion pictures of a screen image photographed at different angles.

There seems to be quite good agreement among the persons before whom these and other pictures of the same kind were shown that any angle less than thirty degrees is not objectionable. Forty degrees seems to be passable, but the opinion was unanimous that the illusion is spoiled at angles greater than 40 degrees.

One can not say that these demonstrations adhere closely enough to theatre conditions to justify any general conclusions. One is quite justified in questioning: How much does motion in the picture affect the feeling that the illusion has failed? And how much does the angular field of view change one's judgment?

A few trials were made in which a large black border was shown around the rotated picture. This, it was thought, would supply a comparison reference as to the amount of foreshortening to be expected in the picture. The judgment of distortion did not seem to be much changed. Pictures filling the screen appear better to represent the view which a member of the audience has in a seat close to the screen—the only location in which the viewing angle problem is serious. On the basis of a number of observations in theatres during the projection of pictures, it appears that motion in the picture does not affect the result to any great extent.

A seat which forces one to see any part of the picture at an angle greater than 40 degrees is undesirable. For full-length figures the judgment is more critical.

The larger the screen, of course, the worse is the distortion at the farthest edge at a given viewing distance. In recommending practice for the guidance of designers and architects, the specification for the position of the extreme seat should be based upon the angle at which this edge can be seen. Assuming that the distance from the first row of seats to the screen is equal to 1.5 times the screen width, the first row of seats should be not longer than 1.5 times the screen width if the extreme viewing angle for the edge is not to exceed 40 degrees. Data supplied to the author by the chairman of the Projection Screens Committee give the average maximum viewing angle of a number of theatres at 34 degrees at the screen center—an angle which makes the extreme edge viewing angle somewhat in excess of the distortion limit.

DISTORTION REMEDIES

MANY ATTEMPTS have been made in the past to cure the evil of viewing angle distortion—usually by the use of curved screens. Anamorphotic lens systems also have been suggested. The fallacy of such suggestions has been pointed out so frequently that apparently no proposal of this kind has been made for several years. There is, of course, no remedy except proper design of the seating space. Any correction of the screen image for one position can be made only at the expense of the perspective obtainable from other positions.

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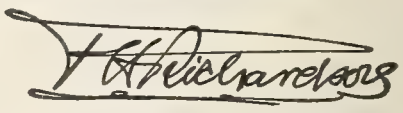

SEEKING A BETTER UNION MEMBERSHIP SYSTEM

FROM a projectionist on the Pacific Coast comes a most interesting letter from which the following excerpt is taken:

"It was with much interest I read the letter of Ed Warrentjen of St. Louis, Mo., and your comments thereon. I am myself one of those forced into the position of being outside the union and therefore dubbed a non-union projectionist. I say 'forced' for the simple reason that I find it impossible to join, and lately have been feeling much the same as Friend Warrentjen seems to.

"Perhaps, though, I am not entitled to make a kick, being merely an 'operator' in the sticks, in charge of an ancient outfit that much be kissed and kidded along if one hopes to induce it to give a decent performance, either in picture or sound. I have worked hard and studied though, and some day, somehow hope to get somewhere in what I regard a profession. In order to have that chance, however, one must belong to the union, and the union is taking in just exactly no new members for the reason that it already has too many.

"Now, Friend Richardson, one cannot perhaps blame it for that too much, but here is the catch! I have myself witnessed projection faults in deluxe theatres manned by union men having the best of equipment, which could not possibly be charged to anything on earth but rank carelessness—results that I, with this old worn-out, punk equipment that I must literally coax results from, would be ashamed to put before audiences. I have actually seen a flash of white screen once, and a trailer once in one production—and in the box office window of that theatre was a framed card showing the I. A. emblem. And the queer part was that when I talked with one of the projectionists and mentioned the matter he did not seem to be particularly interested.

"Now, Mr. Richardson, please don't get me wrong! I most emphatically am not either saying, intimating or believing that all union men are in that class, or for that matter anything more than a (let us hope) small percentage of them. Certainly not! Of my own knowledge the union contains a goodly percentage of really splendid men who respect both themselves and their profession. That is beyond question, but it offers no explanation as to why the don't-care-Adams are permitted to remain that way and disgrace the union, keeping on the outside men who would, it appears, make far better union material.

"Seems to me it should, in the very nature of things, be up to unions to penalize if necessary members who fail to deliver the very best results that can be had from the equipment provided, including of course the films. They should, it seems to me be either compelled to do that or step aside to make room for those who will.

"Many men are thus kept outside the union who are really deeply interested in their work, regarding projection as a profession, being sincere in their desire to build it up to that plane. Why *will* not or *cannot* unions replace those who refuse to study, and therefore are unable to work efficiently and well, or who are careless, unambitious and too shiftless to do their work right, with men who are competent, ambitious and willing?"

This gentleman says considerable more, but the gist of the argument has been already well stated. First of all, friends, the "sticks" man is most emphatically entitled to have his say. It would be unfair and cowardly to refuse to accord him that privilege. It one way he is of far greater importance to the country and to its people than is the city man. He is a very vital factor in supplying whole isolated communities with the chief form of amusement available to the people as a whole and the only form of theatrical amusement available to those communities.

Moreover, the "sticks" projectionists are much more basically competent than is the average city man. They have to be! They cannot jump to a telephone and quickly summon aid every time something goes haywire. There is none to be had except after hours of waiting, hence they must be able to effect repairs themselves or see their employer turn an audience out, handing them back their coin—and his own too, probably. In the very nature of things the small town man must study. He must have a pretty darned good basic understanding of motion picture and sound equipment.

As to the union, all that our correspondent says is unfortunately quite true. I have long held that when a competent projectionist working under the jurisdiction of a local union (and every working projectionist in the United States and Canada works under the jurisdiction of some I. A. union) makes application for membership in the union and is refused merely for the reason the union does not wish to admit him, he cannot thereafter justly be termed a non-union man. It seems to me the whole I. A. membership layout stands in need of rather radical revision, at least insofar as has to do with projectionists. As the matter now stands it is unfair to those many competent working projectionists now being kept out merely for the reason that it is impractical to admit them under present conditions.

There would be no point in making such an assertion without offering some reasonable remedy, and that I shall now attempt

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

The Care of Commutators. Page 22
What Is Insulation? . . . . . Page 23
The Cleaning of Tube Prongs . . . . . Page 24
A Growing British Journal . . Page 24
Does Copper Lose Its Conductivity? . . . . . Page 24
Supervisors of Projection . . . Page 24
A Manager Asks a Few Questions . . . . . Page 26
Marking Lenses for Reassembly . . . . . Page 26
Sound Waves Bend Around Corners . . . . . Page 26

to do, believing what I will offer to be practicable and workable without serious inconvenience or "kick-back" to either unions or their individual members. Even the most rabid stand-pat man cannot deny that what the West Coast man says is true.

While it is the fact that unions cannot and should not admit a too-great surplus of men, for reasons set forth in some detail in April 8 issue of BETTER THEATRES, and while unions by force of circumstances are often forced to admit not-too-competent projectionists, still when that latter situation is forced upon a union by short-sighted exhibitors, it becomes the obvious duty to itself, to the motion picture industry and to the public, to insist that such men immediately use every means within their power to improve themselves to the point where they will be able to deliver the best possible results the equipment provided them can be made to deliver, or that failing to do so, they be relegated to inferior jobs and kept there until reasonable evidences of reform becomes evident.

That, it seems to me, is a proposition no honest union man can seriously object to. It is nevertheless a difficult thing to handle effectively. I believe the average union tries to do the best it can though there are exceptions. Unions that do not are showing disloyalty not only to the motion picture industry from which they derive their very existence, but to the I. A. as well, for all of which they should feel shame. Unions have rights, yet! However, it must not be forgotten that so far as projection is concerned, the employer, the industry and the public also have rights, and certainly it cannot be denied that those rights are being violated when any projectionist, union or otherwise, fails in his duty.

No use letting your angry passions rise, gentlemen. Your really best friend is not the noted "yes man" who pats you continuously on the back in hopes of a return pat. The I. A. is a great organization. It has done a great work for the men, as well as for the exhibitor, though few of the latter will acknowledge that fact. Like most man-made creations, however, it has its faults. It is idle to deny that. The particular point I now am directing your attention to is one of them. It serves, as our correspondent says, to keep a percentage of incompetent, careless projectionists working, as I know, you know and exhibitors know, to the exclusion of careful, competent men, and that is neither fair nor right, though it is freely granted that it is a situation which it would be quite impossible to completely eradicate at once.

What I shall now lay before you for consideration is not intended as a complete remedy. It only is designed as a long step toward right and fairness. Its effect would, in my opinion, be altogether beneficial to the I. A. There may be objections, but the benefits, if carefully worked out and put into operation, would outweigh them.

First.—A change in I. A. laws which will divide projectionist membership into two classes. "Full" and "Provisional."

Second.—Full membership shall be and remain as it now is without change.

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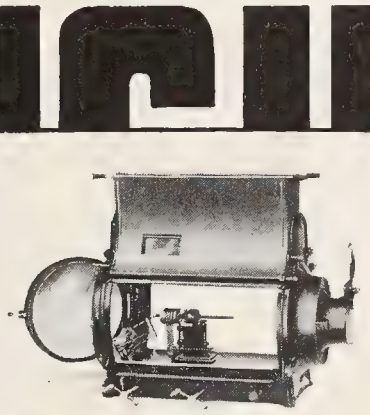

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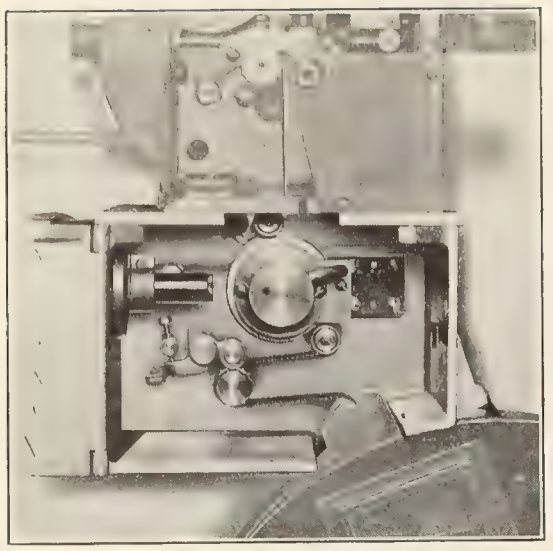

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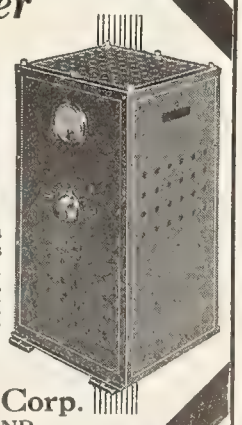

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Third.—Provisional membership shall admit any projectionist working within the jurisdiction of a local union but outside full membership territory, provided he be able to prove himself a man of good character and a competent motion picture-sound projectionist, examination to be based upon the class of equipment he is then handling. Note: It would be manifestly unfair to base the examination of a small town or village projectionist upon deluxe theatre equipment.

Fourth.—Full membership territory shall consist in the town or city in which a local union is located, plus such immediately surrounding territory and such other cities and towns as the union may decide upon. All other territory within the jurisdiction of the local shall be provisional territory.

Fifth.—Provisional members may be admitted at such reduced entrance fee and dues as the local or an I. A. convention may decide, or there may be no reduction.

Sixth.—Provisional members may work only in provisional territory, except for a period of 60 days under direct authority of the local union. If the provisional member be permitted to work in full membership territory for a period exceeding 60 days he shall automatically become a full member after paying difference in entrance fee stipulated in Section 5 above.

Seventh.—Upon becoming a full member the provisional member shall pay any difference there may be in full and provisional entrance fee.

Eighth.—Provisional members shall have the right to fill any and all vacancies occurring in full membership territory, in the order of their admission as provisional members. Should any provisional member not desire to fill such vacancy, then the next provisional member in order for advancement shall be called. Being called into membership territory, except for temporary work as set forth in Section 6, shall entitle said provisional member to full membership upon paying any difference there may be in provisional and full membership entrance fee.

Ninth—Each local shall undertake to do whatever may be possible to improve working conditions and increase wages in provisional territory, but provisional members shall have no guaranteed rights to such improvement.

This pretends to be only a very rough, incomplete draft of what is proposed. It is only intended to lay before you the general idea. I ask, however, for it very serious consideration. Do not overlook the fact that dual unions are forming and many are joining them for no other reason that, although competent projectionists actually are working within the jurisdiction of a local, they are refused admission, in some instances such refusal being done harshly and discourteously. Many such cases have been reported to me. In many cases men have made application to the union they were working under and have, after months of waiting, been unable to get even an answer to their application. Such a condition as this makes bitter enemies for the I. A., and not without justification. Putting into effect a provisonal membership molded somewhat along the lines I have suggested would largely put an end to this. Men who desire to enter projection will then of necessity do their learning in the smaller towns. It is even possible some sort of provisional territory apprenticeship system might be worked out.

Also do not overlook the obvious fact that with such a system the provisional member, once he has joined, will hesitate to drop out or to do anything injurious to the union, since he then would lose his right to advancement to full membership, and to advancement of any sort in the projection field.

THE CARE OF COMMUTATORS

JOHN L. NELSON, writing from Pensacola, Fla., asks, "Will you be good enough to attend to the trouble of a small town projectionist? I am projectionist in a small theatre in a small town, but one at least fairly well equipped. I have a motor-generator set which sparks considerably and continuously at the brushes. Will you tell me how to stop it and what to do to keep the commutator in condition?

"I have in the past subscribed to three different projectionist publications. Still take one of them, the best of the lot, but when the subscription runs out I'm through, for after all, F. H. R., I find that from the MOTION PICTURE HERALD and BETTER THEATRES I get more real projection knowledge and help than from all of them put together, twice over. I have found, old friend, that what you say usually is either right, or pretty close to it."

Many widely different conditions might cause sparking at the brushes. First of all, is your set working at full capacity, or possibly even above capacity? Working at full capacity, it is necessary that the commutator be in perfect condition to avoid sparking. Even then there may be some, but the sparks would be very small and weak. Moreover, there would be very little sparking. If the machine is working at overload, sparking may and probably will result, regardless of the condition of the commutator, except that there will be an increased amount of it if the commutator be not in good condition—increased in proportion to the amount of the fault of course. In addition, the following various conditions will induce sparking:

1. Insulation between commutator bars insufficiently undercut—comes too close to surface. Caused by commutator bars or segments wearing away under brush friction. (See also Cause 5 below.) Remedy (using broken hack saw blade, working very carefully): Scrape insulation down to about 3-64ths of an inch below the commutator surface.

2. Brushes set at wrong point circumferentially. Test out by moving, loosening holding bolts and moving brushes slightly. There should be a mark indicating exactly correct position of rocker arm, or whatever takes its place.

3. Dirty brush ends. Examine contact

surface of brushes after a reasonable amount of use. Do this regularly. If there is indication of questionable spots, replace brush, apply usual tension and draw No. ½ sandpaper around curve of commutotor to grind said spots off brush contact. If brush does not fit snugly in holder, better draw sandpaper only in direction of commutator rotation.

4. Dirty commutator surface. Should be a clean, glossy, brown color. Sometimes spots will accumulate a coating that is, in a measure, insulating, in which case apply No. 00 sandpaper while machine is running, but with no current. Apply lightly and afterward brush off with fairly stiff brush to remove all sand and dust. Then apply a pad made as follows: Piece of canvas 6 inches square with light coat of vaseline on one side; fold twice with vaseline inside so that you have a strip 2 inches wide by 6 inches long. Let lay in a warm place a day. This will supply all the commutator lubrication required. Note: It is well to secure instructions for commutator lubrication directly from the maker of your set. Very, very little lubrication is necessary in any event.

5. Brush tension too light. Remedy: Do whatever may be necessary to increase it. Different makes of machine have different brush tension arrangements. Brushes should have only sufficient tension to insure good electrical contact with commutator. Too much tension will wear down the segments too fast, and replacement of segments (commutator bars) is expensive. Too little will cause sparking.

6. Brush ends do not fit commutator curve properly. Grind to curve by drawing No. ½ sandpaper around commutator, sanding side next to brushes, of course, until they fit the curve. If not a snug fit in holders, better draw paper in direction of commutator rotation only.

7. Commutator may have a high bar. Remedy obvious.

8. Commutator may be worn slightly eccentric in form. Must be re-turned in a lathe.

9. Commutator bars worn down too thin. Install new bars.

10. Brushes may stick in holders. Do whatever may be necessary to stop it.

11. Bits of dirt of copper pulled across insulation. Usually shows up in the form of a ring of fire around commutator.

12. Brushes may have too high resistance. Such brushes will heat and probably will crumble at their points.

13. Worn bearings. In some machines worn bearings will throw armature sufficiently out of center to distort magnetic field enough to set up sparking. Evidence is that armature is out of center between pole pieces. New bearings needed.

14. Shorted armature coil. Such coil will heat badly, and voltmeter needle will probably fluctuate heavily.

WHAT IS INSULATION?

JOHN L. DANBY of Detroit wants to know what insulation is. He says, "We of course know what insulation is, but

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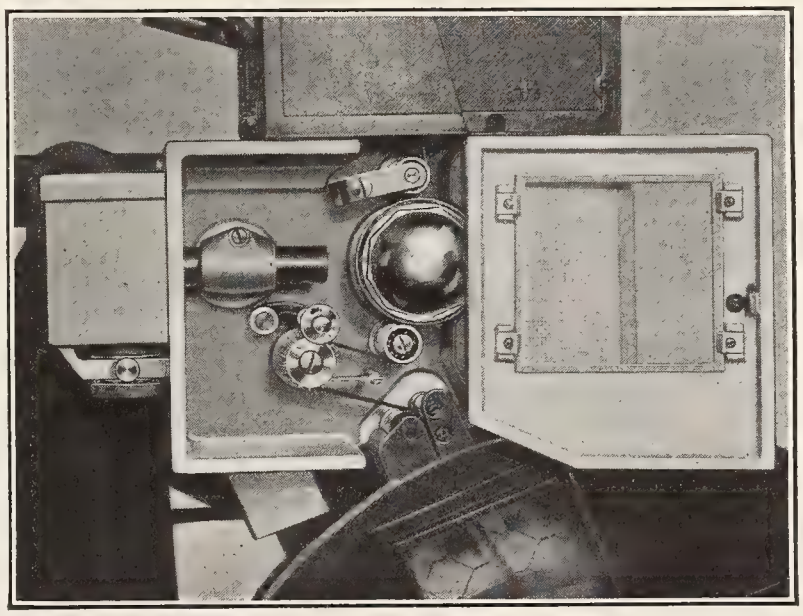

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would like to know the really officially definition of it as applies particularly to electrics. The dictionary definition is not very complete."

Hawkins Electrical Dictionary defines insulation as follows:

"The condition of a conducting body when insulated by the interposition of non-conductors to prevent the escape of electricity. The substances that will not conduct electrical current, but interfere with its transmission, are coils, porcelain, wool, silk, resin, gutta percha, shellac, ebonite, paraffin, glass. On account of this property they are extensively used in all branches of the electrical industry where it is desirable to confine the current to definite limits. They are thus called 'insulators,' from the Latin *insula,* an island; *insulatus,* made into an island."

The list is not complete. Just why mica, for example, is omitted I cannot say. It certainly is an insulator, as also is rubber. Nevertheless the definition is the most "official" I know of.

My own definition of the term would be somewhat as follows: There is no such thing as "insulation." What is known as insulation is the segregation of electrical conductors by interposing between them and other objects substances offering such high resistance to the flow of electrical current that there will be little or no leakage across it at ordinary commercial voltages, and relatively small leakage at high pressures.

CLEANING OF TUBE PRONGS

TWO ALERT projectionists, S. VanBuskirk and Edgar Kroll of the Maltz theatre in Alpena, Mich., arise to remark, "We do not know whether or not all projectionists are aware of the fact that poor sound not infrequently is due to imperfect contact of the vacuum tube prongs at the bottom of the holes receiving them. At the end of the prong is a small bit of some lead mixture, presumably plain solder, which sometimes gets very dirty. Naturally, since the prongs make contact through this bit of solder, if it gets dirty the contact may and probably will not be perfect, whereupon Old Man Trouble makes his appearance.

"To avoid the possibility of this we take all tubes out at regular, fixed intervals and clean off any accumulation of dirt with "crocus cloth," which removes all dirt without removing any of the solder. Also, before replacing the tube we clean the spring contacts in the panel with an ordinary eraser such as comes on the end of a lead pencil.

"Sometimes it will be found that on the 43-A amplifier the solder has melted off the prong ends, resulting in very poor contact with the springs in the panel sockets. Most all modern projection rooms have, we believe, some sort of soldering iron. By cleaning off the prong ends it is a simple matter to replace the solder, so that again everything will be jake.

"We also have found crocus paper to be excellent for use on generator commutators. It does no harm to the commutator and will remove nothing from it except carbon dust and dirt."

Possibly many of our readers knew all about this; also, possibly many of them do not. Putting them wise does no manner of injury to Brothers VanBuskirk and Kroll, and very possibly helps many of you. Why do not more of you kick in with things of this sort? Why be a clam in your shell? Things such as these are, when published in BETTER THEATRES, laid before many thousands of projectionists in this country and abroad.

A GROWING BRITISH JOURNAL

IN AUGUST, 1932, in London, England, the first issue of the *Projectionists' Journal* came off the press, sponsored by the Guild of British Kinema Projectionists. The new journal was put forth for the reason that there was no English motion picture journal willing to give projection matters what seemed to be adequate prominence.

Mr. Fred G. Humberstone, a working projectionist, was selected as editor. The first issue consisted in merely four pages of Guild news. A copy of the August 1933 issue lies before me. It is an 18-page magazine, four pages of which form an advertising insert in color. Besides the insert there are approximately three pages of advertising. It is a monthly publication.

I compliment Editor Humberstone and all those who have given aid to the upbuilding of this fine magazine. It is especially admirable when we consider it the result of effort by men who all make their living as projectionists. The editorial committee is composed of P. O. Farrell, chairman, assisted by P. Pilgrim, F. W. Thearle, F. H. Woods and G. E. Lansdown.

The publication is purely educational in its work. It does not deal with labor matters at all.

DOES COPPER LOSE CONDUCTIVITY?

SEVERAL INQUIRIES have come from managers, projectionists and exhibitors through a space of considerable time, asking whether or not copper wires suffer any loss in conductivity through long use. One typical inquiry lies before me. It is from an exhibitor in a small city in Iowa, who says, "I own a small motion picture theatre (seats 476) which is 11 years old. I have had pretty heavy current bills lately. When I kicked about it my projectionist said it was because of the age of the wires, which he said caused loss of current. Our local electricians rather backed him up in the matter, though without committing themselves to any fixed expression of opinion.

"Now, Mr. Richardson, I have followed your writings for many years. I have your books—every edition from the second—on my desk. I have always found you always to be either right or pretty nearly so, therefore I appeal to you to settle this matter."

That was some months ago. I replied by mail to the effect that so far as I knew copper loses none of its conductivity through use, unless it is overloaded and therefore subject to high temperature. I expressed the opinion that unless there had been such heating, or would be in future he might use the wires for 25 years and find them to have no more resistance than at present.

During the past month, however, three inquiries of something of the same nature have arrived, so I finally wrote the chairman of the National Fire Protection Association Electrical Committee, Mr. A. R. Small, asking him for an opinion. He replies:

"Acknowledging your letter of August 14, I know of no basis on which to expect that the conductivity of copper, as regularly used for electrical conductors, will change on account of the length of time it is in service."

The matter of insulation, however, is quite another matter, and that I have taken up with the National Board of Fire Underwriters. Mr. Paul Ferneding of that body replies as follows:

"Answering your inquiry, we regret to advise that in our opion it is impossible to judge even approximately the age at which rubber insulation on electrical conductors, whether exposed or in conduit, may deteriorate to a point beyond a reasonable safety limit.

"Many installations of rubber-covered conductors have been in use for periods of from 20 to 25 years and are still apparently in an excellent state of preservation. On the other hand, we find many cases where wires have been in use for periods of less than 10 years in which the rubber insulation has deteriorated to a considerable degree. It therefore is apparent that while age has a deteriorating effect on rubber insulation, local atmospheric conditions are a decided factor in the service life of this material."

Mr. Ferneding then suggests that the best method of determining the condition of insulation is the test applied by laboratories, commonly called the "break-down" test, which he is certain the Underwriters' laboratories would be willing to forward upon request.

SUPERVISORS OF PROJECTION

FROM a conscientious, progressive projectionist, whose name I withhold for very obvious reasons, comes this letter:

"Dear Brother Richardson: The theatre situation here remains about the same as during the earlier part of the year, although, as does every one else, we are anticipating the return of prosperity and an end to these very trying times. One thing I do hope to see the return of, and that is the projectionist being master in his own projection room, without the constant interference of some so-called Supervisor of Projection who does not really supervise, but sets up standards of miscalled economy

which work out to the ultimate injury of the work and in the end save nothing in overhead expense but instead lose money at the box office.

"Such 'supervisors' ignore the recommendations of sincere, competent projectionists just about wholly and completely, after which they have the nerve to expect to obtain co-operation from the said projectionist.

"Well, most real projectionists are too independent to submit to such authority in a co-operative spirit. The day surely cannot be far off when authority will be placed where it properly belongs, where it will do the most good, and do it economically, too."

We have had a few really competent, progressive supervisors of projection who have done good work. We have had some socalled supervisors of projection that were something worse than a bad joke.

I recall an illustrative instance: Much to my amazement a large theatre chain appointed a man to supervise projection who not only had never made any mark of any kind in the projection field—if, indeed, he had ever really had any actual practical experience as a projectionist at all. He claimed to have had, but if the claim was true the experience amounted to next to nothing. Certainly to my own knowledge he had not had any for many years. He had in fact been a supply dealer of such high integrity that he once said to me personally when I "landed on him" for pushing forward some perfectly punk projection apparatus, "What difference does it make to me whether it's good or bad? That's the buyer's lookout." Yet this great theatre chain, after this man was out of the supply business, appointed him supervisor of projection!

Some while after his appointment I one day witnessed some very poor projection work in one large theatre under his charge and mounted to the projection room to find out what was wrong. I was not long in ascertaining that there were good men in that theatre, but this imitation "supervisor" had forced them to let the equipment deteriorate in such a condition that it was impossible to put a decent picture on the screen or even to get good sound.

One wonders by what process of reasoning executives select such men for such positions. To hold such a position creditably a man *must* be a progressive, thoroughly competent motion picture-sound projectionist. He must have practical experience and plenty of it. He must understand handling men and the technical side of projection. He must be well acquainted not only with the underlying principles governing the action of projection equipments, but also must have at least a fairly good personal knowledge of the different makes of apparatus.

As this correspondent intimates, he must not imagine he can possibly know all the needs of any given installation as well as does the projectionist in charge of it, assuming him to be a competent man—and one duty of a supervisor is to select competent men, though it is admitted this cannot in all cases be done, due to some

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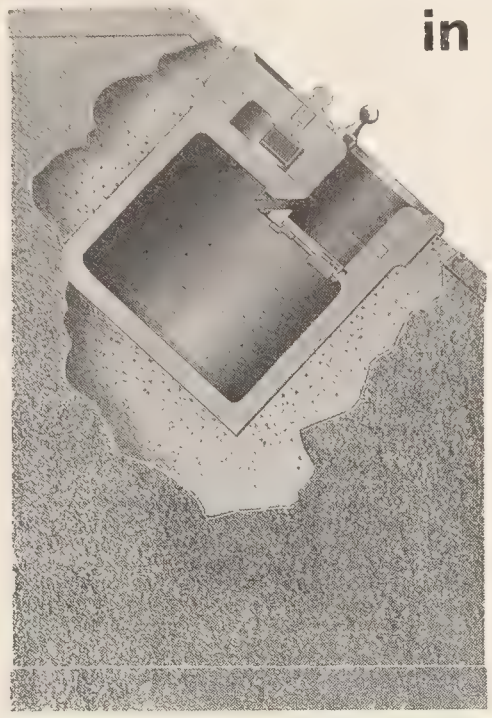

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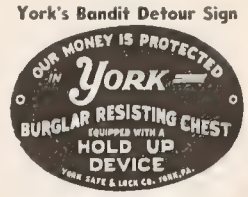

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unions' refusal to permit free selection. However, when the projectionist requisitions something the supervisor believes should not be supplied, as a matter of common sense and good procedure the request should not be turned down until the projectionist has been invited to set forth his reasons for making the requisition, and why in his opinion it should be allowed.

I thoroughly believe that theatre chains should have a supervisor, but some of the appointments made in the past have caused me to wonder whether the selections were made by placing names in a hat.

A MANAGER ASKS A FEW QUESTIONS

HARLAN P. STORMBERG of Truesdale, Mo., writes, "Like many others I have not written to you who have helped me so very much until I wanted something. I am a small town theatre manager and one who agrees with you that excellence in projection is one thing that helps get the coin in at the cash drawer. The men we little fellows can afford to employ are not always of the best, so I try to study projection matters myself.

"Will you please take time to answer a few questions that have puzzled me quite a bit. First, what is meant by a 'soft' and a 'hard' vacuum tube? Second, what do you regard as the best light source (projection, of course) for a small theatre? Third, how may I arrange a means for quickly testing out equipment and circuits for grounds? Fourth and last, is there any practical way by means of which my projectionist may clean the oil off film? We get some film that is terribly smeared with oil. I know I am asking a lot, but trust you will be charitable and help me out."

That, Friend Stormberg, is both my duty and my pleasure. Answering your questions:

First: A "soft" tube is one that has a relatively poor or low vacuum. A tube having a high vacuum is a "hard" tube.

Second: If the theatre is sufficiently small so that low screen illumination will serve acceptably, Mazda has merit because of its very low operating cost. However, taking them as they come, I regard the straight reflector type lamp (reflector type using no condenser) as best. It is not high in cost of operation and gives relative brilliant screen illumination. It has distinct advantage over Mazda, due to the fact that so many prints are now very dense—so dense, in fact, that nothing but plenty of light will place a creditable image on the screen.

Third: A very simple matter. To some water pipe attach a copper wire so that perfect electrical contact will be had and maintained. Attach the other end of this wire to a porcelain lamp socket attached to ceiling or wall at any convenient spot. In this socket place a lamp of low candle power of the voltage of the circuits you propose to test. To the other binding post of the socket attach an insulated copper wire long enough to reach everything you may wish to test. The rest is obvious. Touch the object or wire you wish to test with the end of the wire. If the lamp glows there is a slow ground—current leakage. If it lights up fully, there is a heavy ground. Warning: You of course understand you cannot test an Edison 3-wire circuit by touching the neutral wire, or what it is attached to, the neutral itself being grounded.

Fourth: It is the duty of the exchange to clean film. It is not the duty of your projectionist. It may be done by using a cloth moistened with carbon tetrachloride, but I do not advise it. If exhibitors as a body did as they should do and refused to accept oil-smeared film, oil-smeared film would soon disappear.

AUTHOR'S CORRECTION

Data given in a table on possible savings in lighting costs in the March 11th issue, now proves to have been slightly in error. The table formed part of an article by Francis M. Falge and appeared on page 7. The error, concerning the first item, "'Euclid Theatre' (Two Sides)," was noted by the Sign Animation Corporation of Philadelphia, and the author concurs in this observation as follows: "The figures should have been either two hundred 25-watt lamps, or (for one hundred and fifty 25-watt lamps, as cited) 3,750—1,875 — 3,750 — 1,875. However, the main idea was to show the difference resulting from flashing."

MARKING LENSES FOR REASSEMBLY

IT IS NECESSARY that projection lenses be disassembled at intervale to clean the inner surfaces of their elements and to examine the interior black coating. No use disputing this. It must be and is done, and not infrequently inexperienced men get one of the lenses reversed in reassembling. Manufacturers may strenuously dispute the necessity for disassembling their lenses. Well, we won't quarrel with them on that point. The fact remains that projectionists do and probably always will do that little thing and in reassembling inexperienced men sometimes commit the above named sin.

To a man sitting on the summit of a tall stump it would seem there can be no reasonable reason why lens manufacturers cannot, with very slight trouble to themselves and considerable help to those using their lenses, affix a mark near the extreme outer edge of each lens on the side belonging next the screen. Such a mark could be made very visible to any one looking for it. It could be so placed that it would be under the retaining ring, hence invisible until the lens was disassembled.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
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SOUND WAVES BEND AROUND CORNERS

GEORGE L. DENCE of Brooklyn, N. Y., asks a most interesting question, as follows, "Will you please explain how it is that when I lie at ease upon our sun porch, with a solid 16-inch practically sound-proof brick wall between myself and my darling squaw, and with the wall having no opening except a doorway located at least 10 feet from each of us, she can berate her loved one (myself) and I can and must hear the verbal barrage. We are, mark you well, each on the same 'side' of the said door, as viewed with relation to the length of the wall. How is this? Do not sound waves travel in straight lines the same as light waves do? What is the answer anyhow?"

This query shortly after I had prepared a paper dealing, among other things, with this very general phenomenon, and read before a joint meeting of the New York section of the Society of Motion Picture Engineers and the Projection Practice Committee. . . . No, friend Dence, sound and light waves are very different, insofar as has to do with the amount they will pass around corners.

When a sound wave passes through an opening or an obstruction it actually curls around the edges of such opening or obstacle, seretching its length, or at least a portion of its length, in the process. The only way you can retain your relative positions and escape the probably well deserved lecture of friend wife, is to close the door tightly. If it be left ajar by anything except the smallest crack, the verbal onslaught, rated in decibels, will continue with almost full effect. You see, Brother Dence, light waves are only about one-millionth as long as are sound waves, hence they will bend only about one-millionth as much, which means that they hardly bend at all.

On the face of it, to the layman it would seem that inasmuch as screen perforations include only appproximately 9% of the screen area, and the screen is itself too thick to communicate much sound from the air on one side to the air upon the other, only perhaps 10% of the sound put forth by the sound projectors would be communicated to the auditorium.

With screen present, as compared with it absent, the loss is approximately as follows: one-half (.5) decibel at 55 cycles (extremely low tones); one decibel at 500 cycles; 1.5 decibels at 1,000 cycles; 1.75 decibels at 2,000 cycles; 2.25 decibels at 4,000 cycles, and about the same at 6,000 cycles, according to a recent test I made. Beyond 6,000 the loss was more rapid, until at 10,000 it was 3.5 decibels.

Cleaning the Theatre: Chief Methods

(*Continued from page* 10)

preserve the appearance of the arms and backs of the theatre chairs, the hand rails on stairs and the finish of furniture in foyers and rest rooms.

Provide good materials and good tools for your janitors and cleaners. Give as much thought and attention to the selection of your janitors and cleaners as you do to your ushers, doormen, cashiers or your assistant manager. Give your cleaners the same intelligent instruction and guidance as you give other employees in the theatre. Such a policy on the part of the manager will develop a new standard in cleanliness for the theatre. More to be thought of is that, by proper cleaning, the deterioration is lessened and replacements reduced.

The general theatre-going public appreciates cleanliness in theatres just as it expects to find it in restaurants and soda fountains.

Cleanliness is an ever-effective sales argument. People won't spend the admission price just to come into a clean theatre, but other things being equal, they will select the clean theatre in preference to a dirty unsanitary one.

Rights of Parties to Labor Disputes

(*Continued from page* 13)

sued an order preventing further picketing, and said:

"The respondent (union) has the right to persuade the public by any lawful means to patronize or to refuse to patronize complainant's theatre. But this right is not superior to the right of complainant (theatre owner) to conduct his business free from unlawful interference. . . . Granting that peaceful picketing is lawful and the display of placards of the kind in question on the public street is lawful, all the authorities agree that such actions are unlawful when accompanied by coercion or intimidation. . . . In the circumstances and in view of the deliberate violation by respondent of the rights of complainant, we think that to now permit any picketing in the limited space near the theatre would inevitably result in the obstruction of the public use of the street and sidewalk and an added injury to complainant."

INTIMIDATION HELD ILLEGAL

IT IS WELL settled that the courts will promptly enjoin any acts of union members which are sinister, menacing or intimidating.

CASE:

For illustration, in Vaughan vs. Kansas City Union (36 F. [2d] 78), it was shown that a theatre owner alleged that when he installed talking picture equipment in his theatre the union demanded new contracts increasing the wages of the operators. The theatre owner refused to enter into new working agreements although, according to the evidence, he indicated a desire for a conference with the officials of the union so that a satisfactory arrangement might be made.

One night, soon afterward, the operator quit his employment without giving notice to the theatre owner with the result that the theatre owner was compelled to close the theatre and return the admission fees of the patrons. The next day the theatre owner procured the services of a non-union operator.

The owner of the theatre filed suit and alleged that members of the union performed acts of vandalism, intimidation, sabotage, and willful destruction of his property. Also, "stink" bombs were exploded in the theatre. Testimony was given to the effect that the narrow sidewalk in front of the theatre was picketed by members who interfered with patrons and made sinister threats to the theatre patrons. In view of this testimony the court granted an injunction against further picketing, or other interferences by the union members, and in doing so made this statement:

DECISION:

"He (theatre owner) was peremptorily told, according to the evidence, either to sign 'or else.' The last-quoted expression was menacing and sinister, as subsequent events showed. . . . The hostile attitude of the defendant (union) has been so impressed upon the public and upon the mind of plaintiff (theatre owner) that even an act which might ordinarily be classed as a peaceful and lawful act would be considered in the public mind as sinister in purpose and effect. Such acts are interwoven with a plan of intimidation and destruction. . . . Undeniably plaintiff (theatre owner) has sustained serious injury and is menaced with a threat of irreparable injury. He has no adequate remedy at law. The right of the plaintiff (theatre owner) to have injunctive relief is admitted. It is claimed, however, that the defendant (union) is not responsible for the unlawful acts heretofore committed and for the menacing threats either made directly or communicated to plaintiff. The court cannot agree with this contention. There was much testimony that fully justified the inference that all the wrongful acts and all the sinister threats were committed and made at the instance and direction of the defendant."

FALSE STATEMENTS HELD UNLAWFUL

THE RIGHT of a theatre owner to conduct a peaceful business is a legal property right guaranteed by the Con-

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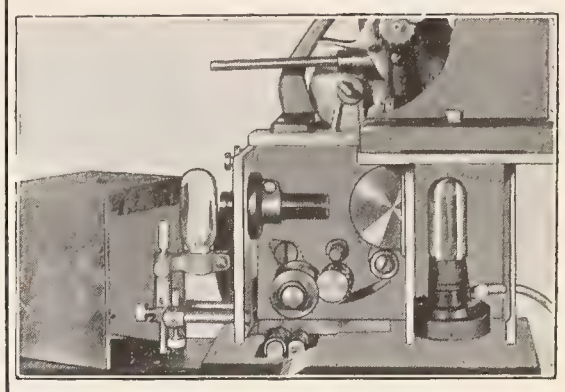

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This department is published whenever suitable inquiries are received.

stitution and laws of this country. Therefore, any person who interferes with a theatre business for the purpose of compelling patrons to withhold their patronage is responsible for the harmful consequences, unless he proves that he had a legal justification for such interference. In order to prove a legal justification it must be shown that not only the interference was in pursuance of a lawful purpose, *but that it was carried on by lawful means.* So held a higher court in Operating Company vs. Cost (179 N. E. 804, Springfield, Massachusetts).

CASE:

In this case it was disclosed that a theatre in Springfield had employed members of a local union. However, a discussion arose between the theatre owner and the union, and the former discharged the union members.

On the same day two members of the union began walking back and forth in front of the theatre, each carrying a printed sign which stated among other things "Union Billposters Locked Out. Union Sympathizers Stay Away."

Suit was filed by the theatre owner who argued that the picketing was unlawful because a statement printed on the sign carried by the picketers was untrue, since he had not locked out the members of the union.

It is important to observe that the lower court granted an injunction restraining the union members from picketing the theatre, and the higher court upheld this verdict, saying:

DECISION:

"The statement on the placards carried on the sidewalk in front of the plaintiff's theatre 'Union Billposters Locked Out' was false. The defendants (union members) were not locked out. . . . It follows that the false statement that union billposters were locked out was an unlawful means of conducting the strike. In effect it amounted to the boycotting of the plaintiff's (theatre owner's) business by the defendants causing it loss and was plainly unlawful."

UNIONS CANNOT VICTIMIZE THEATRE

IN SOME instances two unions conflict so that although a theatre owner employs members of one union, the members of the other union picket the theatre at considerable annoyance to theatre patrons and loss to the theatre owner.

Many courts have held that when any act on the part of union members actually drives customers from a theatre, the theatre owner is entitled to an injunction and this rule is applicable, although the strife and disagreement is between members of two unions.

CASE:

For instance, in Nann vs. Raimist (174 N. E. 690, New York, New York), some difficulty in operating conditions became apparent between the two unions. The members of one union would go from place to place and enter into strife with members of the other union.

An employer who employed members of one union sued the other union and proved that its members denounced his employees as being members of a "fake" union made up of "scabs." Also, the employer asked for an injunction restraining members of the other union from picketing his place of business. The lower court granted an injunction against further picketing and the higher court sustained this decision, saying:

DECISION:

"Where unlawful picketing has been continued, where violence and intimidation have been used, and where misstatements as to the employer's business have been distributed, a broad injunction prohibiting all picketing may be granted."

ANTI-COERCION LAW VALID

CONSIDERABLE controversy has arisen in the past whether or not an ordinance is valid which prohibits union members from attempting to induce patrons not to enter theatre buildings. Therefore, it is important to know that an ordinance of this nature was held valid and enforceable in the late case of People vs. Armentrout (1 P. [2d] 556).

CASE:

The facts of this case are that the city of Los Angeles enacted an ordinance which specified: "It shall be unlawful for any person, in or upon any public street, alley or public place in the City of Los Angeles, to speak in a loud or unusual tone for the purposes of inducing or influencing, or attempting to induce or influence, any person to refrain from entering any works or factory or any place of business or employment. . . ."

The owner of a theatre refused to employ union operators and newsboys selling a paper in favor of the union were stationed near the theatre and yelled "Rialto (theatre) unfair to labor." The employer of the newsboys was arrested and heavily fined for violating the above mentioned ordinance. Notwithstanding the contention that the ordinance was illegal, the higher court sustained the lower court's verdict, and said:

DECISION:

"The words 'Rialto Theatre unfair to labor' thus became words intended to achieve the result denounced in the ordinance, and charged in the complaint. And the mere fact that, at the same time, the newspaper may have been exhibited, does not change the character of the words. . . . In interpreting the ordinance, it is well to bear in mind that courts have recognized the right of workmen engaged in industrial disputes to appeal to others in sympathy with their cause by spreading the news of this dispute. Whatever be the loss the employer may suffer from the social pressure resulting from this appeal, he cannot complain. . . . It must be evident that, by the enactment of the ordinance against picketing, the council of the city of Los Angeles intended to punish not the mere doing of certain acts, but the doing thereof, with the specific purpose (i.e., intent) there denounced, namely, to induce or influence persons to refrain from entering a place of business, or from trading therein, or workmen from working or offering to work therein."

UNION EMPLOYMENT CONTRACT VALID

IT IS IMPORTANT to know that any contract is valid by the terms of which a theatre owner agrees to employ union members at a stipulated wage. Moreover, the theatre owner may be liable in damages for failure to fulfill the terms of the contract.

CASE:

For example, in Weber vs. Nasser (286 Pac. 1074), it was disclosed that a representative of several theatre owners of San Francisco was authorized to enter into valid contracts to control the employment of members of unions. A contract was entered into by the terms of which the theatre owners agreed to employ certain union members for a period of two years at a stipulated wage. Before termination of the two year contract some of the theatre owners installed talking pictures and refused to fulfill the contract with the employees.

DECISION:

The union filed suit to compel the theatre owners to continue during the remainder of the two year period to employ its members, and the higher court held the theatre owners bound to complete the employment contract.

EMPLOYER'S LIABILITY FOR EMPLOYEE'S ACTS

THE LAW is well established that a theatre owner is liable for all *authorized* acts of an employee. Moreover, if such act is *not* authorized by the employer he may be liable if it is shown that he previously had authorized and approved of the employee performing similar acts.

CASE:

For example, in Luney v. Furgis (2 P. [2d] 112), it was shown that an employee had been for many months in the habit of employing small boys to assist him. This fact was known to his employer, a company.

One day while a young boy was assisting him he was seriously injured. The parents of the boy sued the company to recover damages. The counsel for the company endeavored to avoid liability contending that the latter did not authorize the employee to employ the injured boy.

DECISION:

However, the higher court held the employer liable, and said:

"The record before us shows that on various occasions Pappas (employee) se-

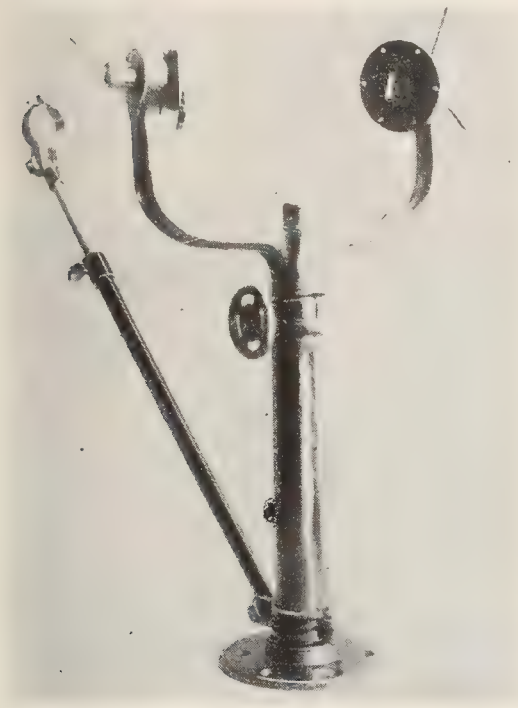
(*Continued on page* 34)

EQUIPMENT AFFAIRS

Equipment News and Comment

HORN BRACKET

● An adjustable horn mounting bracket has been developed by the Macy Engineering Company. The bracket is so designed that the horn may be swung through a complete circle and tilted up or down to any desired angle. After adjustment it may be locked in position for operation.



Macy horn bracket.

Adjustment is by means of hand screws. By loosening two screws the horn may be removed from the bracket for use without it. Castings are of brass. The bracket can be used for both round- and square-mouth horns.

NEW NEON LAMPS

● Three new neon glow lamps for general indicator service have been added to the line of the Westinghouse Lamp Company. They are so far available in sizes of one-half, one and two watts.

The 1- and 2-watt lamps may be burned on either a.c. or d.c. current. The ½-watt lamp requires a.c. They emit distinctly red light, and on a.c. current the electrodes glow alternately in tune with the frequency of the power supply. On d.c. current only the negative electrode glows.

NEW INSTALLATIONS

● The past month has brought a rapid increase in reports of new installations, which points to a decidedly quickening interest on the part of theatre operators in equipment. Space does not permit a very complete listing, but a few will at least show the range of the most recent interest.

General Talking Pictures reports the installation of the new DeForest extended frequency sound equipment in 20 theatres of the Durkee circuit, 18 in Baltimore, one in Annapolis, and one in Havre de Grace. General has also equipped the projection room of the Pennsylvania State Board of Censors.

Reseating has been another leading field of interest, one concern alone, the General Seating Company, having reported their installation of new chairs in 18 houses, 16 of them in Chicago and its suburbs. The others were Keith's in Indianapolis, and the Vita in Galesburg, Ill.

A notable group of installations of air conditioning equipment is reported by the Adams Engineering Company—notable because every theatre was small. They were the Gables in Merrick, the Laurelton in Laurelton, the Little Neck in Little Neck, and Island in St. Albans, all on Long Island. Ice is used to cool the water for the spray chamber.

The new installations of sound equipment made by Herman A. DeVry, Inc., cover a wide area, ranging from theatres in Georgia, Texas, South Dakota, Wisconsin, Kansas, Ohio and Illinois. Fourteen theatres were equipped in these States.

Incidentally, Al Becker, manager of the Buffalo branch of the National Theatre Supply Company, states that he received more inquiries concerning new equipment last July than in the entire preceding six months.

VOLTAGE TRANSFORMER

● An adjustable voltage transformer has been brought out by the General Radio Company under the trade name of Variac. It was designed to give a continuous voltage adjustment between zero and 130 volts when operated from a 115-volt, 60-cycle line. Among the uses for which it is especially recommended is the control of the brilliancy of theatre signs.

Variac transformer.

This product is made in two models. One has a protecting case, an attachment cord, and an outlet receptacle and is intended for experimental use. The other model, without the case, is adapted to installation in other equipment. The maximum current rating is 5 amperes.

WIDE AREA HORN

● Another new development of the Macy Engineering Company is a horn designed for a wide area coverage. It is especially intended for sound truck use, but can also be installed for other purposes.

The bell of the horn measures 23 inches in height and 50 inches in width. The horn is exponentially shaped and is 54 inches in length. A detachable aluminum throat is provided for attachment of the unit.

Macy wide area horn.

The horn is made of a wood base composition and has brass bound riveted seams and mitered wood trim. The finish is aluminum.

BY WAY OF NEWS

● Preparations are well advanced for the convention of the S. M. P. E. in Chicago October 16-18. Usually the convention is held in the Far West or the East, and the Middle Westerner members are making the most of this opportunity. This convention of the S. M. P. E. convention will have special appeal because of the Century of Progress, and it would seem that a record for attendance should be broken.

A new company has been organized in New York to manufacture and distribute standard projection and sound equipment, under the name of the Theatre Equipment and Sound Company. The concern is headed by Robert R. French, who has been connected with the distribution of theatre supplies for some time.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on September 19. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

California

EL CENTRO—United Artists Theatre. Remodeling theatre. Architect, A. R. Walker & P. A. Eisen, Ltd., 507 Signal Oil Building, Los Angeles. Population 8,400.

LONG BEACH—Strickler Company, Detwiler Building, Los Angeles, will make repairs to theatre building at 355 Pine Avenue, Long Beach. Cost, $2,000.

LONG BEACH—Estate of Frank F. Latta, 1041 Orizaba Street. Will repair theatre and stores at 2931 E. Anaheim Street. Cost, $6,000.

LOS ANGELES—Broadway Theatres, Inc., Mike Rosenberg, president, 1825 S. Vermont Avenue. Orpheum Theatre at 846 S. Broadway to undergo renovations.

MAYFIELD—California Theatre to be remodeled. Cost, $2,000. Architect, William I. Garren, 233 Post Street, San Francisco.

Georgia

ATLANTA: Community Theatres, Inc., West End. To erect $50,000 theatre building. Architects, Daniell & Beutell, Georgia Savings Bank Building. Seating capacity 1,200.

Illinois

CHICAGO—Cinema Theatre, 151 E. Chicago Avenue. Will make alterations to cost $2,300.

CHICAGO—D. S. Charvat, architect, 822 W. 70th Street. Will remodel theatre.

CHICAGO—Lakeside Theatre to undergo alterations.

Iowa

DUBUQUE—M. H. Singer Co., 4th & Main Streets. Spensley Estate, Harker Spensley, 5th & Main Streets, will remodel theatre for lessee. Remove old marquee, erect new unit, including neon sign, redecorating and revamping interior of theatre and stage including new drops and props. Cost, $4,000.

Kansas

ARKANSAS CITY—W. R. Ranney Estate will remodel the Isis theatre at 119 S. Summit Street. W. A. Weaver, Tulsa, Oklahoma, manager. Population 14,000.

JUNCTION CITY—Sam L. Sosna, Manhattan, Kansas, will remodel theatre in Junction City which will include acoustical treatment, seats, cooling system and remodeling of present heating system. Architect, R. J. Crowley, 101 S. Juliette, Manhattan. Cost, $15,000.

Louisiana

GRETNA—Hollywood Theatre, Newton & 3rd Streets. Edward H. Thomassie, owner of building, will erect new building in place of one destroyed by fire, to cost $17,000. Architect, Favrot & Livaudais, Nola Building, New Orleans. Population 9,600.*

Maryland

SALISBURY — Hoppes Amusement Company, Inc., J. C. Hoppes, President, S. Division Street. To erect theatre. Contractor, George L. Hoppes & Sons, Granby Street. Population 11,000.

Massachusetts

PEABODY—Solomon H. Freedberg, 8 Cliff Street, Salem, will make alterations to apartment house at 77 Main Street, Peabody, for theatre. Architect, Edmund I. Leeds, 263 Harrison Ave., Boston.

WORCESTER—George Venditti, Inc., 1056 Main Street, will erect theatre and store building. Architect, Edwin T. Chapin, 311 Main Street.

Michigan

DETROIT—Fine Arts Theatre, 2954 Woodward Avenue. Will make alterations to theatre building. Contractor, Anthony Eugenio, 4536 St. Clair.*

DETROIT—Crosstown Center, Inc., Forest Ave. between Hastings and St. Antoine Streets. Alterations. Architect, C. Easton Allen, 12073 Steepel Avenue.

GRAND RAPIDS—Donald Lakie, 2160 Francis, S. E., architect, preparing plans for theatre to be located at Burton St. & Eastern Avenue. Cost, $20,000.

Minnesota

MINNEAPOLS — William Tuscany, 5120 Thomas Avenue, South will erect theatre building at W. 44th Street and France Avenue. Architect, Walter F. MacGregor, 1406 W. Lake Street. Seating capacity 1,000. Cost, $75,000.

RED WING—Metro theatre will be remodelel by George Johnson. New sound equipment, and cooling and ventilating system to be installed. Contractor, Hoffman Paint Shop, 306½ Plum. Population 9,600.*

New York

NEW YORK CITY — Catherine O'Reilly of Great Neck, to alter building and motion picture theatre at 1164 Third Avenue, New York City. Cost $4,000. Architect, Eugene De Rosa, Inc., 105 West 40th Street.

NEW YORK CITY—Edward Hutchison, 254 W. 54th Street, to alter theatre at 229-37 W. 53rd Street. Cost, $8,000. Owner, Bowery Savings Bank, 110 E. 42nd Street.

North Carolina

LINCOLTON—R. L. Wesley & Alex Ford, East Main Street. Will install modern equipment for a theatre. Population 3,700.

Ohio

CINCINNATI — Strand Enterprises, Inc., care Albert L. Weinstein, Attorney, Providence Bank Building, will make alterations and remodel theatre building at 531 Walnut Street. General contractor, William Miller & Son, 1816 Central Avenue. Cost $20,000.

CLEVELAND—Corlett Theatre, Miles Avenue. To construct balcony in theatre and other improvements. Architect, J. L. Cameron, 10326 Ashbury.

OAK HARBOR—C. H. Shively, architect, Fremont, O., will erect theatre building. Seating capacity 300. Cost, $10,000. Population 1,800.

URBANA—Mr. Reed, care Home Loan Bank, to remodel theatre building.

ZANESVILLE—M. A. Shea of New York City will remodel theatre building to include new booth, seats, stage curtains, screen and complete interior redecorating. Seating capacity 600. Architect, Harry Holbrook, 628 Franklin Avenue, Columbus.

Oklahoma

OKLAHOMA CITY — Mid-West Theatre, Mid-West Building. Renovating and overhauling theatre.

PICHER—Main Street theatre will undergo improvements to cost $3,000. A. A. Hancock of Tulsa will be new manager. Population 7,800.

TIPTON—E. L. Draper, Cromwell, Tex., to remodel old Dixie Theatre Building. Population, 1,500.

Pennsylvania

PITTSBURGH—Alvin theatre, 113-6th St., will undergo alterations to cost $15,000.

South Dakota

DOLAND—Doland theatre, B. J. Vanderby, proprietor. Will rebuild theatre building damaged by fire.

Texas

BEAUMONT—Rio Moving Picture Company. Contractor, Charles F. Law, Perlstein Building, Beaumont. Remodeling to cost $6,500. Architects, Babin & Neff, Perlstein Building.

DALLAS—M. S. White, 508 Largent. Will erect on Forest Boulevard theatre to cost, $40,000. Architect, W. Scott Dunne, Melba Building.

O'DONNELL—C. C. Caldwell, Lovington, N. Mex., leasing Singleton Building and will remodel it into motion picture theatre. Population 1,000.

SAN ANTONIO—City, care C. K. Quin, Mayor, Backenridge Park. Theatre and sunken garden being built. Architcet, Harvey P. Smith, National Bank of Commerce Building. Cost, $180,000.

Virginia

RICHMOND—Walter Coulter, Broad Street between 5th and 6th Streets. To erect motion picture theatre.

Washington

CASTLE ROCK—Castle Rock theatre, Mr. Regan, manager. Will remodel front and paint. Population 1,200.

SEATTLE — Metropolitan Theatre, 413 University. Metropolitan Building Co., 1201 Fourth Street, will make alterations to theatre. Builder, B. F. Shearer, 2318 2nd Street.

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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1790 Broadway, New York

[2-11-33]

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(Refer to Items by Number)

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Among Contributors to This Issue:

¶ Francis M. Falge (*Selling the Theatre With Light*) *is well known to readers of* BETTER THEATRES *for his many articles on theatre illumination. He is for other reasons well known in the theatre field, since he spend several years in it, as a lighting expert with Paramount Publix. His present article is the first of two on modern lighting technique applied to the motion picture theatre. Mr. Falge is attached to the research and experimental engineering staff of the General Electric Company at Nela Park, Cleveland.*

¶ Eugene D. Rich (*A Famous Theatre Passes: The Cinema Marches On!*) *is a St. Joseph, Mo., writer and news correspondent.*

¶ J. T. Knight, Jr. (*Cleaning the Theatre: Chief Methods*) *is contributing a series of articles on theatre maintenance. He is in charge of maintenance for Publix. A more extensive note on Mr. Knight is given in an advertisement on page* 16.

¶ *The article, "The Art of Photoengraving," is the third of a series on Constructing Theatre Advertising being written by the editor of* BETTER THEATRES. *This is the last article preliminary to discussion of advertising layout, which will begin in the next issue of* BETTER THEATRES.

¶ Leo T. Parker (*Rights of Parties to Labor Disputes*) *is a regular contributor to* BETTER THEATRES *on legal subjects. The first section of his present article appeared in the August 26th issue. Mr. Parker is a Cincinnati attorney.*

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Rights of Parties to Labor Disputes

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cured the services of boys to assist in conducting the business of the company; that the company knew that Pappas was securing such services. . . . These facts are sufficient to support the inference and finding of the jury that Pappas had authority from the company to secure the services of the boy at the time complained of."

INTERPRETATION OF COMPENSATION LAW

DISCUSSION has arisen whether or not an employee who is injured in a quarrel, while attending to his regular duties, is entitled to receive compensation under the state laws for such injury. This point of the law was considered in the recent case of Merkel v. T. A. Gillespie Company (162 Atl. 250).

CASE:

The facts of this case are that while certain employees were engaged in their regular work, two of them became engaged in a quarrel over the manner in which the work should be performed. One of the employees was seriously injured. He filed suit to recover compensation on the grounds that the injury arose out of the employment. However, the higher court refused to allow compensation to the injured employee, and said:

DECISION:

"We are of opinion that an employer is not liable, under the Workmen's Compensation Act, to make compensation for injury to an employee which was the result of horseplay or sky-larking, so-called, whether the injured or deceased party instigated the occurrence or took no part in it; for while an accident, happening in such circumstances, may arise in the course of it, it cannot be said to arise out of the employment."

Constructing Theatre Advertising

(*Continued from page* 15)

the newspaper to set the type and, with the engravings, make up the advertisement in the printer's regular manner. In many instances, however, this extra cost is balanced by the possibility of more attractive display and an absolute assurance that the advertisement is going to appear as wanted.

ORDERING ENGRAVING

IT SHOULD always be remembered that the better the copy, the better the result which the engraver can get. Engraver's copy should be carefully examined before it is submitted. Sometimes a drawing that appears all right comes up as a halftone or line etching quite different from the effect intended. One should remember first of all that engraver's copy has to be *photographed*.

Because photography is fundamentally involved, attention should be given the shades of any copy done in color and not intended for printing in color. In halftone reproduction, even a light yellow will come up darker than a fairly light blue or violet. Red is always a decided black, and even green reproduces dark. Photographs in sepia, even when there seems to be contrast, come up very dull. To some extent the engraver can filter out obtrusive shades, but it is better to have the copy in the blacks and whites and grays that photoengraving is best adapted to reproduce well.

Precise stipulation of dimensions wanted is, naturally, very important. In lieu of a layout in scale, the width or height need only be stated, with the portion of the copy to be reproduced indicated on the face (with a china marking pencil if a glossy print) or on the back. When both the height and the width must be of certain exact dimensions, both dimensions must be given, and the engraver will take in as much of that indicated as they permit.

It is almost always better to reduce the copy in the engraving than to enlarge it. A small amount of the brilliance of copy is lost in the photographic process, and spreading the tones tends further to dull the effect.

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